JULY 7, 1956

MOTION PICTURE HERALD

Box Office to Bloom With Bright Product This Summer Season

Better Theatres for JULY

Remodeled to Improve Traffic Plan: Riverview, Minneapolis

A Drive-In with "Stadium" Ramp System and "Mezzanine"

The Beautiful Grounds of the Lakeland (Fla.) Drive-In

BETTER REFRESHMENT MERCHANDISING:

Merchandising Popcorn with Warmth and Aroma

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Below: *One of the ads in the big campaign.*

A NEW HIGH IN THE MOVIE SKY. M-G-M PRESENTS IN VISTAVISION AND COLOR
A SOL C. SIEGEL PRODUCTION
starring

BING CROSBY · GRACE KELLY · FRANK SINATRA

in the hilarious low-down on high life

"HIGH SOCIETY"

co-starring

CELESTE HOLM · JOHN LUND · LOUIS CALHERN · SIDNEY BLACKMER
and LOUIS ARMSTRONG AND HIS BAND

Screen Play by JOHN PATRICK · Based on a Play by Philip Barry · Music and Lyrics by COLE PORTER

Music Supervised and Adapted by JOHNNY GREEN and SAUL CHAPLIN · Color by TECHNICOLOR · Directed by CHARLES WALTERS · An M-G-M Picture

SOON YOU'LL BE ABLE TO TELL FOLKS:

"YES, IT'S REALLY AS GREAT AS THEY SAY!"

It's wonderful the way "HIGH SOCIETY" has been in the news so long before its release. Pictures in the magazines, comments on radio and TV, items in the columns. It all goes to make ticket-selling penetration. And now we're climaxing the advance build-up with public theatre screenings in exchange cities. Circuit heads, their managers, local press, radio, TV and other opinion-makers will see for themselves. And then we're wrapping it all up in a whirlwind advertising and promotion campaign to reach every corner of the nation. Want to get high! Come to see "HIGH SOCIETY!"

THE 'BURNING' QUESTION:

WHO ARE THE HOTTEST TEEN-AGE NAMES IN PICTURES TODAY?

ANSWER:

TAB HUNTER AND NATALIE WOOD!

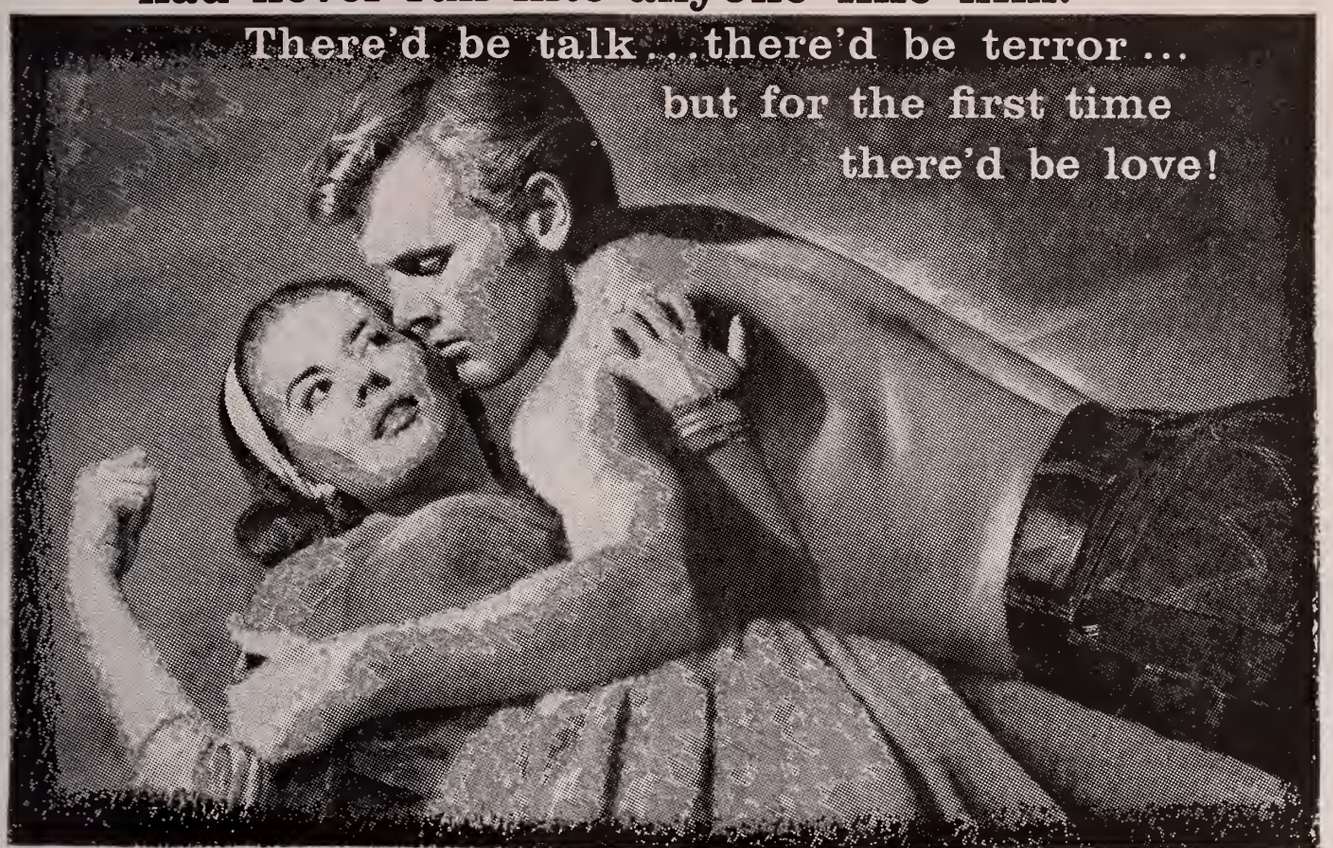
AND THEY'RE TOGETHER—

FLAMING WITH THE FIRE OF FIRST LO

FR

The mixed-up girl and the awkward kid!

Up until now there'd never been a girl for Trace Jordan, the shy kid. Maria was a teen-ager who'd run in the wrong direction...and had never run into anyone like him.



TAB HUNTER
The Audience Award-winning guy from 'Battle Cry'!

AND

NATALIE WOOD
The teen-age sensation of 'Rebel Without a Cause'!

WARNER BROS. PRESENT

THE BURNING HILLS

IN CINEMASCOPE AND WARNERCOLOR

Screen Play by IRVING WALLACE • Based on the Novel by LOUIS L'AMOUR • Produced by RICHARD WHORF • Directed by STUART HEISLER

VE IN.....

OM WARNER BROS. FOR LABOR DAY!

THE PRESSBOOK gives you this ad and a complete series like it. And the same sock angle will be in the August magazines!

The King

IS THE INDUSTRY'S GREATEST HIT SINCE "THE ROBE"!

Phone anybody at:

ROXY New York

CHINESE Los Angeles
ORIENTAL Chicago
METROPOLITAN Boston
FOX Atlanta
WARNER Atlantic City
FOX San Francisco

CENTER Buffalo
5th AVENUE Seattle
FOX Portland, Ore.
CENTRE Denver
FULTON Pittsburgh
CAPITOL Washington

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 204, No. 1 — July 7, 1956

The House of Warner

IN this season of surprising news developments one of the most surprising was the announcement two months ago that the three Warner Bros. were selling their controlling stock to a financial group headed by the financier, Serge Semenenko. It was quickly made known that it was the intention of the new group to have Si Fabian as president of the company. Complications arose concerning the Department of Justice's interpretations of the consent decrees barring Warners and the Stanley Warner circuit from having common management.

One of the other mysteries was how all the Warner Brothers would be disposed to sever themselves from responsible posts in the company they had built to such a force in the industry. This week comes the good news that Jack L. Warner has decided not only to keep his stock but to add to his holdings. He is now slated to succeed his brother Harry as president when the Semenenko group completes its deal.

There is genuine regret, in all branches of the industry, that Mr. Fabian has not been able to resolve the complex legal problems involved. But there is very good news in the fact that Jack Warner, who is also so eminently qualified by ability and experience, will head the company.

■ ■ ■

The Full Measure

THE greatest single problem the industry faces is to overcome the inertia that keeps many potential patrons from attending shows that would provide them excellent entertainment. While every facet of increasing attendance should be explored, more results can be obtained quicker by making a small but significant increase in mass appeal than, for example, by making more "off-beat" pictures intended to appeal to particular tastes.

The motion picture business as it exists is fundamentally a mass entertainment business. Fortunately each year there are a number of films made in Hollywood and in film-making capitals overseas that strike out in unfamiliar ground. These efforts should be encouraged. On the other hand those who assert that the "mass appeal" type of film should be subordinated ignore basic economic facts. Multi-million dollar productions, made either by the major studios or by independent companies, cannot be financial successes unless they can be played off in thousands of theatres before millions of patrons.

While the "intelligentsia," "egg-heads" and "long-hairs" may deplore this state of affairs, it is likely to endure. Although an increasingly high percentage of our population completes high school education, there are no signs that the American public has absorbed enough "culture," in the sense Europeans use the term, to want "artistic" pictures. On the other hand, the nonsense about the average mental age of a movie-goer being 12 should be dismissed. That probably never was true; it certainly is not true today.

On account of the competitions of television and other factors it is admittedly difficult to get all the potential patrons who would like a particular film to see it while it is playing at a local theatre. The tragedy is that so often a person is heard to say, "I missed it" or "I wanted to see that movie but. . . ."

Grosses of themselves are sometimes misleading. A film might break a house record and still not play to all the persons in a community that should see it. Even small theatres should consider introducing more flexibility into their booking policies. It is not good business for the exhibitor or producer to have pulled out a picture that is doing well.

All branches of the industry should aim at achieving "the full measure" of potential attendance for every worthwhile attraction.

■ ■ ■

¶ Circuit operators throughout the country will be watching closely the results of the new Managers Participation Plan started this week by the Schine Circuit. Instead of a small group of managers winning prizes, every Schine manager will get five per cent of the net increase in cash balance of his theatre over a fixed charge between now and the end of the year. This puts a premium not only on building grosses in admissions and refreshment sales but also in keeping expenses under control. Zone managers also will receive two per cent of the net cash balances increase in their territory less any deductions for theatres which fail to sustain the present level of operation. J. Myer and Louis Schine are to be complimented on the inauguration of this plan which should be a strong stimulus to energetic showmanship.

■ ■ ■

¶ Next week, the week of July 16-22, is the time for the audience collections for the industry's own Will Rogers Memorial Hospital. Last year cooperating exhibitors found that not only was there no unfavorable public reaction to the collection but on the contrary many patrons commented on the excellent charity and their pleasure in contributing to it. Every one has a stake in the success of research to stamp out tuberculosis, still one of the most serious diseases. Circuits and independent exhibitors throughout the country will cooperate by showing the special trailer and taking up the collections at least through one complete program change.

—Martin Quigley, Jr.

Letters to the Herald

Must Work Together

To the Editor:

I have been reading letters to the editor for many years concerning the good and bad points about the theatre business. Now I will give my viewpoints.

Picture producers and exhibitors all must have concrete plans about pictures and theatres and must work together to keep each other in business.

What we need today to keep the industry alive is a good stimulus and some plain common sense. Let's look at our business as the average business man who makes an item that sells for less than a dollar. In order to outsell the other makers of the same item, it must be better and have more appeal for the buyer. That is the same pattern we must follow in the theatre business.

The average admission is less than a dollar to the movies, which is lower than prices to any other form of entertainment. This fact must be stressed at all times to the ticket buyer by some method.

Produce pictures that will get the largest attendance into the theatres, that is the women and family trade who always have been the backbone of the industry. Forget about pictures for the teen-agers who are just fly-by-night trade and do not benefit the theatres. More personal appearances of stars to both first and subsequent run theatres would help to increase grosses.

I suggest that the "Big Six" each have a man on the board of directors who knows the likes and dislikes of the average ticket-buyer by daily contact with them. This man is a theatre manager anywhere or any place in the United States.—*HAL ENGEL, Mgr., Temple Theatre, Union City, N. J.*

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Physical Theatre

To the Editor:

In your issue of January 14, 1956 in the Managers Round Table department you published a story entitled "The Importance of the Theatre in the Town" which has since become even more timely and I would like permission to reprint this article to be used as a mailing to all newspaper editors and presidents of local civic clubs in the more than 100 towns where we have business.

Speaking of the wave of small town theatres closing, you may be interested in a situation, opened brand new a year ago next month, that has shown a continuous profit.

This theatre is modern, with widely spaced, brand new seats, air conditioned and immaculately clean but above all, according to the owners, they give top credit to their proper presentation of CinemaScope, the writer having insisted upon correct screen ratio at the time of the installation.

Yet, all around them, and generally, less than one half of the theatres in the Charlotte area state that CinemaScope has not meant one thing to them. Just a glance at their screen sizes is all you would need to see why.

Further, the writer and associates have under our supervision several small town theatre remodeling jobs, outstanding among them the Lamar theatre, Lamar, S. C., where the former manager acquired the house from the out-of-town owners three months ago, where CinemaScope was shown on old 2-D screen with "bed sheets" sewed on each side, among many more equally stupid points of neglect.

This is a shining example of the writer's contention that what this industry needs is completely new ownership and the hammering home of "Up-dating to equal that living room comfort and cleanliness."—Edward A. Rosenblatt, *Theatrical Engineering Company, Charlotte, N. C.*

•

Congratulations

To the Editor:

Congratulations on that fine article Floyd Stone wrote on Ed Sullivan, one of our finest ambassadors of good will. Not only does Ed Sullivan give a tremendous boost to individual pictures, but many times his coverage is good public relations for the whole business.

His presentation of the stars from Hollywood on his program Sunday night (June 24) although a plug for "The King and I," was great for the industry as he brought out the part the stars were playing in the establishment of that new hospital at UCLA.—*EARLE M. HOLDEN, the Lucas Theatre, P. O. Box 1096, Savannah, Ga.*

The columns of the "Letters to the Herald" department of The Herald are open always, as they have been over the years since this publication began, to anyone whose interest in the welfare of the motion picture, as an art and an industry, impels him to voice to the people of that industry a viewpoint, a constructive criticism or even a pat-on-the-back for all or any part of the business. Letters should be signed to attest their authenticity.

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On the Horizon

CLOSING NEAR

Due to its complex nature, the deal for purchase of a controlling interest in Warner Brothers from Harry M. and Major Albert Warner and other members of the family has been slightly delayed but now it is scheduled to be closed some time this coming week. One of the principals involved said this week that Serge Semenenko, first vice-president of the First National Bank of Boston, who initiated the deal on behalf of S. H. Fabian, president of Stanley Warner Theatres, will become a shareholder himself, and Jack L. Warner, production head of the studio, who is scheduled to become its president under the new ownership, will add to his holdings in the company, presumably absorbing some of the shares originally intended for Mr. Fabian.

TO STUDY MERGER

Federal Communications Commission approval of the American Broadcasting - Paramount Theatres merger is one of the subjects on the agenda for study by the House Judiciary subcommittee, which is investigating television, according to Emanuel Celler (D., N. Y.), chairman of the committee. It was also learned that the Justice Department is using a grand jury in Philadelphia to investigate possible anti-trust law violation in the acquisition by NBC of Westinghouse Broadcasting Company's Philadelphia TV station.

WIN AT BERLIN

American companies won three of the four top awards at the Berlin Film Festival this week. The Golden Bear went to "Invitation to the Dance" for "originality, imagination and rhythm," while Silver Bears went to England's "Richard III" on general merit, to Robert Aldrich for direction of "Autumn Leaves" and to Burt Lancaster for his acting in "Trapeze." In addition, Silver Bears went to "The Long Arm," British; "Blonde Witch," French; "Madame Whitesnake," Japanese, and "Humor, Love and—," Italian. For full-length documentaries, Golden Bear went to "No Space for Wild Beasts," German, and Silver Bear went to "The African Lion," American. For short documentaries, Golden Bear went to "Night in Paris," French, while Silver Bears went to "Rhythmetics," Canadian; "Spring Comes to Cashmir," Indian, and "Hethite Sun," Turkish. The OCIC (International Catholic Film Office) award went to Finland's "Unknown Soldier."

ACADEMY TELECAST

Motion picture company presidents will meet with Eric Johnston, president of the MPAA, "in late July or early August" for additional discussions of the 1957 telecasting of the Academy Awards, George Seaton, president of the Academy of Motion Picture Arts and Sciences, has stated. Mr. Seaton said that when he met with Mr. Johnston in Hollywood a short time ago and discussed the matter "the MPAA head was non-committal on industry sponsorship." Mr. Seaton added that while there was talk that telecasting of the nominations might be done away with, it should be remembered that there are contractual obligations to be considered with Oldsmobile.

NEW AUDIENCE AWARDS

A new Audience Awards campaign, sponsored by the Council of Motion Picture Organizations, seems to be assured. The assurance came in the form of a favorable ruling by member companies of the Motion Picture Association of America on a COMPO request for further financial cooperation. The companies renewed their agreement to match exhibitors' dues payments to COMPO up to a maximum of $100,000 for another year.

DISPLAY DONATION

Downtown Boston traffic is currently getting a timely reminder to "This Very Night — Take the Family to the Movies — For the Fun of it!" For that is the legend on a mammoth display board donated by John Donnelly & Sons, well-known New England advertisers to the industry.

William R. Weaver—Lawrence J. Quirk—Jay Remer

WHEN and WHERE

July 19: Allied Theatres of Michigan, annual golf party and luncheon, Midland Country Club, Midland, Michigan.

August 20-24: Biennial convention of the International Alliance of Theatrical Stage Employes, Hotel Muehlebach, Kansas City, Mo.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association at the Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 5-7: Third national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, scheduled to be in Los Angeles.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, meeting at the Maratt Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 24-28: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

Ceremonies . . .

in New Bedford for Warners' "Moby Dick". Three days of clambakes, parades, "distinguished visitors" (stars and assorted news writers and politicos and producers) sort of got the message across. This is the Biggest Down-to-the-Sea picture ever. Left, John Huston and Gregory Peck with Mrs. Peck, Bob Emory, and "Miss New Bedford" (Carol Adams).

And a line . . .

in New York City, for 20th-Fox's greatest to date, "The King and I" at the Roxy theatre. The picture opened big and continues big, and this line a block long indicates prosperity. First week: $160,000.

OPENING NIGHT guests Mr. and Mrs. Nicholas M. Schenck, left, below, are seen with host Charles Einfeld, 20th-Fox vice-president and advertising-publicity chief.

This week in pictures

JOHN A. PISTOR has joined W. J. German, Inc., in Hollywood, as executive. He comes from Eastman Kodak, where he was motion picture film distributor manager.

IN BERLIN they have been running a Film Festival of some importanee: at the right, some prineipals: Dr. V. von Zuehlsdorff, Quigley representative; Mrs. Lotte Friese-Korn, Bundestag films, press and radio eommittee; Dr. A. Baner, festival director; Rolf Thiele, German Exhibitors Association ehairman.

INSTALLATION for Women of the Motion Pieture Industry (WOMPI) offieers, at luncheon in New Orleans. Seated, Mrs. Marie Berglund, first vice-president; Ruth Toubman, president; Mrs. Anne Baleneie, seond viee-president. Standing, reeording seeretary Helen Bila, treasurer Mrs. Imelda Giessinger, and secretary Mrs. Anna Oliphant.

STARTING THE DRIVE marking his 34 years, Paramount sales head George Weltner, left, poses at the New York offiee with the symbolie poster and his aides, western manager Sidney Deneau and eastern manager Hugh Owen.

HOLLYWOOD SIGNINGS. Jaek Dempsey above with Sam Weisenthal, who will make "The Jaek Dempsey Story"; and Cecil B. DeMille, below affixing his name for opening of "The Ten Commandments" at The Stanley Warner, Beverly Hills. With him, Pat Nataro, Stanley Warner zone manager; A. R. Taylor, Paramount; Ralph Carmichael, Stanley Warner; H. Neal East, Paramount.

LOSING HIS BOXING LICENSE (just one of many episodes of an up-and-down eareer) stuns Paul Newman, playing fighter Rocky Graziano in MGM'S "Somebody Up There Likes Me", which we review in Product Digest, page 961. At his left is Everett Sloane.

Looks Like a Bright Summer Ahead with Upturn Expected

. . . Goldenson predicts gains will be maintained; U.S. report sees better business due; New York showcases have big weekend grosses

This week. four signs of the times that motion picture business, after a slump, may well be going onward and upward with the art. They were:

Excellent weekend business reported by New York first run showcases where such films as Columbia's "Eddy Duchin Story" 20th Century-Fox's "The King and I" and Paramount's "That Certain Feeling" were bringing huge audiences;

A prediction, based largely on the roster of upcoming product, by Leonard Goldenson, president of American Broadcasting-Paramount Theatres, that the expected upturn in gross theatre receipts this Summer not only will be sustained but will result in a better final quarter this year than last;

Another prediction, stamped with Governmental omniscience, from the United States Commerce Department that motion picture business in the second half of 1956 not only will be better than the first half but also will bring the year's total business well above that of 1955;

By way of insurance that exhibitors will take advantage of the business opportunities inherent in forthcoming top product, an announcement by Theatre Owners of America that it will conduct a showmanship forum July 30-31 in Chicago for an exchange of business-building ideas and "to devise new ones for improving today's box office receipts."

Fine weather, the influx of Summer visitors and the product on view were seen by Broadway exhibitors as the principle reasons for the big weekend business. The top grossing film for the two days was the Music Hall currently showing "The Eddy Duchin Story," which brought in $93,000. At the Roxy, where "The King and I" is the attraction, a two-day gross of $75,000 was reported. Incidentally, there have been long lines of patrons outside the theatre ever since the Rodgers & Hammerstein film opened. A five-day gross of $32,000 was reported at the Paramount, where Bob Hope is starred in "That Certain Feeling."

Mr. Goldenson said he based his optimistic prediction on the attractive lineup from all companies in prospect for the remainder of the year. He conceded that the final quarter last year was not particularly good, but that if the final quarter

(*Continued on page* 14)

Fox Inter-Mountain Finds Film Festival Plan Big Box Office Booster in 18 Communities

by The Herald

THE MAN WHO has made "art" film festivals a success and discovered markets the skeptics said didn't exist. Paul Anglim, right, of Fox Inter-mountain, is introduced to trade writers in New York last week by Universal's eastern advertising manager, Jeff Livingston

Unlike Mark Twain's aphorism about the weather, something *is* being done about business, in some spots. Specifically, Fox Inter-Mountain Theatres is responsible for an upsurge in business in 18 of the 35 communities in which it operates. In these 18 towns the circuit has inaugurated over a period of two years, a Film Festival with films of unusual interest.

The details were explained last week by Paul Anglim in charge of specialized pictures for the company. They were instituted almost two years ago to offset the weak mid-week attendance. And they include foreign, British and unusual American films. (The distributors of foreign films also see them as an enormous aid to business, as reported June 9 in a story in The HERALD).

Mr. Anglim pointed out that British films released six years ago, such as "Kind Hearts and Coronets," were able to gross $300,000 to $400,000, while today a picture like "The Ladykillers" has an anticipated gross of more than $900,000. The same upward trend applies to foreign language films whose top gross used to be $300,000 while today more than $500,000 can be expected for the big ones.

Mr. Anglim's function is in each town to organize and promote the festival, which consists of a series of six films (not necessarily the same in each theatre). Prior to his visit, the manager is informed of the plan and he makes preliminary arrangements by contacting clubs and organizations and sounding out their reactions. Mr. Anglim said the reaction is enthusiastic. What makes it unusual is that many of these places have a population of 5,000-15,000, while the complete range is from hamlets of 3,000 to a metropolis.

Invariably there is at least one organization in each community which has need of funds ,for as the sponsor it can earn 20-25 per cent on the net. Each series of six films (some towns have as many as three series in a year) can be seen by subscribers for $4.50 while student subscriptions are $3 and are not subject to the commission. Virtually all the towns sell single admissions also.

The films usually play bi-weekly on a Tuesday, Wednesday or Thursday. Some communities play them two days, some have more than one performance, some have matinees—the plan is a flexible one.

Mr. Anglim said one of the prime factors in the success of these festivals is the press reception (newspapers, television and radio) given them whereas normally very little attention is paid by these media.

Among the towns with a successful Film Festival are Billings, Mont.; Butte, Mont.; Ogen, Utah; Pocatello, Ida.; Cheyenne, Wyo.; Missoula, Mont., and Caldwell, Ida.

JEEPERS, CREEPERS HERE'S A SLEEPER!

"FASTEST GUN ALIVE" TERRIFIC IN FIRST 5!

EL PASO — First 2 days biggest M-G-M business in two years with exception of "Blackboard Jungle."

CLEVELAND — Biggest M-G-M opening in a year with exception of "I'll Cry Tomorrow."

DALLAS — Biggest M-G-M opening in 7 months.

ATLANTIC CITY AND AUSTIN REGISTER BIG OPENING BUSINESS!

HOW CLEVELAND DID IT! You can do the same!

Used regular trailer two weeks ahead.

Sound truck with eye-catching display covered the town.

Western display in lobby: Eye-stopping double-case of authentic western firearms. Attracted crowds and publicity.

A fellow and a girl in western garb carrying holsters invited passers-by in front of theatre to test their skill. Those who were faster on the draw than the pair got guest tickets. Very effective. Got publicity space.

Got review opening day with special art by having advance screening. This stimulated opening business.

Interview record and plugs on radio ten days ahead. Also TV plugs.

Special M-G-M recorded radio spots in advance and opening day.

40 x 60 action poster in lobby two weeks ahead.

Special A-board in front of theatre with copy stressing fact no one seated last ten minutes of film because of surprise ending.

Action front using hot copy and blow-ups based on M-G-M ads and pressbook.

Gave away toy cardboard popping revolvers to disc jockeys, radio personalities, etc. Stickers on guns with thrill copy and "don't give away surprise ending."

The Critics Were So Right!

"In the tradition of 'High Noon.' Rates high at any exhibitor's box-office."—*Film Daily* • "Mass appeal. Exciting, suspenseful."—*M. P. Daily* • "One of the year's most taut, suspenseful dramas. Box-office natural."—*Motion Picture Herald* • "Top Western marked by off-beat story and a snapper ending."—*Hollywood Reporter*

★

M-G-M presents "THE FASTEST GUN ALIVE" starring GLENN FORD · JEANNE CRAIN · BRODERICK CRAWFORD with Russ Tamblyn · Screen Play by Frank D. Gilroy and Russell Rouse · Based upon the story "The Last Notch" by Frank D. Gilroy · Directed by Russell Rouse · Produced by Clarence Greene

Daff Asks Point of Sale Showmanship

The motion picture industry currently has "too much politics within it and too little showmanship at point of sale," according to Alfred E. Daff, executive vice-president of Universal Pictures, who disclosed here that his company is showing its confidence and optimism in the future by producing 34 films by end of 1956 and by scheduling a minimum of 30 films for 1957 production.

Mr. Daff, recently returned from a visit to the Universal studios in Hollywood following a lengthy visit in Europe, pointed out that the "industry today would best be served by merchandising product in localized campaigns. By using fundamental showmanship at the point of sale, a theatre manager will get right at his patrons."

Th Universal executive stated that national campaigns for merchandising prod-

by the Herald

ALFRED E. DAFF

uct are thinned out and impact on the public is generally lost." The theatre manager, armed with a campaign designed for his community, will have better opportunities in attracting attention to his presentation, Mr. Daff said, adding that exhibiton must "basically make theatre manager positions more attractive than they currently are, financially, in order to give incentive to managers to push a film wholeheartedly."

34 Films for Year

In outlining the Universal optimism and confidence in the future, Mr. Daff said that of the 34 films which will be produced by the end of this year, 33 are currently set for release in 1956. He said that with exhibitors all over the country calling for more product, the company in 1957 will maintain its high production rate by scheduling at present 30 films to be produced next year.

RATIFY FOX PURCHASE OF SCHLESINGER CIRCUIT

CAPETOWN — The £10,000,000 deal whereby 20th Century-Fox acquires Schlesinger African Theatres was ratified here last week in the presence of Spyros P. Skouras, 20th-Fox president. The largest such deal in the country's history includes 140 properties in both large and small situations. Twentieth Century - Fox paid £1,250,000 alone for the circuit's Cape theatres. The purchase was negotiated last Summer.

Michigan Allied to Hold Important Meet July 19

DETROIT: The July meeting of the Allied Theatres of Michigan will be held at the Midland Country Club, Midland, Mich., July 19, it was announced by Milton London, president. While all of the more than 400 members are always asked to observe board meetings, particular emphasis is laid on this one, it was announced, as it serves to introduce new officers and board members recently elected. This year's program includes a morning of golf and swimming, luncheon and the afternoon meeting where all members will report on their recent activities. Besides Mr. London, new officers include William Wetsman, treasurer; Alden Smith, vice-president; B. L. Kilbride, Jr., secretary, and Ernest Conlon, executive secretary.

Screen Gems to Allocate $1,000,000 for Programs

A $1,000,000 allocation for the development of new programs has been set aside by Screen Gems, Inc., television subsidiary of Columbia Pictures, following two weeks of meetings held in Hollywood by Screen Gems executives. Milton Pickman, vice-president in charge of programming, said some 20 new programs are being developed for the 1957-58 season and that five new series are already completed. The production of pilot films for all new series will take place between September and December of this year, he added, so that the sales force will have completed prints no later than January. A new building adjoining the existing Screen Gems property in Hollywood has been purchased to augment the production and direction facilities, it was announced.

Remodel Drive-ins

KNOXVILLE, TENN.: Spence Pierce, operator of the Family drive-in and the Knoxville drive-in here, has remodeled the Skyway on Maynardville Pike and the old Starlight drive-in, which he has renamed the Cinema.

BUSINESS UPTURN

(*Continued from page* 12)

this year bears out his prediction, it will be significant, nevertheless, because it will follow a prolonged slump.

The Commerce Department's prediction was contained in its semi-annual survey of the outlook for major industries. Nathan D. Golden, chief of the department's film division, prepared the portion on the film industry. "The outlook for the second half is brighter by comparison with the first half-year's business," the survey said, and predicted gross receipts for 1956 would be four to five per cent above the 1955 total of $1,300,000,000. Foreign remittances for U.S. companies this year will total about $210,000,000, the survey added. This is about $10,000,000 more than the last estimate.

Myron Blank, TOA president, and Walter Reade, Jr., executive chairman of the exhibition group, jointly announced the showmanship forum at Chicago's Edgewater Beach Hotel. The forum, said Mr. Blank, will bring together 40 to 50 TOA showmen, a cross-section of exhibition, to discuss ideas by which theatres can boost business. These ideas, he said, will be compiled and furnished to all registrants to the 1956 international convention and trade show at the New York Coliseum September 20-25.

Favor Credit Cards

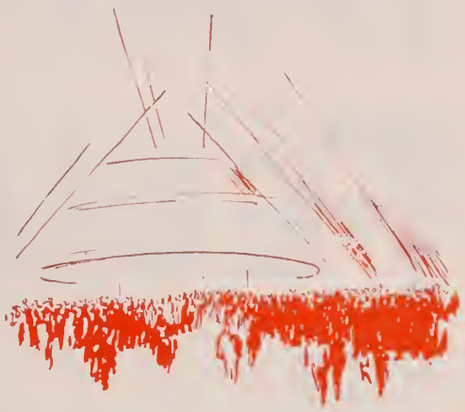
"The convention will be the exhibitors' guarantee of taking home new methods of improving their service to their communities and revivifying their box offices," Mr. Blank said.

The TOA executives, at the same time, disclosed that they were in favor of distribution's proposal concerning theatre credit cards. Mr. Blank also announced that he has sent a wire to all distribution companies calling for assistance and participation in the organization's convention. He asked in the telegram for a "convention short reel with cuts of your 1956-57 product. This type of presentation has been very successful in the past. It is most important that exhibitors take home a fresh outlook for the future." Both Mr. Reade and Mr. Blank emphasized their optimism concerning July and August business, citing the excellent product.

Paramount Branch Moves

OKLAHOMA CITY, OKLA.: Removal of the Paramount branch here from its present location to new quarters in the Commerce Exchange Building is effective July 7. Effective June 15, all backroom shipping and inspection of Paramount films has been handled in the Oklahoma territory by Oklahoma City Shipping and Inspection Bureau, Inc., under the management of Earl E. Jamieson. C. H. Weaver is branch manager.

MUST HYPO THE BOX OFFICE, ALL LEADERS AGREE



HOW TO REVIVE widespread public interest in motion pictures and thus recapture the so-called "lost audiences" recently has been the subject of debate in all branches of the industry, in Hollywood, in the New York home offices, at regional and national meetings of exhibitor organizations and at specially called conferences of specific committees such as the Motion Picture Association of America.

The HERALD, in its June 16 issue, published what it called "an outline of an idea" devised by Raymond Levy to revitalize theatre attendance. The heart of Mr. Levy's plan is a nationwide search for new screen talent, to be conducted on the stages of the motion picture theatres of the country and calling for the direct and close cooperation of all three branches of the industry. Important in that it is a specific, detailed plan, Mr. Levy's "outline of an idea" aroused unusual interest among film leaders, whose comments are printed below. Some are for the plan; some are not so sure. All, however, are agreed that now is the time for frank, open discussion of any means which may lead to a revitalization of theatre attendance on a broad, national scale.

E. C. RHODEN, President, National Theatre Amusement Co., Inc., Los Angeles, Calif.

I have read Mr. Raymond Levy's outline of the plan to revitalize theatre attendance, and there is no question but what this would stimulate tremendous interest in motion pictures in the highways and byways of our country. You understand, of course, that this idea is not new. It has been done before, but never on as broad a scale. In the Fox Midwest circuit in Kansas City we had a talent search. It was highly successful and the young man that was successful made a career in show business. If this were launched on a national basis and all theatres take a part in it, it would be a hypo that would benefit the industry for years to come! I think it is excellent and am sending it on to Bob Coyne with a carbon copy of this letter. To my mind, the only way this industry can do anything in unison would be through COMPO. None of the other organizations represents all branches.

LEONARD H. GOLDENSON, President, American Broadcasting-Paramount Theatres Inc., New York.

You must have had occasion to know that I have advocated the development of new and fresh faces and talent as one of the important means of stimulating public interest in motion pictures. I am still of that opinion. In reading Mr. Levy's article I find that he also realizes the necessity of developing new faces and talent and he proposes to do this by a nation-wide talent search as a cooperative effort by studios and exhibitors. All I can say is that I am wholeheartedly in favor of this or any other plan which has as its purpose the development of new faces and talent for the motion picture industry.

R. B. WILBY, President, Wilby-Kincey Service Corp., Atlanta, Ga.

A number of us in this company have discussed the article on re-vitalizing theatre attendance. We see very little merit to the suggestion. In the first place, there is an enormous amount of work and expense involved. The number of possible people selected would be extremely small for that effort and cost, and probably would leave behind it a great deal more disappointment than interest. The space of time between the selection of the amateurs and their appearance on theatre screens would be considerable and that appearance would be of value only in a relatively small number of places.

It is doubtful if there would be any direct benefit to the theatre from the selection. Certainly the idea of having a group of amateurs reading lines from a future motion picture would hardly be acceptable to modern day theatre audiences.

The theatre's primary job is to sell its current or immediately coming attractions to the group of people who reside in the community in which the theatre is located. The job that is being done could be greatly improved. Any results brought from improvement in this particular area would be realized immediately.

CHARLES M. REAGAN, General Sales Manager, Loew's Inc., New York.

Raymond Levy's "Plan to Revitalize Theatre Attendance" is a very interesting one which, if every facet were developed thoroughly, should boost attendance. There are some important considerations, however, that make it a bigger challenge than Mr. Levy may feel it to be. First, the cost, in money, manpower and effort would be enormous. To organize thousands of exhibitors properly, first by enlisting their participation and then by educating them quickly in how to conduct the talent auditions in their theatres would require a large staff of experts. Their travel, advertising and office expenses would be large.

Additionally, thousands of small-town theatre owners—who need direct help most—work at other jobs or run other businesses in the daytime. To make the plan effective in their towns, they would require help from outside. . . . Someone would have to pay the cost of setting up their campaigns.

Another large item of expense would be the proposed organization of a non-profit corporation to handle the talent selected. In the very nature of things, any really outstanding personality would immediately be snapped up and put under contract by someone. The non-profit corporation would be left with the less-likely talent to be trained. This would not be a good prospect from a business standpoint. These seem to be the things which interfere with an otherwise highly desirable plan.

TRUEMAN T. REMBUSCH, Franklin, Ind.

The article was most interesting. I believe that Mr. Levy's thought is most constructive. It was well thought through even to the setting up of actual contracts for the winners of the contests. Such a plan as proposed could not help but bring fresh, new, badly needed talent to the screen. Much of the present talent have completely worn out their sales appeal to the theatre-going public by constant appearances on television. Jane Wyman is an outstanding example of television—exhausted box office drawing power.

One of the evil off-shoots of the picture shortage has been the shrinkage of opportunity for all kinds of new talent, actors, actresses, writers, directors and technicians to be trained. The Levy plan is certainly a step in the right direction and most constructive in its thinking. Certainly, if an increase in production

(*Continued on page* 18)

"THAT Certain FEELING"

HITS
LIKE
A
HURRICANE

– BECAUSE IT OUT-JOYS
"THE SEVEN LITTLE FOYS"!

starring

BOB HOPE · EVA MARIE SAINT · S

with
PEARL BAILEY

Produced and Directed by NORMAN PANAMA and MEL
Screenplay by NORMAN PANAMA and MELVIN FR
WILLIAM ALTMAN · Based on the play "King of Hearts"

The boxoffice breeze last summer was Hope's great bio-pic about Eddie Foy. This summer he's biggered-and-bettered it with an even more hilarious and warmly appealing ticket-selling comedy.

It's pulling 'em in at the New York Paramount. It's doing high-velocity business in other first key dates. And it's the fastest booking hit today—to cash in on Hope's phenomenal in-person pre-selling. Millions of American homes have been conditioned to make this an all-family treat at their local theatre. They've heard Bob talk about it...

ON TV'S TOP RATED PROGRAMS—*like Bob's own coast-to-coast shows — NBC Spectacular — Perry Como Show — Steve Allen —The Amazing Dunninger — What's My Line? — Arlene Francis' Home Show — Chance of a Lifetime — Hy Gardner — Dave Garroway — Polo Grounds simulcast — and many more.*

ON RADIO'S MOST LISTENED-TO SHOWS— *such as Monitor — Pulse—Weekday — Kathy Godfrey — Tex and Jinx — Martin Block — Frank Farrell — and Bill Leonard, to mention just a few.*

GEORGE ANDERS

COLOR BY TECHNICOLOR

VIN FRANK
ANK, I. A. L. DIAMOND,
by Jean Kerr and Eleanor Brooke

Paramount Pictures

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

SEE STIMULANT AS VITAL

(Continued from page 15)
was coupled with Mr. Levy's effort, a real rounded-out program for bringing in the fresh new talent needed so greatly by the industry would result.

JEROME PICKMAN, director of Advertising, Publicity and Exploitation, Paramount Pictures Corp., New York.

I found the piece very interesting indeed. as I always find any idea which shows thought on the subject of benefiting our industry. As you know, I am in favor of anything, at any time, which will help us overcome the problems faced equally by producers, distributors and exhibitors, and I am very happy indeed to see intelligent reasoning being applied to this grave situation.

MITCHELL WOLFSON, Wometco Television and Theatre Company, Miami.

Ray Levy's interesting approach for stimulating the box office could be very worthwhile. Unfortunately many details are most difficult to resolve in these nation-wide talent searches. They have been tried before, but were impractical and expensive and need better planning as well as more sincere cooperation from all of our industry.

Perhaps a study by an industry committee would be worthwhile. Small town promotion of these contests is quite different from the big towns. Where competition is keen in the community, more problems arise. Kinds and sizes of prizes, determination of winners, all are very difficult. My feeling is it would be impractical and expensive to do without a completed plan, accepted by all facets of our industry.

BUDDY ADLER, Executive in Charge of Production, 20th Century-Fox, Beverly Hills, Calif.

I was particularly happy to note that Raymond Levy's article—aside from its calling on the exhibitor end of the industry to carry out a plan for unearthing new talent—emphasizes the fact that exhibitors have a responsibility in the solution of the problem. Granted that this is a parenthetical point, I raise it not to beg the question of the practicality of the Levy Plan, but because the exhibitor attitude toward new talent has been one of the most serious stumbling blocks to the introduction of new talent.

Regardless of whether the Hollywood studios have been remiss in developing new talent, when producers do try to introduce new faces in their pictures, they find exhibitors not only indifferent about promoting them with the public but actually reluctant to buy the pictures in which newcomers play leading roles. That's why a plan such as Mr. Levy offers is a worthwhile challenge. Let the showmen of the exhibition branch of the industry get together and carry out a comprehensive plan for promoting new talent. We, of the production branch, will be only too eager to consider the merits of any new talents they discover.

As a matter of fact, the 20th Century-Fox company is working on a program to establish schools both in New York and Hollywood to provide teaching and opportunity for promising new talent. Every industry needs an infusion of new blood from time to time, and this is especially true of motion pictures today. For this reason I applaud Mr. Levy and your magazine for a constructive suggestion.

DORE SCHARY, Vice-President in Charge of Production and Studio Operations, Metro-Goldwyn-Mayer, Culver City.

I really have no way of gauging whether this plan would revitalize theatre attendance. I can only suggest that we constantly—and by we I mean all studios—try to develop new personalities, and our search for them is endless. Mr. Levy's plan overlooks the final determinant for making a star—and that is public interest in the personality. Also, it overlooks the elements of timing and opportunity that leave Grace Kelly unheralded after "High Noon" and make her a personality after "Mogambo". Further, I don't quite know how the talent pool would operate and under what circumstances studios would have their pick of the personalities that might be found.

GEORGE WELTNER, President, Paramount Film Distributing Corp., New York.

What appeals to me in this plan is that it enlists the aid of Mr. Exhibitor, who after all, is our first-line contact with the public. It is a step in the direction of what is called in football parlance "a return to fundamentals." The reaching out on the part of a hard-working exhibitor to attract his public to his theatre by exploitation of any kind cannot be other than helpful to his box office. I suppose, because of the stresses and strains of the present-day problem, some exhibitors have been content to make the center and the circumference of his advertising effort a stereotyped plan of newspaper ads and some billboards within his advertising budget and whatever co-op he can work out with the distributor. The element of showmanship, in the old sense of the word, is not always present in his thinking. Mr. Levy's plan is in the direction of showmanship and whatever constitutes movement in that direction I am for.

MAX E. YOUNGSTEIN, Vice-President, United Artists Corp., New York.

I am most certainly in agreement with Ray Levy's objectives of finding and establishing new screen personalities. However, there is no point in finding these personalities unless a plan is worked out between exhibitors and producer distributors, to have such pictures played properly and exploited properly. If the exhibitor continues to ask, when presented with new faces, the eternal question "Who's in it?" and then refuses to buy it unless it has a top cast, then no development program of this type can, in my opinion, succeed.

W J. HEINEMAN, Vice-President, in Charge of Distribution, United Artists Corp., New York.

There is no question that everyone would benefit through the development of new talent but without a solid front on the part of exhibition, such a plan will fall flat. The independent producers, the majority of whom we represent, can ill afford the loss which will accompany a program designed solely to develop new personalities unless they can be guaranteed that these pictures will receive the necessary playing time to offset the costs.

WILLIAM DOZIER, Vice-President in Charge of Production, RKO Radio Pictures, Los Angeles, Calif.

Certainly what Ray Levy projects is stimulating and provocative. Offhand, it seems somewhat cumbersome to me in its possible execution, but I would be willing to explore it further if any representative group of industry executives would care to address themselves to the task. Certainly you are to be applauded for trying to suggest some practical measure to re-awaken interest in motion pictures.

S. BROIDY, President, Allied Artists Corporation, Hollywood, Calif.

I read with deep interest the plan conceived by Ray Levy to revitalize theatre attendance. If all of the various facets of the industry would get together to work to the end that this plan becomes effective, I feel it would produce some favorable results. There are several phases of the plan, which naturally require clarification, as well as elaboration. This is to be expected in any plan, but the important thing, I feel, is that this is a plan and from serious discussions of this plan various additions will accrue, which in effect, will give life to the industry at a time when it needs some concentrated effort on behalf of all of the participants in it.

...THE RUN HAS BEGUN...

RUN OF THE ARROW

COLOR BY TECHNICOLOR

Written, Produced, Directed by

SAMUEL FULLER

A GLOBE ENTERPRISES, INC. PRODUCTION
FOR RKO RADIO

Martin Cites Courtesy in Europe Houses

American theatremen can teach their European counterparts a lot more about running theatres, especially in the handling of concessions, than European exhibitors could do for their U. S. confreres, according to E. D. Martin, chairman of the board of Theatre Owners of America, who returned here early this week from a three-month tour of North Africa and the Continent.

Mr. Martin, who with his brother Roy Martin, operates a circuit of some 130 theatres throughout the southern U. S., said his mission abroad was to survey motion picture theatre operations from an American's standpoint, to see if any European exhibition ideas could be used by American exhibitors, and to assist Myron N. Blank, TOA president, and Walter Reade Jr., TOA executive, at the Cannes Film Festival in France.

Several Facts Impressive

Saying that he visited, "as a paying patron some 200 theatres" from Tangiers to Copenhagen and from East Berlin and Austria to the French coast, Mr. Martin stated that he was most impressed with the courtesy of European exhibitors toward their patrons, the extreme cleanliness of their theatres, and the high plane on which they present their product. But, he added, he had studied the handling of concessions operations and found them way below American par. "In Europe, exhibitors do not push concessions as we do in America for theatres do not need the supplemental revenue," he said.

Concessions in some European theatres are making headway, said Mr. Martin. "In Austria, I saw popcorn warmers used; alcohol and chocolates in theatres in France, Spain and Italy; and soft drinks—Coca Cola and Pepsi Cola—in theatres in other countries," he said. Mr. Martin visited France, Italy, Spain, Morocco, Switzerland, Austria, Denmark and Portugal. He returned to his Columbus, Ga., home from New York on Independence Day eve.

Schine Offers Participation Plan for Managers, Based on Cash Balances

GLOVERSVILLE, N. Y.: A participation plan, whereby every manager in the Schine Circuit is virtually in business for himself, was announced last week by J. Myer Schine and Louis W. Schine at regional managers meetings here. Before the plan was finalized, it was presented to all zone managers for discussion and, with the integration of all acceptable ideas, it was presented to all Schine managers.

The Schine Managers Participation Plan offers five per cent of all net cash balances over a fixed charge amount, determined by actual operating expenses for the year. By operating his theatre as efficiently and economically as possible, each manager can share in the plan, since it is based on cash balance, rather than just increased grosses.

The zone managers also will participate in the sharing plan. They will receive two per cent of all net cash balance increases in their territory, with deductions made for any theatres in their territories showing declining business. According to the circuit, no adjustments were made in salaries or in any of the bonus plans now in existence.

The circuit prepared a special manual explaining the purposes and the operation of the plan. It includes complete picture campaigns, door-to-door selling and a summary of the product to be released this Summer.

In addition to the several home office meetings held here, field meetings were held in Syracuse, N.Y.; Columbus, Ohio; Lexington, Ky., and Washington, D. C.

Maryland Court to Decide "Golden Arm" Censorship

BALTIMORE: For the first time in the history of the state, the highest court in Maryland has been asked to decide a case involving film censorship. In effect, the right of the Maryland State Board of Motion Picture Censors to exercise its powers will be on trial. An order by the censor board that a scene from "The Man With the Golden Arm" be deleted is the basis for the case. The scene depicts the film's hero preparing for a narcotics injection. The board ruled January 12 that the narcotics scene violated a section of the law which specifies that any film which "tends to incite crime" or "advocates or teaches the use of, or methods of use of, narcotics or habit-forming drugs" shall be disapproved. United Artists and Carlyle Productions, Inc. appealed to the Baltimore city courts, on grounds, among others, that no prior restraint by way of censorship is valid. Judge Joseph Byrnes of the Supreme Bench of Baltimore upheld the censors. Until last year there would have been no appeal from Judge Byrnes' decision. However, the 1955 legislature provided, for the first time, that cases of this kind could go to the Maryland Court of Appeals.

Copyright Problems Gain Attention

An increased interest in copyright problems and performing right societies throughout the United States is indicated by the country-wide requests ASCAP is receiving for its pamphlet, "Public Performance Rights in Music and Public Performance Right Societies," written by Herman Finkelstein, the Society's general attorney. Mr. Finkelstein, in his 20-page brochure, defines the rights of copyright owners in the United States, with special emphasis on the rights of public performance for profit. He reviews the development of the performing right society in this country, detailing the functions of the American Society of Composers, Authors and Publishers. A United States delegate to the Universal Copyright Convention in 1952, Mr. Finkelstein is chairman of the Copyright Committee of the New York City Bar Association, as well as chairman of the committee on the program for copyright law revision of the American Bar Association.

Italian TV Network To Acquire U.S. Films

The Italian Government's television agency, RAI, will spend up to $1,000,000 by June, 1957, acquiring American film product for its TV network, Ralph Serpe, the U.S. representative of RAI, has disclosed. Mr. Serpe said he had purchased almost 12 television film series from American producers, costing $500,000. He said the 26-week one-half hour programs will be dubbed into Italian at an additional cost.

Revoke Sunday Ban

JACKSON, MISS.: Mississippi's Supreme Court has invalidated an ordinance adopted by the city of New Albany in 1955 to prohibit Sunday film showings in the municipality. The city had attempted to act under provisions of a 1948 local option act of the legislature.

WOMPI of New Orleans Installs New Offcers

NEW ORLEANS: The Officers for 1956-57 of the Women of the Motion Picture Industry of New Orleans were installed recently at the Jung Hotel here. They included Ruth Toubman, president; Mrs. Marie Berglund, first vice-president; Mrs. Ann Balencie, second vice-president; Mrs. Anna Oliphint, corresponding secretary; Helen Bila, recording secretary, and Mrs. Imelda Giessinger, treasurer.

New Hope Rises for British Tax Relief

. . . Chancellor of Exchequer agrees to undertake full inquiry into whole structure of British entertainment industry's tax

by PETER BURNUP

LONDON: The whole industry here was buoyed up with new hopes by a categorical pledge given to the House of Commons by Chancellor of the Exchequer Harold Macmillan that he would set in hand forthwith an enquiry into the whole structure of entertainment tax.

Could Not Resist

Mr. Macmillan was speaking at the conclusion of a debate on the proposal that stage plays and similar performances should be entirely exempt from the tax. The proposal was rejected by the House after the Chancellor had said that although he had great sympathy with the case that had been argued an adoption of the proposal would upset the balance of this year's budget designed to curb the current inflationary spiral. But, when the time came for making concessions, Mr. Macmillan went on, he could not resist some of the claims for remission of entertainment tax which had been so well argued.

The Chancellor then proceeded to give his pledge to examine the structure of the tax. His words call for precise recording, for the leaders of the trade will undoubtedly hold him to them in due time.

Said Mr. Macmillan: "I will certainly examine the tax structure carefully. It will have to be remodelled. It could not stand up in its existing form to the serious criticism that has been levelled against it. It would be a claimant for some relief when the time came and I hope that will be in the next budget.

"Some parts of the tax structure require refashioning and remodelling. I hope that this will be the last occasion on which it will be necessary for me, or any other Treasury Minister, to have to defend the tax on the living theatre or the entertainment tax in its present form."

Asks Full Inquiry

Labourite Harold Wilson and a former president of the Board of Trade quickly seized on the point. He told the Chancellor that the time was now ripe for a full dress inquiry into the whole system of entertainment tax by an independent committee.

The Chancellor replied in the following terms: "I am not attracted to the idea of a Royal commission or a departmental committee. But I undertake to enter into a complete review of the tax and, if it is my duty to present it, I propose to keep the inquiry under my own hands and to take charge of it myself. The inquiry will be set in hand forthwith."

Trade leaders see in the Chancellor's pledge the first fruits of their hard-fought fight for tax remission.

ABPC REPORTS DROP IN TRADING PROFITS

A decline in the trading profits of the powerful Associated British Picture Corporation had been anticipated by reason of the fall in theatre audiences in the hot weather of last Summer and of increased competition from commercial television; but not to the extent revealed in the preliminary figures for the year ended March 31 last.

ABPC announced last week that group trading profits totaled £2,024,948, compared with £2,988,093 for the preceding year. Net profits after providing all charges were £583,517, compared with £1,025,399 for last year. A total of £750,000 was transferred to television contingencies reserves which are intended to be available against the initial losses by the TV subsidiary subsequent to March, 1956, and various other contingencies.

At the same time, ABPC declared a 12½ per cent dividend on ordinary stock, which, with the previous period's dividend, makes a 20 per cent total dividend for the year ending March 31, 1956. This compares with 20 per cent plus a bonus dividend of 10 per cent last year.

Pending the statement of its chairman, Sir Philip Warter, at the annual meeting August 1, detailed comment from the corporation is reserved, but officials claim that the profits compare favourably with all previous years, except last time.

In Television Field

"Then we were a million up due to the wet Summer of 1954 when all figures skyrocketed in months when normally we expect to do badly. And the nice Summer we had last year brought them down again," the officials said.

It is pointed out also that costs have been rising especially of wages and maintenance, and it was to meet this situation that the major circuits raised seat prices last May.

As previously reported, the corporation has entered the field of commercial television and operates as programme contractors at the weekends in Birmingham and Manchester. In announcing last September his entry into the field, Sir Philip stressed that his board regarded television as so specialised a field that a new and separate organisation was being formed which would be able to draw on the resources of the parent corporation.

The omission of last year's dividend bonus of 10 per cent (which cost £115,000) allows the directors, along with £650,000 from general reserve, to transfer £750,000 to the television subsidiary. "This reserve," in the words of the statement printed above, "is intended to be available against initial losses by the television subsidiary subsequent to March 31, 1956, and for other contingencies."

Reserves Ample

ABPC's TV enterprises is known to be running at a loss during its early stages and is likely to do so for some time to come. But the dimensions of that loss is undisclosed.

"This is a brand new business and we think it wise to make a provision to deal with whatever may arise along the line," is all officials will say. But ABPC has always been regarded as a model of prudent financing and it is pointed out that the corporation has consistently avoided loss on film production by careful budgeting. The current losses on the TV venture may well be taken, it is authoritatively stated, as being effectively covered by the corporation's ample reserves.

The cut back in ABPC's net earnings heightens the importance of Chancellor of the Exchequer Harold Macmillan's promise in the House of Commons to review entertainment tax next year.

POSSIBLE DELAY IN GOVERNMENT POLICY CAUSES APPREHENSION

A degree of apprehension becomes evident here, particularly among producers, in regard to a threatened delay in the Government's announcement of its future film policy.

Some months ago the Board of Trade asked for the views of the various sections of the trade on the shape of things to come; notably, highly controversial factors like Quota, the Eady Levy and the National Film Finance Corporation. For convenience, the Board's president instructed the Finance Corporation to collect and collate the several views and to transmit them to him with the Finance Corporation's own recommendations on future policy.

The submissions of all branches of the trade have now been lodged with the corporation but the latter, so far, has not formulated its own proposals. And time presses for the British Film Production Fund—which administers the Eady Levy—will cease to operate, under present arrangements, in October, 1957.

SAG Explains Its Refusal to Join AFTRA

HOLLYWOOD: The Screen Actors Guild has sent to its national membership of more than 10,000 performers a special report by its president, Walter Pidgeon, detailing the reasons why the Guild board of directors unanimously has rejected a proposal by leaders of the American Federation of Television and Radio Artists that the two organizations merge.

In essence a "white paper" on the Guild's position, the report condemns an AFTRA move to invade the Guild's long-established motion picture jurisdiction, and lists six major and other supplementary reasons why the Guild refuses to merge with AFTRA. It also pledges that the Guild will work for a stronger federation of actors' unions (the Associated Actors and Artists of America, popularly known as the Four As) and a "simplified membership card plan for the entire entertainment industry."

Among reasons given for turning down the idea of merger with AFTRA, the Guild stated that "AFTRA spokesmen and publications have made clear that AFTRA policy is to promote live television at the expense of television motion pictures" and that had the Guild "succumbed to AFTRA's arguments and pressures years ago, in all probability there would be little employment for actors in television motion pictures today," adding that "AFTRA's attitude toward television motion pictures is inequitable" and "would adversely affect thousands throughout the United States who are presently employed as performers in television motion pictures and filmed television commercials, under Screen Actors Guild contracts."

"Because the Screen Actors Guild won its fight (against AFTRA) six years ago, the performers today are part of a thriving and growing television motion picture industry," the Guild pointed out. "This industry provides at least 50 percent of the total employment of actors in the motion picture field, is paying residual checks on television entertainment films at the rate of over $1,000,000 a year, and many millions of dollars a year to performers who use payments for filmed television commercials."

Lippert Buys Art House

HOLLYWOOD: Robert L. Lippert Theatres, Inc., has announced the purchase of the Uclan theatre, Westwood, 850-seat art house which he will refurnish, re-equip and rename the Crest. The purchase is in line with the firm's current expansion schedule, which includes the LaHabra theatre in LaHabra, reopening in August.

CRITIC BITES EDITOR

James O'Neill, Jr., the distinguished motion picture critic of the *Washington Daily News* opened a recent essay with a pleasing reference to "the usually reliable Motion Picture Herald" which he further identified as "that august publication." Mr. O'Neill then proceeded to belt us—but good! He disapproved of a HERALD editorial criticizing the invidious comparison between "Trapeze" and "Rififi" expressed by Bosley Crowther, the New York Times movie oracle, and Mr. Crowther's further salute to "Rififi" as a type of picture that could "save" the industry—something, he contended "Trapeze" could not do. Up to here Mr. O'Neill was just warming up. He then went to work seriously on exploitation, press agentry and advertising. The fruit of these efforts he characterizes as being largely "claptrap and sheepdip." He is not pleased.

Urges More Hit The Road

George Sidney, director of Columbia's "The Eddy Duchin Story," is in favor of producers, directors and others in production getting out on the road to meet with theatre men and "see what goes on in our industry." Mr. Sidney recently left New York for Chicago to scout locations for his next Columbia film.

"In every section of the country, there are different problems and different things taking place, and getting to know these situations is a plus factor which will help merchandise and promote product," the film director said. Mr. Sidney, who is also president of the Screen Directors' Guild, also remarked that travel broadens one's knowledge and helps one keep a finger on the public's changing tastes in entertainment.

The independent producer-director said that his next production, "Pal Joey," will be made in conjunction with Columbia, his own company, and actor Frank Sinatra's own company. He added that he expects "Pal Joey" to go before the cameras in CinemaScope and color by Technicolor come next January.

Mr. Sidney, discussing the telecasting of the Academy Awards, in reply to a question concerning sponsorship, stated that "it is logical for the motion picture industry to sponsor the show. The Oldsmobile commercials are all very good but the show should be sponsored by ourselves." Speaking as an individual and not as president of the SDG, Mr. Sidney said that this viewpoint is shared by many in Hollywood.

Show Short In Todd-AO

"The Miracle of Todd-AO," a 12-minute short produced by Todd-AO, Inc., for Magna Theatres, is a collection of breathtaking filmic vignettes in which the well-known qualities of the fabulous new process are highlighted to maximum advantage. The sense of audience participation, the wide-angle lens, handsome color, stereophonic sound and startling intimacy of the over-all effect are showcased interestingly, and at times, thrillingly.

First comes a roller coaster ride at a seashore amusement park. Up hill and down dale we go over the tracks with the sense of actual participation almost harrowingly authentic. The sound track reproduces the screams of thrill-seekers, and this was to some degree duplicated by certain of the younger element in the afternoon audience at the Rivoli theatre on Broadway, where the short was shown just prior to the matinee run of "Oklahoma!".

After the audience had quieted down after the effects of its "ride," it was swept into a plane and shot high over Yellowstone National Park, glorious in its blanket of winter snow. The plane, in which the audience actually feels it is riding, dips low, soars high, sweeps down for haunting lovely vistas of the valleys and canyons and occasional small clusters of civilization.

Next we are transported to Sun Valley and a thrilling ski sequence in which we follow our "fellow skiers" down slopes, through woods, and end up shooting off into a tree-infested incline.

Last is the trail of a San Francisco motorcycle cop, which we pick up as he moves at breakneck speed. The cop gradually moves into town, the streets grow more crowded, but the pace doesn't slacken. We end up crashing into a vehicle that crosses our path at an intersection—and a realistic crash it is. It is a small slice of top entertainment. —L. J. Q.

United Press Movietone Plans TV News-Sports

United Press Movietone News has announced plans for producing weekly news and sports package programs for television. Heretofore the large news agency-newsreel combine has kept its services to daily wire and film reports. The daily services to television now have the world's largest TV circulation in the news field. Plans for the packages followed a five-month survey by W. R. Higginbothem, U.P. Movietone manager. The programs will be available for Fall schedules when news and sports command a larger slice of time than usual. At that time, the election campaign will be in full swing, also build-up toward the Australian Olympics.

Offer Aids to Box Office

Allied Theatre Owners of New Jersey, it is reported, has compiled a number of suggestions offering various ways and means of bolstering the box office, and has forwarded them to the sales heads of distribution for consideration. The disclosure of the move was made by Sidney Stern, president, who has left for Hollywood to survey the attitude of the production heads toward theatre operations and the entire field of exhibition.

The unit, at its annual convention in May, resolved that an industry conference should be set up among the sales heads, their advertising-publicity executives and top circuit and independent theatre promotion executives to discuss proposals which will help to build business. This resolution, with an accompanying letter, was forwarded to each sales manager. According to Mr. Stern, they replied approving the idea.

Mr. Stern said a committee of Allied members have come up with a number of suggestions which they feel would bolster the box office and should be considered by the various Motion Picture Association of America committees which are working on the matter. He said that the suggestions were forwarded to the sales managers.

"Away All Boats" Ad in "Wall Street Journal"

Reader's Digest, which carries its first full-page motion picture advertisement in its June domestic and international editions on Universal-International's "Away All Boats," took an unprecedented full-page advertisement in the *Wall Street Journal* recently to highlight what it called "this first global magazine advertising campaign for a motion picture." "We'll see action in 101 countries," Milton R. Rackmil, president of Universal Pictures Company, is quoted as saying in the headline of the *Wall Street Journal* ad, which features a large action still from "Away All Boats" across the top of the page and a still of Mr. Rackmil. The ad stresses *Reader's Digest's* 28 editions in 12 different languages with their combined circulation of 19,183,338 reaching an estimated 65 million people, the largest magazine circulation in the U.S.A. and throughout the world.

Reade Installs New Seats

New double-width "love seats," upholstered in velour over six-inch-thick foam rubber seating and backing, have been installed in the Mayfair, a Walter Reade theatre in Asbury Park, N. J. Century Seating Co. designed the seats.

People in The News

WILLIAM C. GEHRING, JR., son of W. C. GEHRING, 20th-Fox vice-president, has been appointed branch manager in the company's St. Louis exchange. He succeeds GORDON F. HALLORAN, resigned.

SAMUEL GOLDWYN and his wife left New York this week to participate in the European premiere of "Guys and Dolls."

LACY W. KASTNER, president of Columbia Pictures International Corp., has been decorated with the Order of Merit of the Italian Republic.

J. RAYMOND BELL, public relations executive for Columbia, has been elected president of the New York chapter of the Public Relations Society of America.

MILTON PICKMAN has been appointed vice-president in charge of programming at Briskin Productions. He will arrange new television film series for Britain as well as Screen Gems, Columbia subsidiary.

JOHN SHIELDS, manager of the Stanley Warner Capitol, Ansonia, Conn., is retiring this summer after 40 years at the theatre.

T. A. M. CRAVEN's nomination as a member of the Federal Communications Commission has been confirmed by the Senate. He succeeds EDWARD M. WEBSTER.

RAYMOND WOODAMAN has been appointed head of the RKO Studio purchasing department.

Canadian Pioneers Meet in Montreal

MONTREAL: The eighth annual meeting of the Canadian Motion Picture Pioneers was held recently at the Sheraton-Mount Royal Hotel here. Elected officers for the coming year are: Ernest Ouimet, honorary president: Romeo Vendette, president; Len Jones, first vice-president; Armand Besse, second vice-president; William Gus, third vice-president; Arthur Larente, secretary-treasurer; Eddie Schreider, assistant treasurer; Frank Makarios, chairman of the welfare committee; Oscar Richards, chairman of the fund-raising committee; John Levitt, chairman of the membership committee; Phil Maurice, special events chairman; Allan Spencer, publicity. Named directors were: Harold Vance, Guy Bachand, U. S. Allaire, Paul Lafontaine, Mickey Isman, Mel Lodge, Bill Mannard, Nick Lazanis, Harold Giles, Lloyd Pearson, Harold Walker and William Deveault. Trustees are: Arthur Hirsch, Ben Norrish, J. A. Deseve, William Lester and William Singleton.

Gage to Be Honored In Reade Drive

Managers of the nearly 40 conventional and drive-in theatres of the Walter Reade Theatres, Inc., will honor their executive vice-president, Edwin "Pete" Gage, with a seven-week Summer Showmanship Drive starting July 31. Details of the drive were outlined at an all-day meeting of all management personnel at Mayfair House, Oakhurst, N. J., circuit headquarters. More than $4,000 in cash awards will be distributed during the seven-week period, and managers will compete with each other in: gross, expenses, attendance, concessions, exploitation, theatre operations.

Realign More Local Offices

Further realignment of local and regional operations of the major companies was announced recently.

Paramount will shift its Mideast division headquarters from Philadelphia to Pittsburgh July 9. It was learned Howard Minsky, division manager with headquarters in Philadelphia, will operate out of Pittsburgh.

MGM has combined its Omaha and Des Moines sales territories, with the center of operations in Des Moines.

RKO has moved its front office operations to new headquarters in Philadelphia and had turned over its shipping and inspection to the Philadelphia depot of National Film Service, Clark Service, Inc. National Film now handles RKO's back room operations in nine exchange cities. Other companies serviced by them in Philadelphia are United Artists, Buena Vista, Republic and Allied Artists.

Republic's back room work in Oklahoma City has been taken over by the NFS depot there. In addition to Republic, NFS also handles United Artists and Buena Vista there. It also handles Republic in 15 cities across the country.

Exhibitors' Reminder

KANSAS CITY, MO.: Earl Jameson Sr. and his son, Earl Jameson Jr., owners of Exhibitors Film Delivery and Service Co., have had this reminder painted on their trucks: "Drive Carefully — Attend Your Movie Tonight," it was reported by the company.

THIS WEEK in PRODUCTION

. . . Started—4

Columbia—End as a Man (Horizon-American Prod.).

RKO Radio—The Day They Gave Babies Away (Eastman Color).

Universal-International—The World and Little Willie (Technicolor).

Warner Bros.—Buffalo Grass (Jaguar Prod., WarnerColor).

. . . Completed—5

Allied Artists—54 Washington Street (CinemaScope; color); Not of This Earth (Roger Corman Prods.).

Columbia—Full of Life.

Paramount—Search for Bridey Murphy (VistaVision).

United Artists—Dance With Me Henry (Bob Goldstein).

. . . Shooting—34

Allied Artists—Bringing Up Joey; Hunchback of Paris (CinemaScope, Eastman Color).

American-International—The Flesh and the Spur (Hy Prods., Color).

Columbia—Fire Down Below (Warwick Prods., CinemaScope, Technicolor).

Independent—The Delinquents (Imperial Prods.); The Gun and the Gavel (Albert C. Gannaway Prods.; Color); Badge of Marshal Brennan (Albert C. Gannaway Prods.; Color).

Metro-Goldwn-Mayer—The Great American Pastime; Barretts of Wimpole Street (CinemaScope, color); Teahouse of the August Moon (CinemaScope, Color); Raintree County (65mm, Color).

Paramount—The Buster Keaton Story (VistaVision, Technicolor); The Rainmaker; Funny Face (VistaVision; Technicolor).

RKO Radio—Run of the Arrow (Eastman Color); Bundle of Joy (Eastman Color).

20th Century-Fox—Teenage Rebel (CinemaScope; DeLuxe Color); Stagecoach to Fury (Regal Films); Anastasia (CinemaScope, Deluxe Color); Between Heaven and Hell (CinemaScope, DeLuxe Color).

United Artists—Love Story (Bob Goldstein Prods.); Hidden Fear (St. Aubrey-Cohn Prods.); The Monte Carlo Story (Titanus Films, Technicolor); Twelve Angry Men (Orion-Nova Prods.); Spring Reunion (Bryna Prods.); Drango (Earlmar Prods.); The King and Four Queens (Russ-Field Prod., CinemaScope); The Big Boodle (Lewis Blumberg Prods.); Pride and the Passion (Kramer Prods.; VistaVision; Technicolor).

Universal-International — Interlude (CinemaScope, Technicolor); The Incredible Shrinking Man; Mister Cory (CinemaScope, Color).

Warner Bros.—The Girl He Left Behind; The Old Man and the Sea (WarnerColor).

20th-Fox to Release 6 Independent Films

Six productions, all in CinemaScope, produced by Regal Films, Inc., will be released by 20th Century-Fox, the latter has announced. The first of the six films, entitled "Stagecoach to Fury," went before the cameras June 18 in New Mexico. Forrest Tucker, Mari Blanchard, Wally Ford and Wright King are starred in the Earle Lyon production being directed by William Claxton. "The Outlaws Are in Town" is the second of the roster.

Hollywood Scene

HOLLYWOOD FEELING BETTER

Holiday Eve

ESTEEMED EDITOR:

Last week Hollywood began to feel better about the prospects of the industry it grew up with. There had been a degree of despair disproportionate to even the dismal attendance estimates featured in the local press, for it is in the nature of this mercurial community to react excessively to both the bad news and the good. The first of the latter kind received here in some months was the story out of New York concerning the general upturn in theatre business across the country. This had cheering effect.

But a more intimate and lasting stimulant to professional confidence in the future of the theatrical motion picture was the previewing on successive evenings of two productions regarded by studio people in general as failure-proof attractions.

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Add to this the fortunate circumstance that each of the pictures is credited with having brought to the screen a performer certain to attain Top Ten rank in Quigley Publications' next Money-Making Stars poll of exhibitors, or the one after, and Hollywood's reasons for feeling good about its prospects this Independence Day week stand clear.

The two pictures, in the order of their previewing, are "The King and I" and "Somebody Up There Likes Me." They have almost nothing in common save their use of projector and screen as a means of presentation, and the contradictory coincidence that both scripts were written by the same man. (He is, by the way, the Ernest Lehman whose extraordinary ear for words was mentioned on this page when his brilliantly simple "Sabrina" came to the screen.)

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The first of the week's extremely encouraging films is a magnificent and mannerly use of CinemaScope, DeLuxe Color and stereophonic sound. The second is a purposely plain and deliberately unmannerly use of black and white in any of the every-day sizes and shapes up to 1.85-1. The first makes great capital of the fine music of its stage original, whereas the second wouldn't have a song to be remembered if the studio hadn't engaged Perry Como to sing one, unseen, behind the title footage. Yet both of the pictures held their audiences in complete surrender to their totally different and sharply contrastive subject matter, and sent professional observers away firmly convinced they'd been worrying too much about competitive media.

The two performers brought forward and given two of the greatest send-offs ever permitted newcomers are Yul Brynner and Paul Newman, who are about as different as the two pictures in which they are presented. Both are recruits from your city's Broadway stage, and actor Newman has looked a lot of TV cameras in the eye, additionally. Their roles in their first pictures are entirely unlike.

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The Brynner character is a Siamese monarch of 1862. The Newman character is Rocky Graziano of our own time. Both characters are strong, to the point of brutality, and extensively unenlightened on several subjects of common knowledge. Both call for a practically constant appearance on the screen and for a maximum of acting ability. Both actors deliver brilliantly.

It is quite likely that these pictures, shown to professional Hollywood in a single week smack in the middle of a Summer that's been viewed with even more than the regulation annual alarm by Hollywood's singularly antagonistic press, will prove out in the final accounting to have served, in inspiring production people to a firm belief in the future of the theatrical motion picture, a function far beyond that of entertaining the wide world and earning a proper profit.

—WILLIAM R. WEAVER

HOLLYWOOD BUREAU

Four pictures, for as many companies, went into camera stage during the preholiday week.

Jaguar Productions started "Buffalo Grass," by that most consistent of all Western writers, Frank Gruber, with Alan Ladd, Virginia Mayo, Edmond O'Brien and John Qualen. It's in WarnerColor and for Warner release. Gordon Douglas, who directed the star in the current "Santiago," is directing "Buffalo Grass"; George Bertholm is associate producer.

Universal-International launched "The World and Little Willie," with color by Technicolor. It has Maureen O'Hara, John Forsythe, Tim Hovey and Frank Faylen in the cast, directed by Jerry Hopper. Howard Christie is producer.

Producer Sam Wiesenthal started "The Day They Gave Babies Away," for RKO release, with Allen Reisner directing Glynis Johns, Cameron Mitchell, Rex Thompson and Patty McCormack. It's in Eastman color.

Horizon Productions, the Sam Spiegel organization, began filming "End as a Man" in Florida for Columbia release.

New Zealand Imposes New Censor Rules

WELLINGTON, NEW ZEALAND: A new set of film censorship regulations have been issued by the Government here giving further controls to the censor. This came about, according to reports, as a result of the advocacy of the present censor, G. H. Mirams, supported by minority groups, including the film societies, women's organizations, etc.

Some of the new rulings: All posters and printing must carry either a letter symbol or the full text of the censor's certificate if other than a general audience classification has been given. There are now five classifications for certificates, namely, G, Y, A, S and R. G is for a film suitable for general exhibition. Y, A and S are recommendatory classifications. Y is for films suitable for persons 13 years and more and A is for films for adults only, persons 16 years or more.

Omnibus Classification

S is an omnibus classification for special kinds of films recommended for specified groups. Its greatest use is expected to be for the increasing number of films made specially for children or family groups. An R certificate means that a film's audience is restricted to exclude certain people. This would apply to the mandatory exclusion of persons under 13, or alternatively, persons under 16. Obligations are placed on theatre managers to refuse admission to excluded classes. Managers as well as young patrons and adults who aided in the offense would be guilty of a breach of the regulations when children or adolescents gained admission to films which were barred by the R classification. It is now compulsory for published advertisements to state the classification.

In an interview with the press, the censor stated: "Both the needs of the public and the best interests of the cinema are met by the new film regulations." He added that the public must maintain interest in the application of the regulations if they are to be fully effective.

Ask Seattle Tax Relief

SEATTLE: Pleas for relief from the municipal admission tax were made before the Seattle City Council recently by the Theatre Owners of Washington, Northern Idaho and Alaska. It cited the plight of the industry as a result of the discriminatory legislation of the present tax which is one cent on every 20. The petition asks elimination on charges up to and including $1. The organization also advised that, since 1946, 11 theatres have closed.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended June 30 were:

Albany: The Great Locomotive Chase (B.V.).

Atlanta: The King and I (20th-Fox); The Proud Ones (20th-Fox); Storm Over the Nile (Col.); Trapeze (U.A.).

Baltimore: The Great Locomotive Chase (B.V.); Santiago (W.B.); Trapeze (U.A.).

Buffalo: The Great Locomotive Chase (B.V.); The King and I (20th-Fox); Safari (Col.); That Certain Feeling (Par.); Trapeze (U.A.).

Cleveland: The Black Sleep (U.A.); The Creeping Unknown (U.A.); Crime in the Streets (A.A.); Fastest Gun Alive (MGM); Madame Butterfly (I.F.E.) 3rd week; Trapeze (U.A.).

Denver: Adorable Creatures (Cont.) 2nd week; Animal World (W.B.); The Black Sleep (U.A.); The Catered Affair (MGM); Come Next Spring (Rep.); Magic Fire (Rep.).

Des Moines: Toy Tiger (U-I).

Detroit: Bhowani Junction (MGM) 2nd week; Crime in the Streets (A.A.).

Hartford: Bhowani Junction (MGM) 2nd week; Return of Don Camillo (I.F.E.); Trapeze (U.A.); Unidentified Flying Objects (U.A.).

Indianapolis: Toy Tiger (U-I); Trapeze (U.A.).

Jacksonville: D-Day The Sixth of June (20th-Fox); That Certain Feeling (Par.); Trapeze (U.A.).

Memphis: The Searchers (W.B.) 2nd week; Song of the South (B.V.) (Reissue).

Milwaukee: The Great Locomotive Chase (B.V.); Oklahoma (Magna) 8th week.

Minneapolis: Bhowani Junction (MGM); The Searchers (W.B.) 3rd week.

New Orleans: The Man Who Knew Too Much (Par.); Oklahoma (Magna); The Proud Ones (20th-Fox); Toy Tiger (U-I) 2nd week.

Oklahoma City: The Catered Affair (MGM); D-Day The Sixth of June (20th-Fox) 3rd week; The Great Locomotive Chase (B.V.) 2nd week; Rawhide Years (U-I); The Proud Ones (20th-Fox) 2nd week.

Philadelphia: The Great Locomotive Chase (B.V.); The Man in the Gray Flannel Suit (20th-Fox) 10th week; The Man Who Knew Too Much (Par.) 6th week.

Pittsburgh: The Ladykillers (Cont.) 9th week; Oklahoma (Magna) 3rd week; Trapeze (U.A.).

Portland: The Catered Affair (MGM); Gaby (MGM) 4th week; Safari (Col.) 3rd week.

Toronto: Gaby (MGM) 3rd week; The Man Who Knew Too Much (Par.); Oklahoma (Magna) 11th week; Trapeze (U.A.)

Vancouver: The Man in the Gray Flannel Suit (20th-Fox); The Proud Ones (20th-Fox).

Washington: Animal World (W.B.); Autumn Leaves (Col.); The Catered Affair (MGM) 2nd week; Goodbye My Lady (W.B.); Intermezzo (Selznick) (Reissue); Last Ten Days (Col.) 2nd week; The Man Who Knew Too Much (Par.) 5th week; Toy Tiger (U-I).

Legion Approves Six Of Ten Productions

Of the 10 productions reviewed last week by the National Legion of Decency, five have been put in Class A, Section I, morally unobjectionable for general patronage; one in Class A, Section II as morally unobjectionable for adults; three in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "Edge of Hell," "The Fastest Gun Alive," "The Great Locomotive Chase," "Moby Dick" and "The Naked Hills." In Section II is "Behind the High Wall." In Class B are "The Proud and the Beautiful" because of "suggestive costuming and situations; contains material morally questionable for a mass medium"; "Soho Incident" because of "low moral tone; suggestive situations," and "That Certain Feeling" because it "reflects the acceptability of divorce; suggestive dialogue." In Class C is "Rififi" because "the film is of low moral tone throughout. It overemphasizes and glamorizes criminals and criminal activities in such a way as to arouse undue sympathy. Furthermore, it contains material morally unsuitable for entertainment motion picture theatres and seriously offends Christian and traditional standards of morality and decency," it was stated.

Milwaukee Better Films Council Holds Fete

MILWAUKEE: The Better Films Council of Milwaukee held its 25th anniversary meeting and luncheon at the Elks Club here recently and heard guest speaker Arthur H. DeBra, community relations director of the Motion Picture Association of America. At the morning meeting of the council, Mrs. Fred Rosenkranz, president, awarded a scroll to Al Meskis of the Warner theatre for top presentation of fine films during the past year. The membership to date is 26 clubs, 21 home and school groups, 33 PTA's and 37 individuals for a total of 156.

O'Neil Library Chairman

Thomas F. O'Neil, chairman of the board and president of RKO Teleradio Pictures, Inc., has accepted the national chairmanship of the Pius XII library to be erected at St. Louis University, it is announced by Most Reverend Joseph E. Ritter, Archbishop of St. Louis. The new research center will make available to scholars for the first time the microfilmed reproductions of the Vatican Manuscript Collection in a city other than Rome.

The National Spotlight

Albany

Summer darkening of Delaware (art) and Colonial (uptown subsequent run), coupled with **Jules Perlmutter's** recent discontinuance of operation at Paramount, left Albany with six open houses. However, this is less significant than appears on the surface, because the city is rimmed with drive-ins . . . **Charles Stevens,** Variety crewman and dairy company official, who won the Club golf championship for second straight year, with an 82 at Shaker Ridge, is a left-hander. Several days after taking that competition, he tied for third, with a 78, on his home course, in Chamber of Commerce tournament . . . **Al La Flamme** picked up the Strand reins, after a month's leave of absence. **Steve Barbett,** temporary driver, returned to Stanley Warner Broadway, Lawrence, Mass. . . . Death removed two long-timers from the scene: **James G. Faas,** 66, for 35 years Strand engineer, and **Frederic H. Mabeus,** 45, for 20 years a projectionist. . . . **George Thornton** put the Windham, Windham, and Orpheum, Tannersville, on a full schedule for summer months.

Atlanta

The Dania drive-in, Dania, Fla., has been sold to **E. J. Schwabsch.** The drive-in was formerly owned by **Richard Swanson.** . . . **Dan Sangaree,** has returned as manager of the Ritz theatre, Bartow, Fla. . . . The Breezeway drive-in, New Port Richey, Fla., owned by **A. E. Stevens,** has closed. . . . The new owners of the Oxford theatre, Oxford, Ala., are **Fain Holbrook** and **Gilbert A. Lane** . . . **Charlie Lester,** southern district manager of National Screen Service, and his wife are on a three-week trip to Caribbean. . . . **M. C. Moore,** Coosa theatre, Gadsden, Ala, has returned there after a visit to Jacksonville, where he formerly owned theatres. . . . **R. B. Wilby,** Wilby-Kincey Theatres, is back at his office after a business trip to New York His secretray, **Mrs. Nell Adams,** is on a business trip to Miami. . . . **Doug Beshers,** assistant to **Roy Avey,** Georgia theatre, is back after a vacation to New York. . . . **Mrs. Lois Cone,** Martin theatre, has returned from her vacation. . . . **Walter McDonald,** booker at United Artists, and his wife enjoyed a vacation in Florida. . . . **Joe Fink,** formerly a theatre manager in Atlanta and now with the Davie drive-in, Fort Lauderdale, was in visiting friends.

Baltimore

Ed Kimple, Rome Theatres is back from a Canadian vacation. . . . **George Hendricks,** Mayfair manager, back from a Canadian vacation. . . . **Ray Maxwell,** office manager for Rome Theatres, has returned to work after a prolonged illness. . . . **Rodney Collier,** Stanley Theatre manager, back at work from a Miami vacation. . . . **Jack Whittle,** Avenue theatre, was weekending in Ocean City, Maryland. . . . **Willard Shofer,** Centre theatre manager, has returned from vacation.

Boston

J. R. Chiancelli has bought the Bijou theatre, Pittsfield, Me., from **Lancey Milliken,** and is remodeling it hoping to reopen in the fall. Chiancelli says the remodeling is a matter of civic pride and is modernizing the theatre as an attractive spot for community activities. . . . **Connie Russell, Jr.** has closed the Park theatre, Bangor, Me. . . . Paramount publicist **Arnold Van Leer** recently became a grandfather for the first time. . . . **Albert Coury's** new drive-in, North Adams, Mass., opened its gates June 15. The 600 car drive-in has all RCA equipment installed by Capitol Theatre Supply, and a screen 105 x 45 feet. The entire layout was designed and supervised by **Charles Fish** of Capitol. **Albert Coury, Jr.** is manager. . . . UI's "Away All Boats" is set for the Keith Memorial July 18. . . . Allied Theatres of New England had filed a petition for a temporary injunction asking for a restraining order to stay the effectiveness of the minimum wage order scheduled to go into effect July 1. It was granted last week by Judge Horace T. Cahill of Suffolk Superior Court and is returnable in September when there will be a formal hearing.

Buffalo

Samuel Pearlman, northeastern division manager of the Stanley Warner Cinerama Corporation, announces that the new, third Cinerama presentation, "Seven Wonders of the World," will open here August 29. . . . **Sol Sorkin,** manager of the RKO-Keith theatre in Syracuse and his wife, celebrated their 24th wedding anniversary the other day and Sol is proclaiming that he expects to be a grandfather in September. . . . **Carroll E. Casey,** Rochester Boy Scout executive and member of the Eastman Kodak Company's sales executive staff, has been named to the permanent State Youth Commission. Casey has been associated with Eastman since 1934. . . . The Washington drive-in, a brand-new Redstone circuit operation, has opened in East Rochester where **John R. Keegan** is the manager. He also is running the Lakeshore drive-in, another Redstone operation which will be reopened in July after extensive alterations

Charlotte

The recent hot spell brought box office receipts up a few notches here. . . . The Carolina theatre reported business good for "The Searchers" and said "The Proud Ones" got off to a good start on Sunday when the temperature hit 97 degrees. . . . The Imperial theatre playing "Crime in the Streets" had its best Sunday of the year that day . . . **Alton Craver,** assistant manager of the Plaza, and his new bride are on a honeymoon to California . . . Carolina theatre manager **Kermit High** just returned from a trip to Wilson, N. C. . . . **Everett Olsen,** who operates drive-in theatres at the South Carolina beach and in other towns and also is the "Lucky" representative in this area, went to Miami, Fla. . . . **Tom Baldridge,** MGM exploiteer, was in Charlotte on business. . . . **Emery Wister,** Charlotte *News* movie editor, has just returned from Hollywood

Chicago

Frank Nardi, one of the old-time bookers on Film Row, resigned from Republic Pictures because of ill health. . . . **Leonard Grossman,** manager of the Rena, announced that he has opened up a custard and hot dog stand as a separate unit. It is located next door to the theatre. . . . Bell & Howell Company has appointed **Frank D. Ryan** manager of its case department. . . . "Trapeze" will stay at the United Artists for the rest of the summer. Grosses run around $50,000 weekly. . . . **Ralph Kettering** has been appointed to handle exploitation for Cinerama at the Palace. . . . Business for "Oklahoma" has shown a decided pickup and will continue to run through the summer season. . . . The Atlas theatre, formerly the Wicker Park, closed for the summer. The house will be remodeled during this period. . . . The Plaza theatre has installed a new 70-ton air conditioning unit. . . . The Calo and Lakeside have also installed new air conditioning units.

Cleveland

Henry Deutchlander sold his Dianne theatre, Van Wert, O. to **Lewis Yehoda.** The new owner closed the house announcing a September re-opening. . . . **Hatton Taylor,** newly appointed RKO district manager, and **Frank Belles,** RKO branch manager, were in New York to attend a home office conference. . . . **Harry Buxbaum,** Paramount branch manager, attended the **Howard Minsky** testimonial dinner in Philadelphia prior to Minsky's move to his new headquarters in Pittsburgh. . . . **Frances Bolton** is back at National Screen Service after a diversion of several months in another field of activity. . . . **Rhoda Koret,** Columbia booker, resigned to devote more time to her family and to her hobby, amateur theatricals. . . . **Jimmy Wright,** son of Warner theatre district manager **Dick Wright,** followed his graduation from Northwestern University with reporting for Army duty at Ft. Leonard Wood . . . Lewis Horwitz of Washington Circuit is vacationing in Jacksonville, Miss., and Florida. . . . Cleveland was the big winner in the Universal-In-

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ternational Nat Feldman sales drive. In first place were **Peter Dana's** division, including Cleveland; **Peter Rosian's** district, including Cleveland; and the Cleveland branch under manager **Carl Reardon.**

Columbus

One of the biggest city-wide theatre promotions in recent years here was climaxed on opening day of "Trapeze" at Loew's Broad with finals in the "Trapeze" clown contest held on the City Hall plaza near the theatre. Manager **Robert Sokol** and U. A. representative **Ralph Pollock** co-operated in staging the contest which was co-sponsored by the City Recreation Department and the Columbus Zoo. . . . New 500-car Marysville drive-in was scheduled to have a gala July 4 opening. **Dale Elleman,** owner of the drive-in, first open-air theatre in Union County, has an innovation in a roof stage atop the snack bar. The stage is equipped for a wide variety in-person attractions. The children's playground includes a wading pool, electric train, swings and slides . . . **Walter Kessler,** manager of Loew's Ohio, and **Charles Sugarman,** operator of the World and Indianola, were interviewed on the state of theatre business by **Norman Nadel,** *Citizen* theatre editor. Nadel is conducting an overseas theatre tour to England and France with 14 central Ohioans in this first across-the-water theatre tour sponsored by a local newspaper.

HE'S THE WINNINGEST MANAGER

AND THERE'S ALWAYS ROOM FOR MORE. The wall isn't filled yet, for Al Perkins, manager of Odeon's Roxy, Midland, Ontario. Al was "written up" the other day by the local paper, for winning still another award, and the point seemed to be that the town's winningest man now has won 15 prizes for promoting pictures. In the picture above, he poses with those from Quigley Publications. Matter of fact, this is how it breaks down: four Awards of Merit, three Scrolls of Honor, and a quarterly Grand Award. This is a real "big" prize-winner—about 300 pounds big.

Denver

Gibralter Enterprises has closed the Rex, Casper, Wyo., the Motorena drive-in, Greeley, Colo., and has placed the Grove, Gering, Neb., on one change a week—weekends. . . . **Fred Knill,** office manager for Gibralter Enterprises took his prize Palomino to the National Palomino show at Grand Island, Neb., and entered the animal in the cutting contests, and came out with second prize. . . . The Chief and Pecos, Roswell, N. M., have been closed. . . . **Ralph Clark,** United Artists district manager, and **W W. McKendrick,** Salt Lake City branch manager, were in for sales meetings here attended by **M. R. Austin,** branch manager, and **William Sombar, Robert Hazard** and **Earl Peterson,** salesmen. . . . **Clarence Batter,** booker and buyer, in hospital because of hepatitis, is recuperating at home. . . . **William Claiborne** has opened his new Vista View drive-in, with 650-car capacity, at Security, Colo., near Colorado Springs. . . . **Claude Newell,** Metro booker, to Texas on vacation. . . . **Mrs. Beverly Sauer,** 20th-Fox, is mother to a seven-pound son, **Michael Ryan,** born on her birthday. . . . **Paul Snoddy,** 20th-Fox salesman, on fishing vacation.

Des Moines

The Monroe theatre at Monroe will be permanently closed and the fixtures disposed of, according to **R. P. Davis.** The theatre had been offering shows on Saturday nights. . . . Twenty-eight Lamoni business firms are co-operating to bring free Saturday matinees for the youngsters of the area. Admission charge is nominal for adults and teen-agers. . . . The State theatre at Davenport also is holding free shows for children each Saturday during summer vacation. Sponsors are a dairy and a gas station. . . . **Gerald E. McGlynn, Jr.,** son of Metro's Gerry McGlynn, was among 12 law school graduates recently admitted to the bar. . . . **Dorothy Pobst,** president of WOMPI here, has named a service project committee including **Gladys Crandall,** chairman; **Mildred Davis, Giovanni Ries** and **Mary Schoch. Thelma Washburn,** vice-president and program chairman for WOMPI, is making final arrangements for the charter luncheon to be held in July. . . . **Rollin Stonebrook,** manager of the Corral theatre in Cherokee, has announced installation of a new giant screen there.

Detroit

Allied Theatres of Michigan has alerted members to be on the lookout for tavern operators showing 16mm current features similar to incidents reported in New England. . . . **Jack Sturm,** 20th-Fox salesman recently transferred to Detroit from the outstate territory, has been breaking in **Joe Goodman** on the old route. . . . The 294 members of Michigan Allied elected **Milton London** president; **William Wetsman,** treasurer; **Alden Smith,** vice-president; **B. L. Kilbride, Jr.,** secretary and directors **Emmett Roche, Carl Buermele, Art Narlock, Sam Barrett, Howard Sharpley, Floyd Chrysler, Irving Belinsky, Frank Forman, Del Ritter, Walter Fisher, William Clark, William Rice, Ralph Marsden, Frank Spangle, Adolph Goldberg, Delores Cassidy, Lou Lutz, Clive Waxman** and **Lou Mitchell. Ernest Conlon** continues as executive secretary

Hartford

A sizable trade and political delegation will attend the July 9 testimonial dinner honoring **Irving C. Jacocks, Jr.** at Waverly Inn, Chesire, Conn. Jacocks, operator of the Branford theatre, Branford, has long been active in MPTO of Connecticut, and has campaigned in Connecticut political circles on industry matters for many years. . . . **Sam Harris,** partner, State theatre, Hartford, and **Mrs. Harris** are expected back from a European vacation Aug. 1. . . . **Frank Dzikot,** manager of Shulman Theatres' Rivoli, Hartford, was married July 4 to **Miss Dorothy Opalacz,** also of Hartford. . . . **Barney Pitkin,** resident manager in Connecticut for RKO-Radio Pictures, and **Mrs. Pitkin** are marking their 31st wedding anniversary. . . . **Frank Ferguson** of the Bailey Theatres, New Haven, has been elected a trustee of the New Haven Cancer Society. . . . **James M. Totman,** assistant northeastern zone manager, Stanley Warner Theatres, got back from a vacation.

Indianapolis

Dale McFarland, general manager of Greater Indianapolis, had the red carpet out for **Bob Hope** during a series of personal appearances July 4 at the Circle, where "That Certain Feeling" was the holiday attraction. . . . The Variety Club

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held a membership picnic at Forest Park, Noblesville, June 30. . . . A blaze of undetermined origin damaged the big double screen at **Dr. M. Sandorf's** Twin drive-in last weekend, but hasty repairs enabled operation to continue without interruption. . . . Two holdup men, later captured, took $350 from **Earl Bell's Bell-Air** drive-in last Sunday night. Two policemen were wounded in the chase. . . . **Virgil Jones,** former WB salesman now in New York, was here on vacation last week. . . . **Marc Wolf** became a grandfather the second time June 23. . . . **Ray Schmertz,** Fox branch manager, went to Cleveland Monday for the funeral of Nannie Glick.

Jacksonville

High winds destroyed two drive-in screens. **Jim Raulerson,** Outdoor drive-in, Bartow, reported that his had been leveled, and the screen of the local Pinecreast drive-in, owned by **Capt. and Mrs. Hans G. Vige,** was flattened in four minutes by a 90-mile wind. . . . Visiting exhibitors were **Bill Cumbaa,** general manager, MCM Theatres, Leesburg; **Wright Sanders,** Suburban drive-in, Quincy; **Harry Dale,** Lake Butler; **Roy Bang,** St. Augustine; and the following Georgians, **Jerry Fender, J. H. Robinson, J. M. Wells** and **Charley Nelson. . . . Johnny Allen,** MGM salesman, left for Charlotte, N. C., where he has been promoted to assistant manager of the MGM branch. . . . **Bob Baugh,** head of the 20th-Fox shipping department, was confined to his home with pneumonia.

Kansas City

Robert R. Shaw, formerly with MGM in Hollywood, has been employed as public-relations director for Litman, Steven & Margolin, Inc., Kansas City advertising agency, which is expanding. Shaw was in charge of public relations for a number of Kansas City's special events. . . . **George E. (Doc) Halley,** who began a career in radio in 1929, is leaving radio and television to enter the investment business. . . . "Mr. O'Fallon," a play by **Jack Moffitt,** former motion picture editor of the Kansas City *Star,* is reported to be on the production list of the producer of "Millionaire" TV series. . . . The Hollywood theatre, Leavenworth, Kansas, remodeled its snack bar and offered sidewalk service to patrons. . . . Death came to **E. O. Briles** at Emporia, Kansas, where he had operated the Strand theatre recently and had been connected with theatres for a number of years. . . . It was published inadvertently in the June 23 issue of the HERALD that Fox Midwest operated the Isis theatre and Hilltop drive-in, Marysville, Kan.

Los Angeles

Phil Isley, Texas showman, who owns the Picwood and Meralta theatres here, was visiting in Los Angeles and spending some time with his grandchildren, the offspring of his daughter, actress **Jennifer Jones** . . . The local Paramount exchange is being remodelled and refurnished . . . **Freddie Dee,** who recently sold his Carlton theatre, is now the manager of the FWC Fox theatre in Inglewood . . . **Jay Sutton,** partner of **Al Galston** in the Hawaii, Hollywood, is touring Israel . . . **Manny Feldstein** of the Dietrich and Feldstein circuit, is recuperating at home after being hospitalized for a few weeks . . . With District manager **Lloyd Ownbey** officiating, National Theatre Supply held its regional meeting at the local branch. In attendance were **Perry Plunkett,** Seattle; **Heaton Randall,** San Francisco; **Joe Stone,** Denver; and **Glenn Slipper,** Kansas City . . . **Bob Benton** and **William Oldknow** of Sero Amusement headed for Salt Lake City to inspect circuit holdings there, and then planned to travel to Jackson Hole in Wyoming for a fishing session.

Memphis

G. Carroll Beasley, manager of Strand theatre for 18 months, has been promoted to city manager for Paramount Gulf Theatres in Shreveport, La. **Alex Thompson,** district manager of Tenarken Theatres, will continue in that post and duties of **Lloyd Bailey,** assistant manager of Strand, will be increased although he remains in his present post. The Strand will be placed under direct supervision of Mr. Thompson. . . . **Woody Longan,** booker, Commonwealth, Kansas City, was a Film Row visitor. . . . **Mrs. J. C. Noble,** Temple, Leland, Miss, was in town on business . . . **Roy Cochran,** Juroy, North Little Rock, was a Memphis visitor . . . **M. E Rice, Jr.,** Brownsville, Tenn., exhibitor, was booking in Memphis. . . . **Harvey Albert Ligon,** 42, who owned and operated Mary's drive-in, Cherokee, Ala., died of a heart attack last week at his home in Corinth, Miss.

Miami

John Calio, manager of the Flamingo, has been host to his brother, **Dr. James Calio** of Hartford, Conn., and his family. Also adding variety to the daily routine was the Havana wedding and honeymoon of the Flamingo assistant, **Carlos Handwerker** recently . . . FST's southeast publicity director, **Howard Pettingill,** was host at a cocktail party for **Shirley Jones** at the Saxony, during the Lion's convention . . . The drawing boards of architect **Theodore Gottfried** are busy with plans for a conventional 600-seat theatre planned for Perrine, Fla. which will be owned by the P & P Holding Corporation headed by **George M. Davidson . . . Judson Moses** of MGM was a local visitor. . . . **Elias Chalub** is handling the receivership of the Palm Beach drive-in.

Milwaukee

The Peerless theatre has been sold by **Barney Sherman** to **Kenneth Gomoll.** . . . Sorry: In its story on the Wisconsin Allied convention, the Herald left out **Angelo Provinzano** as a director and misspelled the name of **Jerry Goderski,** another new director. . . . The Climax theatre, operated by **James Docter,** has closed. . . . Another theatre closed is the Comet, operated by **A. Honthaner.** . . . The Oriental theatre has been rented out for October 29 when a program of readings from the works of John Steinbeck will be given by a cast including **Constance Bennett, Todd Andrews** and **Frank McHugh.** . . . In town here last week was **Sam Hart,** of Columbia Pictures, New York. He was here to promote "Autumn Leaves" which opened at the Warner theatre July 6.

Minneapolis

Harry Weiss, RKO Theatres district manager, is vacationing in Newport, R. I., and visiting his son and family there. . . . Other vacationers include **Fred Finnegan,** RKO booker, who is in Long Beach, Calif.; **Bud Crohn,** head shipper at 20th-Fox, who is vacationing in Washington state, and **Ben Lander,** head booker at 20th-Fox, who returned from New York. . . . New on the Row are **Carol Albers,** clerk at Columbia and **Gertrude Zano,** biller at Universal. . . . **C. J. (Fay) Dressell,** RKO branch manager, was calling on accounts in southern Minnesota with salesman **Earl Wilson . . . Ben Marcus,** Columbia midwest district manager, was in . . . Because of the excellent business done by Allied Artists "Crime in the Streets" when it played the loop State, the picture will be booked by most neighborhood and suburban houses in the city, according to **Irving Marks,** AA branch manager.

New Orleans

Page M. Baker, Theatres Service Company, reassumed the buying and booking for the Dixie theatre, Ruston, La. A former unit of Dixie Theatres Corp., it is now owned and operated by Street Realty Company. . . . The Varsity, Baton Rouge, La. located near the campus of L. S. U., will close in a week or so. It is slated for reopening September 14. . . . **Milton Dureau,** president of Masterpiece Pictures, announced that they have acquired the territory distribution of "Frontier Woman, Daughter of Davy Crockett." . . . **Mr.** and **Mrs. Alex Maillho** proudly announced the birth of their second son. **Mark,** a name chosen beforehand, arrived at Touro June 26. Maillho is U.A.'s branch manager. . . . The **Charles Achee Jr.'s** are up in the clouds over the arrival of their first baby, a girl born on June 20. Father is N.T.S. sales representative. . . . **Mr.** and **Mrs. Kit Carson,** of the Sunset Carson Shows, Phoenix, Arizona, were here on a combined business and pleasure trip.

Oklahoma City

Celebrating the opening of "Mohawk" at the Harbor theatre here were Curly

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Cardinal, his western band and his colorful Indian Dancers who performed in front of the theatre. . . . Mrs. Christine Newell has been named manager of the Redskin theatre. . . . **Clifford Jim** has been named manager of the Redskin theatre. His wife has been appointed cashier of the Redskin. . . . **Mrs. Christine Hath** has been named manager of the Agnew theatre.

Philadelphia

William Goldman, president of the William Goldman Theatres, independent chain in the area, was elected to the Board of Directors of the World Affairs Council at its annual meeting last week. . . . **Melvin J. Fox**, head of the independent chain of Fox Theatres in the area, was elected secretary-treasurer of the Philadelphia Parking Authority, municipal body named by the Mayor to help solve the city's parking and traffic problems. . . . Fried Theatre Management has made available gratis its 1,500-seat, air conditioned City Line Center theatre to the Overbrook Park Congregation to conduct High Holiday religious services in September. . . . **Manny Friedman** is the new manager of William Goldman's Randolph, switching from the same chain's Midtown, both center-city first run houses here. . . . **Gene Tunick**, United Artists branch manager, has called for exhibitor cooperation for the first week in July which has been designated as United Artists Week for booking purposes. . . . Stanley Warner Circuit is preparing to reopen its Ogontz, former key run neighborhood house here which has been dark for several seasons.

Pittsburgh

"Unidentified Flying Objects" went first run on a twin bill with "Broken Star" into eight Stanley Warner houses . . . **Kim Novak** spent a day here in behalf of "The Eddy Duchin Story" coming to the Harris. . . . "The Ladykillers" showing remarkable lasting power in the Guild where it is now in its tenth week. "Patterns" will follow it there. . . .The Gay Nineties Ball, sponsored by the Variety Club for its charities was a complete sell-out. The ball marked the closing of the historic Schenley Park Hotel which has been bought by the University of Pittsburgh. . . . **Lilly Silver**, wife of **M. A. Silver**, local Stanley Warner zone manager, sold a story "Freedom is What You Make It" to Pittsburgher Magazine. . . . **Larry Knee**, who left Stanley Warner two years ago to operate the Sunrise Inn, back in the Stanley Warner fold, managing the Plaza theatre in Bloomfield.

Portland

Portland is loaded with 12,000 school teachers for a national meeting. This is one of the few times that all first runs on Broadway have new product and the first time in a long time that three spots have box office blockbusters opening nearly day and date. . . . Orpheum manager **Kenny Hughes** has left the Orpheum to take over city managership for the Evergreen circuit in Olympia, Wash. **Bert Gamble** transfers from Olympia to Calif. spot. The move was effective July 1. . . . Fox theatre manager **Dean Mathews** had a tremendous local campaign for "The King and I." . . . Evergreen's district manager **Oscar Nyberg** promoted a full-page of class copy (not advertising) in the Sunday Journal. . . . **Avis Sagild**, daughter of RKO branch manager **Dick Lange**, is making a name for herself as star material at the Royal Danish Theatre Guild in Denmark.

Providence

Aaron Frankel has replaced **Ed Greenberg** as director of the Warwick Tent theatre. . . . The Bay State drive-in is featuring free miniature train rides for juvenile patrons. . . . E. M. Loew's Providence drive-in offered the Four Melody Notes as their latest Sunday night stage attraction. . . . "The Man In The Gray Flannel Suit" was presented at 13 nearby drive-ins and neighborhood houses, simultaneously. . . . Many surrounding amusement parks, hit by stormy weekends, are running far behind 1955 figures.

St. Louis

The LaCosa theatre in the St. Ann shopping Center in suburban St. Louis has been purchased by the St. Louis County Library and will be converted into a branch library. . . . **David S. Nelson**, 64, former manager of the Wellston, McNair and Maplewood theatres in the St. Louis area, died recently at his home in St. Louis after a heart attack. He had been in the show business all his life and was proprietor of the State theatre at O'Fallon, Ill., at the time of his death. . . . **Earl Van Hyning**, 72 years old, a Kansas motion picture theatre operator, died recently at Atchison, Kan., afer an illness of several months. In 1953 he and his son-in-law, Harry A. Hixon, bought the Orpheum theatre, Atchison. . . . **Mrs. Vernon Buchanan** has been appointed manager of the Prescott Theatres Company at Prescott, Ark., succeeding **Zack Fine**, and has assumed her new duties.

Toronto

Dr. A. W. Trueman, chairman of the National Film Board, will have his offices in the Kent-Albert Building, Ottawa, when the NFB completes its move to Montreal. Also located at the new address, 150 Kent St., will be **Tommy Van Dusen**, information officer, and **Frank Keyes**, administrative officer, as will **Michael Spencer**, who heads the NFB inter-governmental liaison division. . . . **Mrs. Mamie Guy** has taken over **Maynard Gray's** 345-seat Rex, the only theatre in Rivers, Manitoba. . . . Also in the change-over list is the 250-seat Victory, the only house in Prud'Homme, Sask., which **P. Repushka** acquired from **J. E. Harbus**. . . . **Joe Franklin** was honored at a dinner in Saint John, N.B., in recognition of his services to the Zionist cause and his services to Israel.

Vancouver

Don Shiel replaced **Norman Cooke** as chief engineer of TruVu television in Vancouver. . . . **A. G. Anderson** of Creston, B.C., opened his new 300-car Twilight drive-in at Penticton. The drive-in is next to the Pines drive-in, a 250-car operation which has been managed for the past five years by manager **Frank Soltice**. . . . **Bob Foster**, president of B-72 theatre employees union, Vancouver; **William Frazer** of stage hands local, 118, Vancouver; and **A. C. Archer**, of local 168, Victoria, will be delegates to the IATSE convention to be held in Kansas City in August. . . . **Dawson Exley**, former manager of the St. John, N.B. office of 20th-Fox, will take over as manager of the Vancouver branch, replacing **Jimmy Patterson** who will remain with Fox as British Columbia field representative. . . . **Hank Leslie** of the Orpheum has resigned as president of the Vancouver branch of Canadian Picture Pioneers and as vice-president of Projectionist Union 348 for health reasons.

Washington

Sam Galanty, Columbia Pictures divisional sales manager, is spending two weeks in California visiting his sister. . . . WOMPI executive board met June 26. Madeline Ackerman presided. . . . **Ira Sichelman**, 20th Century-Fox branch manager, attended meetings in Charlotte. . . . The Newton theatre cashier was robbed of $200, by two young bandits. . . . **Danny Kaye**, who has been wined and dined and given awards during his current engagement at the Carter Barron Amphitheatre, took time out to visit wounded veterans at Walter Reed Hospital.

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IN SUPERSCOPE 255
2:55 SCREEN ASPECT RATIO WITH MAGNETIC SOUND

House Group To Probe Fund Blacklist Study

WASHINGTON: The House Un-American Activities Committee said last week it would investigate the purposes and methods of the recent Fund for the Republic report on blacklisting in the entertainment field.

The committee subpoenaed John Cogley, director of the Fund's study, to appear in executive session July 10. The report criticized the film industry and other entertainment industries for refusing to employ persons accused of Communist activity or sympathies.

Chairman Walter (D., Pa.), who announced the investigation, said the Ford study "levels very grave charges against organizations and persons in the entertainment industry whose efforts have been directed toward eliminating the menace of the Communist conspiracy in the U. S."

Adding that the mass media of information and entertainment are of vital importance in the cold war, Mr. Walter said "The committee is not now in a position to pass judgment upon the conclusions which the Fund has reached in its survey or to ascertain what influences may have contributed to the character of its charges. Nor can the committee state at this point what the purposes of the Fund and Mr. Cogley truly are. It is to determine the answers to these matters that the committee is preparing to evaluate this aspect of the Fund's work."

Meanwhile the American Legion has attacked the Fund's report. J. Addington Wagner, national commander, in an open letter to the entertainment industry, said the report is an "exposition" of the Fund's "own abysmal ignorance of Communism." and it would be used as a lever to force the industry to "hire back all those reds and pinks whose record once before made them a liability to the industry as well as to the nation."

Associated Screen News Realigns Sales Structure

Murray Briskin, executive assistant to Maxwell Cummings, president of Associated Screen News, Ltd., announces the following changes in the company's sales structure: Norman Hull, formerly Quebec district manager, becomes general sales manager; Jack Mackay, formerly part of the Quebec sales force, becomes Ontario district manager, headquartering in and managing the Toronto branch; "Nick" Nicholson, formerly in charge of laboratory sales and service, becomes Quebec district sales manager, and Armand Lefebvre has been named service manager for the laboratory division.

★Box Office Champions For June

The box office champions are selected on the basis of reports from key city first run theatres throughout the country.

Alexander the Great

United Artists—CinemaScope

Producer, Director and Writer: Robert Rossen. Technicolor. *Cast:* Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux, Harry Andrews, Stanley Baker, Niall MacGinnis, Peter Cushing, Michael Hordern. (Champion for the second month.)

Bhowani Junction

Metro-Goldwyn-Mayer—CinemaScope

Producer: Pandro S. Berman. *Director:* George Cukor. *Written by* Sonya Levien and Ivan Moffat (based on the novel by John Masters). In Eastman Color. *Cast:* Ava Gardner, Stewart Granger, Bill Travers, Abraham Sofaer, Francis Matthews.

D-Day The Sixth of June

20th Century-Fox—CinemaScope

Producer: Charles Brackett. *Director:* Henry Koster. *Writers:* Ivan Moffat and Harry Brown (based on the novel by Lionel Shapiro). Color by De Luxe. *Cast:* Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien, John Williams, Jerry Paris, Robert Gist.

Man Who Knew Too Much

Paramount—VistaVision

Director: Alfred Hitchcock. *Written by* John Michael Hayes and Angus MacPhail (based on a story by Charles Bennett and D. B. Wyndham-Lewis). Color by Technicolor. *Cast:* James Stewart, Doris Day, Brenda de Banzie, Bernard Miles.

The Revolt of Mamie Stover

20th Century-Fox—CinemaScope

Producer: Buddy Adler. *Director:* Raoul Walsh. *Writer:* Sydney Boehm (from a novel by William Bradford Huie). Color by De Luxe. *Cast:* Jane Russell, Richard Egan, Joan Leslie, Agnes Moorehead, Jorja Curtright, Michael Pate, Richard Coogan, Alan Reed.

The Searchers

Warner Bros.—VistaVision

Executive Producer: Merian C. Cooper. *Director:* John Ford. *Written by* Frank S. Nugent (from the novel by Alan LeMay). Color by Technicolor. *Cast:* John Wayne, Jeffrey Hunter, Vera Miles, Ward Bond, Natalie Wood, John Qualen, Olive Carey, Henry Brandon, Ken Curtis, Harry Carey, Jr.

Critics Pick Stars For Hall of Fame

Mary Pickford, D. W. Griffith, Cecil B. DeMille, Douglas Fairbanks and Charles Chaplin, in the order named, have been selected by over 500 motion picture editors and critics as the first five entries in the new Motion Picture Hall of Fame.

Results of the national balloting was made known recently by Jsese Lasky, pioneer film producer, as he presided at the Cavalcade of Film Classics at Westhampton, L. I.

The Hall of Fame committee was recently formed in Hollywood to establish a long-awaited institute commemorating the historical development of the motion picture industry. A museum combined with a hall of fame to be built on the Coast is the aim of the committee.

The recent three-day festival held at Westhampton was scheduled to raise funds for the construction of such a museum. Voting for the initial five members of the Hall of Fame was limited to 1910-20.

Screen Producers Guild To Build Headquarters

HOLLYWOOD: The Screen Producers Guild, which recently reached its highest membership total in its six-year history with 150 producers, shortly will build permanent Hollywood headquarters, Samuel G. Engel, president, has announced. Mr. Engel said in part: "Tremendous growth, activity, enthusiasm of our organization demands permanent headquarters with facilities adequate to varied needs of the guild."

Pathe Gets Theatre

PHILADELPHIA: The World theatre at 1830 Market Street here has been acquired by the Pathe Cinema Corp., owners and operators of New York's Paris theatre. The house will be operated under the name of the Paris Theatre Corp. of Pennsylvania, but will continue to be called the World for the present, according to the management.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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BOOKS

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SAVINGS GALORE AT STAR! HERTNER 70/140 generator, reconditioned, $695; magnarc lamphouses, rebuilt like new, $515; Series I lenses, 4", only $9.50 pair; thousands of other tremendous bargains; what do you need? STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

STUDIO EQUIPMENT

HALLEN SYNCHRONOUS 17½MM RECORDER, B22, value $1950, excellent $495; Neumade RK-102 Film Racks, hold 102, 1000' reels, originally $165, new $87.50; Arriflex II 35mm camera complete, $2000 value, $1195; Arriflex Cinekad Blimp, w/follow focus, $995; Amer. Cinematographers Handbook, ½ price, $2.50; Bridgamatic Jr. 16mm Automatic Processor, $1500 value, $975; Maurer 16 Camera, lens, 2 magazines, syncmotor, 12V motor w/battery, all cases, complete $2395; Moviola 35mm composite sound/picture, $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Connecticut MPTO Tourney July 17

HARTFORD: The annual golf tournament and dinner sponsored by the Motion Picture Theatre Owners of Connecticut has been scheduled for July 17 at the Racebrook Country Club, Orange. On the exhibitors committee are George H. Wilkinson, Jr., MPTO president, and Harry Feinstein, co-chairman. Others are James Bracken, James Darby, Irving C. Jacocks, Jr., Harry F. Shaw, May Hoffman and John Perakos. Members of the distributors committee are Henry Germaine, Irving Mendelson, Albert M. Pickus, Alec Schimmel, Lou Brown and Sam Weber.

James O. Radford, Inc. Plans Three Films

HOLLYWOOD: James O. Radford, Inc., will produce three feature films, it is announced by Ludwig H. Gerber, attorney and vice-president of the firm. Roger Corman, recently signed by the company, will produce and direct the initial film, "Tangaroa," this summer in Hawaii from a screenplay by Victor Stoloff and Robert Hill. Mr. Radford, who will be associate producer, is currently in Hawaii completing advance preparations for the film. Mr. Gerber will be executive producer.

Monte Carlo Firm Formed

Monte Carlo Film Productions, Inc., has been formed as American representative for foreign producers and vice versa, independent producer George Carillon and Hugo Grimaldi, formerly a foreign-language dubbing official with MGM, have announced.

As outlined by the new company, the primary function will be the dubbing of foreign language films on an enlarged scale. In addition, an advisory council on distribution and exploitation has been established to determine each film's commercial possibilities prior to investment in dubbing, to insure that adequate market acceptance exists for the English language version.

Mr. Carillon declared, "there are plenty of foreign-made films suitable for release here that are the equal of our best Hollywood productions. The only thing they lack are Hollywood star names. On the other hand, there are a lot of Hollywood productions that even Hollywood star names can't help sell to the public." Obstacles to the success of foreign films he called the language barrier and the poor editing. Mr. Carillon said "these potentially profitable pictures are dismissed as 'art house subjects'."

Arthur Bromberg, 80, Dies in Alabama

MOBILE, ALA.: Funeral services were held here Wednesday for Arthur C. Bromberg, president of Allied Artists' southern exchanges, who died at his home in Bayou La Batre, Ala., July 13 after a brief illness. He was 80 years old. Born in Mobile, Mr. Bromberg entered the film industry in 1907 when he opened the Bromberg Film Exchange in Birmingham. He joined the Triangle Film Corp. in 1915 as southern sales manager and four years later he organized the Southeastern Film Exchange here. He acquired the franchise here for Republic Pictures in 1935 and sold it to Republic in 1941. Two years later he purchased the controlling stock in Monogram southern exchanges and was named president of that company.

Halmar D. Shreffler

SHELBY, OHIO: Halmar D. Shreffler, 69, pioneer Ohio exhibitor and owner of the Castamba theatre here in partnership with Schine Circuit, died July 2. Survivors include his wife, son and grandchildren.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

PEOPLE LIKE MOVIES—and Movie People

ONE thing so noticeable at New Bedford last week was the friendliness of local people—for the movies in general, and for the movie people who were in town. Of course, "Moby Dick" is a local whale—and they have reason to be interested in this picture, but they displayed a pleasant feeling towards motion pictures that is not always conspicuous in certain quarters. Even the visiting press were not so much inclined to be sarcastic about "the movies" as usual, and "friendly" critics of the medium were somewhat restrained.

In addition to the feature cartoon reproduced in the adjoining column, the *Standard-Times* ran a lead editorial in which they expressed their appreciation to the Warner Brothers — Harry M., Colonel Jack L., and Major Albert for "a rewarding experience . . . this return to the rich past" — which they say was brought to fruition because our industry leaders saw fit to invest several million dollars in an idea. They praised the personal appearance of John Huston, Gregory Peck, Friedrich Ledebur and others of the Hollywood contingent, who worked so hard to make the premiere a success.

And they extend the thanks of the townspeople to the Zeitz brothers—Fisher, Harry and Morton—who operate the three local theaters where the premiere took place, "for the great pleasure of many thousands, thus projecting the name of New Bedford once more to all corners of the world." To which we can add the basic fact that Warner's field staff, from New York and Boston, did a colossal job of preparation, accomplishing a three-day marvel of organization and production, without a hitch in the proceedings.

We were struck with the wonderfully cordial way in which the townspeople, of all ages, welcomed the stars of the new picture. They hailed "Greg" with friendly greetings, and cheered his triumphant parade with them, from one event to another, all day and far into the night. The youngsters were well behaved, their elders were having just as much fun.

The fine and timely cartoon which topped the editorial page of the new Bedford *Standard-Times* on the day of the world premiere of "Moby Dick"—to display this generous welcome by Basil Brewer, publisher, and Charles Lewin, editor, as their personal greeting to the stars and guests from out of town, an appreciation of the new picture, and those responsible for making it a great occasion at the scene of the original classic.

There is always merit in world premieres in smaller towns and cities—not that New Bedford is exactly small, with more than 100,000 population—but that the attitude of the public is our standard approach in typical American communities, across the nation. The people like the movies—and they like movie people when they can meet and greet them, at the local level. We will never find better industry or public relations, on any basis whatever.

ANOTHER thing that impressed us during three hectic days in New Bedford was the fine courtesy and cooperation on the part of a group of teen-age boys, members of the New Bedford Car Club, who wore typical jackets with their club name emblazoned on the back. But these lads were not the usual "young toughies" who are so commonly associated with this costume. They were allied in courtesy—not crime, and they did a magnificent job, driving the press and distinguished visitors, wherever they went, without a moment of friction, and with lots of good feeling, for everyone concerned. We think that theatre managers in many communities may have an opportunity to develop "Car Clubs" as part of their safety campaigns.

■ ■ ■

MITCHELL WOLFSON, of Wometco Theatres, was bubbling over with enthusiasm, according to the bulletin from Theatre Owners of America, when he returned from Europe, and we quote Claude Mundo's comment, in part, where it concerns our own management problems in this country. "Mitch" is a pioneer in television, operating one of the first and best TV stations as part of Wometco's plant in Florida, but he says he found fabulous TV studios in Rome, Italy, where eighteen new stations will soon be provided through a huge outlay of capital—but with this slight distinction and difference from our methods. You guessed it, these stations are built by the Italian Government, so you help to pay for them, through your own income taxes.

Also, he reports that film rentals in Norway are limited by law to 30% of the gross, something we've heard expounded as a model for America—but then, he continues, to completely deflate this notion —there is no such thing as a privately owned and operated theatre in Norway! All theatres are owned and controlled by the government.

—Walter Brooks

Manager Jim Bruno, of Loew's State theatre, on Broadway, pats a real, live African cheetah, and model dressed to match, as lobby display for the opening of Columbia's "Safari."

Permission to transport an Oriental sedan chair as street ballyhoo for "The King and I" at the Roxy theatre opening, gives the inspector pause for thought —at the License Bureau.

Televising at the box office — Bob Hope, with laughing Wendy Barry, put on their act from the lobby of the Paramount theatre, for the entertainment of visual and other listeners. Bob always has a personal microphone with him, wherever he goes.

Anne Louise Coleman, of the Metro theatre, in Abilene, Texas, had the McMurray College calliope as ballyhoo for "Carousel."

Don Shaw, manager of Independent Theatre's Skyway drive-in, Chattanooga, Tenn., used this float to advertise the first run of "Swamp Women."

Curtis Mees, manager of the Paramount theatre, Atlanta, created this front display for "The Animal World" which was first-run at his theatre—and also promoted the "Viewmaster" at right, as a lobby stunt, so youngsters could see the animals in advance.

Showmen in Action

Max Youngstein promised that United Artists would have fifty exploitation men in the field this year—and as usual with Max, they have exceeded their promise with a total of 51 at work. Operating under the direction of Mori Krusen, that most-traveled man, they are spotlighting a multi-million dollar promotional campaign in a country-wide program. Another thing that Max promised was that preselling would not be aimed exclusively at key-city theatres, but would be sustained and continued into subsequent runs, through the effort of this field exploitation staff.

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Arthur Frisina, manager of Schine's Ritz theatre, Granville, N. Y., has set his annual benefit for the American Legion, and the continued success of this community relations gesture will make it a regular part of theatre policy.

▼

Up in Cortland, N. Y., Bob Anthony, manager of the State theatre, held another "Cow Milking Contest" on stage as an established feature of National Dairy Month. Not likely to happen at the Roxy or Capitol on Broadway, but a matter of really exciting interest in an area where cows are important producers. They help pay for theatre tickets, and should be allowed to attend.

▼

Odeon Theatres (Canada) are reopening several theatres that have been closed, and the Walter Reade circuit are recapturing the Community and Warren theatres in Hudson, N. Y., which have been leased away from the original ownership. The community is one of the flagship theatres of the circuit, with 1419 seats, and was built by Walter Reade, Sr., along architectural lines which have become their trademark in community-type houses.

▼

Dan Krendel, in his *Ballyhoo Bulletin* from Famous Players-Canadian, reminds circuit managers with this pointed remark: "How many ticket books have your staff sold since last Christmas? Are you sure they know that we pay commission on all sales, all year around? They can sure use the extra dough."

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Ray McNamara, manager of the Allyn theatre, Hartford, Conn., had a three column picture in the local *Times* at graduation time showing his four handsome ushers who all hold high school honors.

▼

Sal Adorno, Jr., manager of the Middleton drive-in, in Conn., tied in the first birthday of his theatre with the 150th birthday of nearby Meriden by offering congratulations to Meriden in his newspaper ads and offering to admit any carful of people for a dollar.

Bob Walker, owner-manager of the Uintah theatre, Fruita, Colorado, sends us copies of our favorite small town newspaper—the *Fruita Times*. We take 'em home and read every word. Bob says he is two months behind with his work, but he's always ahead with his showmanship stunts.

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Alfred Alperin, manager of the Rialto theatre, Windsor Locks, Conn., tied up with local merchants in a street stunt in which a mystery shopper—a model—distributed theatre passes during the local bonus shopping days.

▼

Jack Mahon, manager of the Orpheum, Prince Albert, Ont., used fifty Monacan stamps in his lobby display for "To Catch a Thief"—that's taking advantage of current headlines!

▼

George Forhan, manager of the Belle theatre, Belleville, Ont., followed the "See it and then judge" angle when he played "Sincerely Yours," offering a refund to anyone who could honestly say he didn't like the show—no claimants.

▼

Pearl Bryant, manager of the Federal theatre, Federalsburg, Md., induced a merchant to give guest tickets to kiddies purchasing shoes, and sold him gift books.

▼

Harry Wilson, manager of the Capitol, Chatham, Ont., had a successful Pepsi bottle-cap matinee on a recent Saturday morning. He not only jammed his theatre with small fry, but averaged 10c a head at his confection counter.

Tony Masella, manager of Loew's Poli Palace theatre, Meriden, Conn., sends tear-sheets of wonderful cooperative pages in two local papers, underwritten by his theatre and competitors, along with merchant sponsors, to sell the headline idea: "Shop, Dine, Go to the Movies—in Your Home Town—Meriden."

▼

For the fifth year, Ben Geary, manager of the Athena theatre, Athens, Ohio, has set a series of summer vacation shows. Ben has 17 merchants lined up for a ten week series of Wednesday shows, starting June 20th and ending August 22nd. There's still time to get those vacation shows lined up!

▼

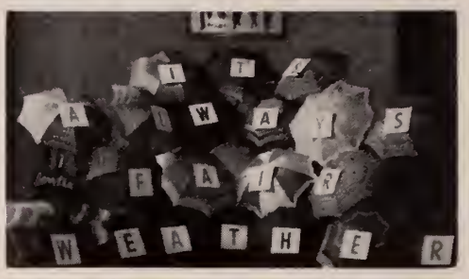
Pearl Treleaven, manager of the Strand Theatre, Brandon, Ont., arranged a public "Picnic" in her lobby on opening night and handed out samples of meat products donated by a local packing house, Orange Crush, etc., also donated, with confection bar and lobby decorated in keeping with the "Picnic" theme.

Bring a Bee, and See The Picture, Free

The Leachman theatre—which can't be a drive-in, because it's "cooled by refrigeration"—and there's no name of manager or owner mentioned in the clipping of their newspaper advertisment that comes to this desk from Stillwater, Okla. Anyway, they advertise for bees, saying "Old Woody Wants His Bees Back"—and if you bring a bee in a bottle, you get in free to see "The Birds and the Bees"—if accompanied by a paid adult admission. No loose bees wanted, but either honey or bumble bees accepted—according to the fragmentary information received concerning this interesting exploitation.

"Trapeze" in Chicago—Burt Lancaster, left foreground entertains the press in behalf of the picture in which he is both partner and co-star. Clockwise from Lancaster, around the table: Mae Tinee, of the Tribune; Basil Walters; James Hill; model Joan Van Pelt, who is a dead-ringer for Gina Lollobrigida; Jim Lancaster; Bernard M. Kamber; Dave Arlen; Harry Goldman; Harry Lustgarten; Ed Sequin; Bill Carroll, Chicago American; Jere Hagen; Ann Bowden; Doris Arden, Sun-Times critic, and Sam Lesner.

British Round Table



C. D. Conway, manager of the Odeon, Herefort, built a snowman to sell cooler temperature inside for "20,000 Leagues Under the Sea"—and below, T. A. Wright, assistant at the Regal cinema, Birmingham, has a logical and proper lobby promotion for "It's Always Fair Weather," using only facilities that might come in handy.

● SYDNEY L. SALE, manager of the Granada cinema, Dover, had a 10'6" x 2' subpoena blowup posted outside the entrance to the Town Hall, which attracted much attention for his showing of "Trial." . . . R. M. SAVAGE, manager of the Gaumont cinema, Chichester, had one of his most ambitious displays, for "Doctor at Sea"—a 35' boat, made entirely from scrap, with weeks of hard work in preparation—cruising the streets in advance of playdate. . . . N. SCOTT-BUCCLEUCH, manager of the Lonsdale cinema, Carlisle, obtained special licenses to hold two special morning performances of "Richard III" and then circularized local schools. . . . JOHN L. SMITH, manager of the Ritz cinema, Edinburgh, tied up with local College of Art for a special poster designing contest for "Helen of Troy," with judging by the college instructors. . . . WILLIE THORNTON, manager of the Odeon cinema, Dundee, had large black footsteps lettered in luminous yellow paint in shop windows, on the street, theatre lobby and steps, etc. for "Footsteps in the Fog." . . . ALAN TUCKER, manager of the Plaza theatre, Southampton, invited children from a nearby orphanage to see "20,000 Leagues Under the Sea." His active children's club members were asked to bring a flower and the 1,000 thus collected were presented to the local children's hospital. This adds up to good public relations. . . . J. W. TURNER, manager of the Savoy cinema, Sale, promoted a cooperative full newspaper page, with ads all mentioning "The Tender Trap." . . . G. C. WILLIAMS, manager of the Regent, Chatham, had the cooperation of ten shops on the main street who allowed cut-out buffaloes to be stuck on the inside of their windows with streamers advertising "The Last Hunt." . . . W. G. WILSON, manager of the Regal cinema, Ilford, had his "Bonny Baby Contest" well publicized in the local newspaper with his offer of free photographs and sponsored prizes.

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● J. A. GALLACHER, manager of the Regal cinema, Kilmarnock, Scotland, promoted window displays in 29 shops for "It's Always Fair Weather" with rain wear and travel displays predominating. . . . ROBERT GOSS, manager of the Odeon theatre, Sale, distributed 1,000 fan portraits of Virginia McKenna, star of "A Town Like Alice" at local beauty salons and magazine stores. . . . E. L. GROVES, manager of the Gaumont cinema, Finsbury Park, had widespread publicity, including good newspaper space, when he ran a Personality Girl contest. Another competition had children write their answers to "Why I Like Coming to the Children's Club"—and the response was overwhelming. . . . D. M. HEATLIE, assistant manager of the Regal cinema, Aberdeen, Scotland, centered his exploitation campaign for "Quentin Durwood" around the book, with bookshop window displays and overprinted bookmarks. . . . J. D. HOLE-GALE, manager of the Odeon theatre, Halifax, sent personal letters of invitation to women's organizations and hospitals for a special afternoon performance of "The Feminine Touch" and distributed attractive little diaries to advertise the film. . . . D. HUGHES, manager of the Cabot cinema, Bristol, had an attractive girl walking around town carrying a large book with the title, "Quentin Durward," much in evidence, when he played that picture. . . . C. B. HORREX, manager of the Theatre Royal, Kings Lynn, had large newspaper picture of contestants with their entries in the pet contest he arranged to tie up with "Animal Farm." . . . C. JONES, manager of the Plaza theatre, Southampton, sends examples of good showmanship carried out in his few months there. He invited children from a nearby orphanage to a showing of "The Vanishing Prairie" and is now "adopting" this home in an effort to make these children happier. . . . A. LA HAYE, manager of the Gaumont theatre, Camden Town, fortunate to be able to arrange for the personal appearance of Fess Parker for his showing of "Davy Crockett"—the first in Britain—and he made the most of it.

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● BYRON D. LAMB, assistant manager of the Odeon theatre, Manchester, celebrated the silver jubilee of the theatre in fine style. Flags and bunting decorated the theatre, photographs and press notices of opening day were displayed in the lobby, staff members received service awards, etc., with 25 inches of free newspaper space telling the story. . . NORMAN LEE, assistant manager of the Ritz cinema, Clapton, went all out in his exploitation for "The Swan." Displays in many shop windows helped sell the picture and he also had an usherette in special "Swan" skirt and attendant in a nearby park with tape recorder. . . . KENNETH B. LLOYD, manager of the Gaumont theatre, Southport, had word-of-mouth advertising for "Safari" when he held a special preview for a local lion and its owners, with a front page newspaper picture and story resulting. . . . JOHN LONGBOTTOM, manager of the Odeon theatre, Middlesbrough, tied up with the Stork Margarine Company in a competition for the best "Picnic" recipes when he played that picture, with prize money amounting to twenty-five pounds. . . . S. C. SHINGLES, manager of the Odeon theatre, South Harrow, received so many telephone calls on the first day of "Richard III" playdate asking for exact starting time of the picture that he exhibited cards giving time of the three daily showings. . . . NAT MATTHEWS, manager of the Ritz cinema, Leyton, had over 300 photographs submitted in his Happy Baby Contest, with the press playing it up with 75 inches of space. . . . DOUGLAS G. MURRAY, manager of Kings cinema, Montrose, Scotland, tied up with a local ballroom for a jazz night, when he played "Pete Kelly's Blues," with guest tickets presented to winners in spot dances. . . . T. H. NEAT, manager of Kingsway cinema, Levenshulme, plugged "Davy Crockett' two weeks in advance by playing the record for community singing at his children's shows, followed by information as to playdate of the picture and it paid off. —*W.T.*

Our British cousins join the parade of exploitation for current pictures with some very real contributions to this Round Table meeting. At left, above, Norman Lee, manager of the Ritz, in London, had an outdoor display for the "The Swan" complete with figure to match and a Princess, as promotion for the picture. And, at right, K. B. Lloyd, manager of the Gaumont in Southport, invited a full-grown lion, and friends, to view Columbia's "Safari"—and you can readily see their approval.

Selling Approach

BHOWANI JUNCTION—MGM. CinemaScope, in Eastman Color. A vivid love story in a background of turmoil and revolt. Filmed in modern Pakistan, with Ava Gardner and Stewart Granger—and directed by George Cukor, who has given you many good films. The New York Times said: "A novel about love, lust and violence in India; railroad strikes, train derailments, party demonstrations — and the unpredictable ways of love and sex." Ava Gardner is the seductive "chee chee" —half-caste beauty of two worlds!—and her three loves, the forbidden Englishman, the adoring native youth, the reckless Eurasian. "Bhowani Junction" is the cross roads where power and passion, jealousy and intrigue, love and duty, collide in spectacular fury! 24-sheet and all posters have the atmospheric appeal of the East, with actual scenes made on location to be as authentic as the story itself. Color herald from Cato Show Prints can be shipped from Cato, N. Y. or from Chicago. Newspaper ad mats sell the seductive Ava Gardner in her most charming poses. A good variety of ad mats in all styles for every purpose, and some are better than others, so you make your choice to fit your circumstances. The complete campaign mat has nine ad mats and slugs in 1- and 2-column width, and two publicity mats, all for 35¢ at National Screen. You can well afford to back the "Pocket Book" edition which your local dealer will be selling in conjunction with playdates. The regular edition of the best-selling book has been issued in a movie wrapper. A set of 12 color prints will accent color in your lobby for a fine color motion picture, far beyond anything that television will have for a very long time to come, except for a handful of viewers. Remember, they have to replace thirty-six million TV sets now in use before everybody can receive color in their homes.

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THE ANIMAL WORLD—Warner Brothers. Color by Technicolor. Two billion years in the making—the most remarkable film of the year! The unknown becomes known. Out of the steaming chaos of the world-before man, comes an amazing story. You've never seen anything like it—a showman's opportunity—and everything to work with. Six-sheet and other posters have exciting pictorial art for lobby and marquee use—and there's a special full color, giant size, low priced display piece that costs $7 postpaid from your Warner's exchange, for many purposes around the theatre. That clever "ticket" idea which Warner's sent out to the press is available as a one-column mat, full newspaper page depth. You'll see it in the pressbook on page 3, and it is well worth getting. Tabloid heralds give the picture a "News flash" appearance. The "Viewmaster" which projects stills is a good idea, on this week's Round Table picture page, as used by Curtis Mees, at the Paramount, Atlanta. Newspaper ads are all good, and in a variety of sizes and shapes to suit all situations. The complete campaign mat, which costs 35¢ at National Screen, is well selected and will give you ad mats and a publicity mat, sufficient for small theatres. This picture is a natural for coloring contests, and there are suggestions offered in the pressbook. A set of twelve full-color stills will sell color with color in your permanent lobby display frame to put over the superiority of motion pictures. A "Study Guide" has been prepared, when school is again in session.

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THE EDDY DUCHIN STORY—Columbia Pictures. CinemaScope, in color by Technicolor. A story your heart will long remember, with Tyrone Power and Kim Novak co-starred. Prominent executives in film industry are putting postscripts on their letters to urge friends to see this new picture. The pressbook is one of the most complete and comprehensive in our experience. The pre-selling has been beyond any other comparable motion picture. You'll say, "Why aren't there more movies like this?" Everything about Eddy Duchin —his life, his love, his music and his magic! It's a story with a love that sings and an excitement that hums! An adventure in hearts, to the best tunes of their lives—and yours! 24-sheet and all posters have the romantic pose of the two stars, together. You can do wonders with the advertising theme, carried throughout your campaign. The herald will point the way for both managers and audiences. Newspaper ads are very extensive, with everything to choose from, teaser ads to very large displays. The attraction needs and deserves a real splash—so be governed accordingly in your plans. We doubt if any picture ever had the benefit of better planning for your practical showmanship. The complete campaign mat is the only disappointment, because it is downgraded to a handful of program mats and slugs, and small situations deserve a better break, with more encouragement, to get beyond their "standing orders." The 35¢ mat helps them to have a choice when they work things out with their newspaperman. But big pressbooks are usually made for big folks to play with, and so the little fellow feels baffled and bewildered, in the face of opportunity. Naturally, the music tieups are terrific—there are 24 great hit tunes, and six major recording companies have turned out albums. Many other commercial tieups are possible, and are suggested in pages of the pressbook. Brides, bridegrooms, weddings, romance, young life and loves, are part of your selling approach—and these are never out of season.

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STRANGER AT MY DOOR — Republic Pictures. The gunman — and the good man! A preacher who shielded an outlaw to save his soul, while a wife fought his efforts to redeem a ruthless killer. For a two-fisted fighting parson, the bad man was a challenge—and a great risk of happiness for man and woman. Posters limited to one, three and six-sheet, not illustrated in the pressbook, but the newspaper ad mats will give you the advertising slant. These are in good variety, with some added styles that have been tried out in test runs. A composite campaign mat contains six ad mats and slugs and two publicity mats available at National Screen for 35¢ as a benefit to small theatres. Strong drama, stirring theme, thrilling action, may follow well into houses that have liked "the fighting parson" theme, especially in rural and southern theatres.

Even a captive customer can ask questions---

(and that's when you lose money!)

Intermission time is your big time to sell refreshments. You'd be surprised how much valuable *selling* time your attendant can lose answering the question: "What? No Coke?" The more times this question has to be answered, the more sales you lose!

That's why over 80% of all theatres selling beverages feature Coca-Cola. You sell more people faster . . . get bigger volume . . . make more profit. There's no question about it!

Sell Coca-Cola

REG U.S. PAT. OFF.

PROVED THREE WAYS: PROVEN PRESTIGE—PROVEN PREFERENCE—PROVEN PROFIT

"Coca-Cola" and "Coke" are registered trade-marks which distinguish the product of The Coca-Cola Company.

Better Refreshment Merchandising

CANDY.. POPCORN .. BEVERAGES .. FOOD .. AUTOMATIC VENDING

GEORGE SCHUTZ, Director . . . RICHARD GERTNER, GUS BACOLINI, Associate Editors

Selling Popcorn's Warmth and Aroma

Those qualities are its most powerful sales stimulants, according to the Popcorn Institute, and operators seeking to reach their greatest profit potential must stress this in their merchandising. It begins with raw materials and equipment and continues through point-of-sale display.

People buy popcorn simply for the immediate pleasure it promises to give and its two most powerful sales stimulants are warmth and aroma. In this fashion popcorn can be said to sell itself. However, it is necessary for the theatre operator to make certain his popcorn actually has *and keeps* the two all-important qualities.

These theories and good advice concerning the theatre snack bar's most outstanding commodity (it is sold at more theatres and purchased by more patrons than any other item) come from the Popcorn Institute of Chicago, which produces point-of-purchase display material for theatre refreshment stands and other popcorn outlets. Starting from this premise the Institute goes on to explain what theatre operators can do to make certain that popcorn "is its own best salesman."

In emphasizing the pleasurable aspects of eating popcorn, the Institute thereby takes sides with those theatre operators who believe that it should be promoted to patrons as a "taste treat" and not as a "nutritional food." This controversy, which seemed to dominate discussions among theatremen about popcorn merchandising policy three years ago, has not been heard of lately. It would seem to have been about resolved in favor of those who advocate selling popcorn for its delicious flavor rather than its caloric content.

That is not to deny recognition of the nutritional value of popcorn as such, which happens to be considerable. According to the Department of Agriculture, the product has more food energy units to the pound than all cooked fish and meats, except very fat meats. A pound of popcorn contains 1,825 heat energy units per pound —about twice as many as a pound of round steak, two and a half times as many as a pound of eggs, and six times as many units as a pound of milk.

Buying Good Materials

There are some theatre patrons who might just be interested in such facts, but it seems more likely that most of them are attracted to popcorn by the prospect of a delicious snack. And operators seeking to reach their highest sales potential should, as the Institute advises, emphasize that appeal through popcorn's "natural aroma and warmth."

How to produce the finest popcorn possible? As with anything else, you must start out, says the Institute, with superior materials. The best raw corn, the best seasoning, and the best oil (used in the correct proportion of one part oil to three parts corn, by weight). You must study the best available equipment and packaging to make popcorn storage safer and popcorn preparation and service more appealing.

Once good corn is bought, keep it clean

Appeal directly to children in selling popcorn, says the Institute, as they "normally eat four to five times as much popcorn as adults." This can be done in several ways—through promotional material in brilliant colors, with simple, well-lettered copy; and through having the attendant wear attention-getting novelties, among other devices. (The cup in the photo is a product of the Lily-Tulip Cup Corporation.)

and in perfect popping condition. In hot weather don't attempt to store raw corn more than a few days at most. In cool weather, with no humidity, it may be safely kept much longer. Store unpopped corn in metal corn bins. These bins stand off the floor on legs, and as they are constructed so that kernels are taken from the bottom, the older corn is used first.

If corn is not stored in bins, be sure to seal it in airtight containers and put these in a cool place. Set the containers on wooden pallets or skids to keep them off the ground. Turn the raw corn often and use the older corn first.

In choosing equipment, the Institute points out, it is important to get a machine with enough popping and storage capacity to meet the demand. Freshly-popped corn has the most sales appeal, the Institute asserts—a theory that has wide backing among theatre operators from their experience. The latter have found that there is great appeal in the "showmanship" which they can produce with the sight of popping corn and its aroma.

When necessary, the Institute stipulates, the fresh corn should be backed up by pre-popped or pre-packaged corn that "smells and tastes as though it just came out of the kettle."

Present-day popcorn machines have a great range of popping and storage capacity; this Cretors "Olympic" model, for instance, holds the equivalent of 200 boxes of popped corn. One elevator well may be used for storage of popped corn in the bulk and the other for boxed corn. In addition to the elevator wells there is storage space in the popper case itself. Other features include forced-air warming; an automatic seasoning pump; and a working area 46 inches long.

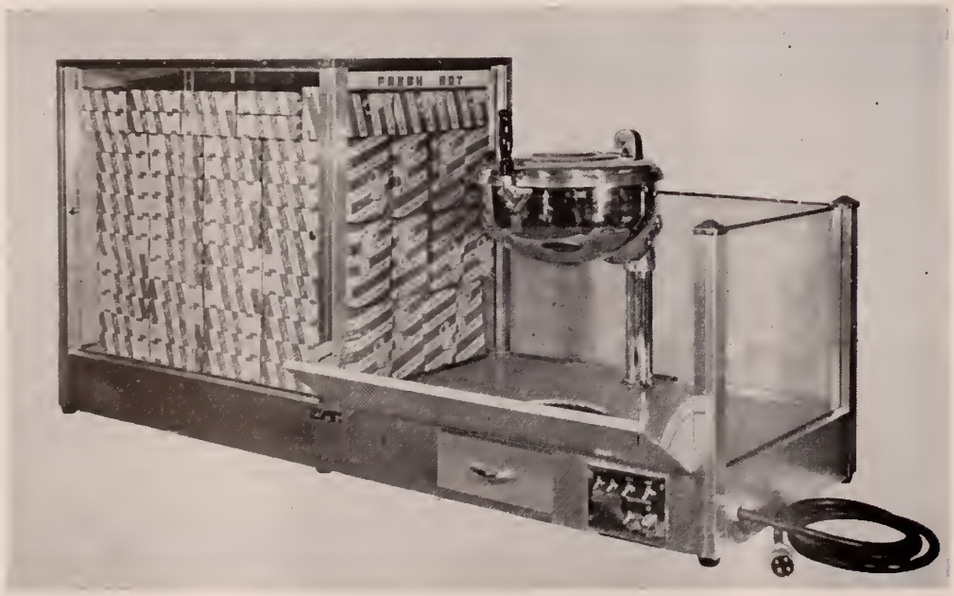
Floor and Counter Models

Further on equipment, the Institute states that, according to your needs, you can get a floor model that will pop as much as 500 boxes per hour and provide storage for the equivalent of 130 boxes—or a counter model that pops a neat 140 boxes per hour. Present-day machines have a great range of popping and storage capacity. If space is a problem—as it is in so many concessions—you should know that even the machines of largest capacity have length and width dimensions, each, of 36 inches—and less. All needs can be met.

Through investigation you can find a machine that is practically tailor-made to your operation. There is even available a counter model which, unlike other machines, needs no direct line to the fuse box but may be plugged into a wall outlet. One general advantage of counter models is that they can be easily moved from place to place and are particularly suitable when there is a shortage of floor space. Although they have no storage wells, they do have electrically-heated popper cases.

On the other hand, most floor models offer the advantage of considerable storage space for popped corn in heat elevator wells which do an outstanding job of dehydrating popped corn with forced hot air.

There are versatile over-the-counter models with enough counter room for two attendants and the immense storage capacity of two heat elevator wells, each of which holds the equivalent of 100 boxes of popped corn. These models satisfy the largest demand.



For theatres where there is a shortage of floor space popcorn equipment is available in counter models, such as this Manley stadium machine. There is ample room for storage of boxes in the case on the left.

Automatic Features

Machines can be obtained with kettles that operate electrically or by gas—natural, manufactured, or bottled. Some machines have an automatic push-button seasoning pump. And many feature an automatic, thermostatically - controlled heating system which enables the attendant to turn on a single heat control switch and forget about it until the last popping, with no fear of overheating the kettle. This fully automatic heat control keeps the kettle within the ideal range for top popping volume.

It's important, too, to know the correct popping cycle for finest results. After the popping unit is thoroughly heated, this cycle should be approximately 2¾ minutes.

Certainly humidity is one of the biggest

(*Continued on page* 44)

New Refreshment Building And More to Sell Bring Bigger Profit Potential

Behind this new refreshment building at the York drive-in theatre in Yorktown, Va., is a real "success story" lived by its owners, Mr. and Mrs. M. V. Hogge (shown in the photograph at top of page).

WHEN THE York drive-in theatre in Yorktown, Va., was first opened in 1947, it had a public address speaker system for sound reproduction, a small screen, and only an outside counter for refreshment service. Today—thanks to the enterprise and perserverance of its owner, M. V. Hogge, and his wife—its patrons see pictures projected onto a wide-screen and hear the sound through the latest in-car speakers. And not the least of the many improvements at the drive-in is a brand new "enclosed" concessions building from which the customers may buy as large a variety of refreshments as they could wish in modern and pleasant surroundings.

It is this refreshment service layout, which is notable for its compactness and convenience, with which this report is primarily concerned. But the development of this up-to-date drive-in, of whose quality the snack stand is representative, has behind it a story of personal courage and determination that deserves special attention on its own.

That story begins in 1947 when Mr. Hogge, in partnership with another exhibitor, rented the land in Yorktown and built a 300-car drive-in. As his wife tells us, "If we had installed in-car speakers, we would have had a good year, as ours was the only drive-in in the area except one.

"In the following year," she continues, "two more drive-ins were constructed, but we reopened also with RCA in-car speakers and all new equipment. In 1949, however, we were open only six weeks when the state started construction on a new road and put us out of business for a year."

At that point others might have given up in despair, but Mr. Hogge had contacted what his wife calls the "drive-in fever" and "he was not satisfied until he saw the owner of the land, got another lease and came back, just he and myself, to open a new drive-in." And in 1953 they bought the land themselves.

But still their troubles weren't over. In October of 1954 "Hazel Hurricane" came along, destroyed the screen tower and put them out of business again. Once more, however, they rallied, and eventually built that new wide-screen and refreshment building with the latter put into operation this year.

The building is constructed at the rear of the drive-in field where it was made a part of a general store facing the highway which has been leased by the Hogges to others. They plan, however, to operate the front also when that lease is up.

The refreshment area is divided into two sections inside, each of equal length and stocked with the same merchandise. There are four entrances to each of the counters from the field.

The entire section is laid out in rectangular form with equipment at either end

(*Continued on page* 44)

With service in a station arrangement, the refreshment area at the York has two sections, each of equal length and stocked with the same merchandise. Equipment is placed between the counters with a grill, French fryer and steaming units at one end (left above) and a popcorn warmer in the middle.

Promoting Movies and Meats In a Cooperative Campaign

ON NUMEROUS accasians enterprising theatre snack bar managers have obtained the coaperatian af refreshment suppliers in pramatianal schemes to baast sales of their pradducts. But few have been so extensively develaped—and reached out alsa to include pramotian af a single feature film at the same time—as that which was achieved recently by Murray Spectar, manager af the Central theatre in Jersey City, N. J., and warked aut by him in canjunctian with the Swift Meat Packing Campany.

The film pramated was Warners' "The Lane Ranger," and the explaitatian pragram included the distribution af Lane Ranger linen masks to yaungsters attending a Saturday matinee; street ballyhaa with a cavered wagon; a caloring contest far the kiddies; and display signs installed in local gracery stares.

Mr. Spector explains it in detail thus:

"Firstly, Lone Ranger linen masks, paid far by Swift, were distributed ta all kiddies attending the showing af this film at the Saturday Kiddie Matinee Shaw. Secondly, far street ballyhoo that day there was an hand in frant af the theatre and an a car trailer, a replica af the first and original cavered wagan which Swift nicknamed "The Red Wagan." This trailer, incidentally, was driven araund the area and created the sart af ballyhaa I had haped far. It was very effective and araused plenty af attentian.

"Ta stir up mare interest, a further tie-in was made with eight lacal meat merchants handling Swift meats. These stores alsa included twa A & P Stares in the area and the Acme Market. The A & P stare ca-aperatian, I might add, was an accomplishment, since they seldam enter into a lacal pramotian. This tie-in was a calaring cantest which was canducted in canjunctian with the film.

"All participating stores carried ane-sheet maunted signs in the stare windaws cantaining all the details af the cantest. The lawer half of the signs included the theatre, the play dates, and the fact that the cantest was being canducted in canjunctian with the shawing af 'The Lane Ranger.'

"Far the theatre labby there was on hand a 40 by 60 sign (see phota) and in frant af the theatre an annauncement sign af the arrival af the "Red Wagon" that Saturday matinee. Far the screen a trailer was prepared listing the participants of the cantest and where infarmatian cauld be abained. By setting up the trailer in that manner, it helped ta create traffic in the stores.

"All sign casts, including the trailer, were paid far by Swift. In additian eight fully outfitted Lane Ranger uniforms were pramated from the participating stares ta satisfy the winning kiddies.

"This pramatian created plenty af activity an the streets and in the stares and praved to be a successful venture."

A contest—for stimulation of seasonal sales

. . . suggested by Curtis Mees in an article beginning an page 34 af the Better Theatres section follawing this department.

People & products

by Gus Bacolini

• • •

"A" FOR ACTION

HARRY A. BRENNER, Doc Faige & Associates veep, is adding the Manley Products to his sales and promotional activities. Sales emphasis will be on the Manley Coliseum, a console combination of the Manley Cascade Popper; their 2-faucet, high-capacity drink machine; and the Super-Stadium popcorn equipment. Doc Faige and Lyman O. Seley of Manley have signed a N. Y. Metropolitan Area distribution contract.

M. D. Faige (center) signing the Manley contract as Harry A. Brenner (standing) and Lyman O. Seley look on.

•

A MYTH EXPLODES: The time-honored admonition, "no chocolate sales in summer," seems to have been dispelled, according to word from Banner Candy Company, Brooklyn, N. Y. They report that sales of their Chocolate Almond (25¢ theatre package) candy are holding up surprisingly well throughout the U. S.

•

EARLY BIRDS

The practice of getting to the drive-in early is catching on. Smart operators have been promoting early arrival. This increases concession business and gets the cars into position, thus avoiding jam-up conditions. The recreation area gets a good play, too. And the drive-in owner realizes an average of $1 per patron spent there.

In the *1956 Motion Picture Almanac* it was reported that an average 20¢ per patron was spent on refreshments. This figure will be upped considerably in the 1957 edition, which incidentally will have an expanded Theatre Refreshment Section to serve as a comprehensive reference for all sources of supply.

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

New Cooling System for Cole Drink Machines

REDESIGNING and improvements in its line of automatic soft drink dispensers trade-named "Cole-Spa Special," including a new cooling system, have been announced by the Cole Products Corporation, Chicago. The cooling system, called "Frigid Heart," is a sealed one which the Cole engineers claim "will produce cold drinks instantly under all conditions regardless of volume."

In addition the "Special" dispensers have been redesigned in a hammertone green finish, and a three-color illuminated display is now a part of the all-welded steel cabinet. The machines have cooled dispensing valves, only two operational relays and a 1/3 h.p. compressor.

The dispensers are available with one, three or four flavors. (The model pictured is for four.) All units have a capacity of 780 cups and syrup for 1500 drinks.

Refreshment Sales Up At Eastern Drive-Ins

REFRESHMENT sales at drive-in theatres in the east are reported to be well ahead of the grosses recorded last year, and far superior to those of just three years ago. Exhibitors reporting the gains have pointed out the increasing importance of these sales to a successful drive-in especially in the face of the much higher costs in all phases of operation.

In one state in the east the records show that refreshment sales reached an average of 65% of the box-office net gross. The range was from 45% in some theatres to a top of 100% in a few outlets.

Drive-in exhibitors who operate their own snack stand, rather than lease it out to a concessionnaire, report that a 40% net of each dollar sale is rapidly becoming common. However, this does not allow for administration costs, some operators observed, so the average is probably 30%.

On the other hand it was reported that drive-in stands operated by outside concessionnaires have shown a minimum net of 25% of each dollar sale with a 30% high.

Two New Orange-Crush Counter Display Units

TWO COUNTER display drink dispensers, one with a capacity of six gallons and the other with 12, and both featuring an improved circulating system for animation, have been announced by the Orange-Crush Company, Evanston, Ill.

The "king-size" model (shown in photo), which holds 12 gallons, stands 30 inches high and has a base 18 inches in diameter. The "queen-size" model, which holds six gallons, stands 24 inches high and has a base 16 inches in diameter.

Both feature an improved circulating system with a new spinner-type animation designed to assure "constant wash-down

They Just Can't Resist!

with a MANLEY
SERV-O-RAMIC
CONCESSION
Your Customers

Talk about impulse buying! When your customers walk past a Serv-O-Ramic concession and see all those wonderful things to eat, displayed attractively right before their eyes —they just can't help but buy.

Manley Serv-O-Ramic self service has increased sales as much as 5c per person . . . up to 60% of the box office!

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and a clean beverage bowl," according to C. L. Keefer, national fountain sales manager for the company. The refrigeration system on these dispensers is hermetically sealed and will cool the beverage to 38° in a few minutes, he added.

The base of the dispenser is finished in anodized aluminum in green and gold. On top of the glass bowl is a large simulated copy of the Orange-Crush disposable cup.

•

CORRECT DISPENSER CAPACITY

The "Jet Rocket" counter dispenser for non-carbonated beverages, manufactured by the Jet Spray Corporation, Boston, and described in the Merchandise Mart department in MOTION PICTURE HERALD of June 9th, has a capacity of four "plus" gallons and not three as stated in the heading over the story in that issue. Within the article itself the capacity was correctly stated, and it was pointed out that three gallons goes through the cooling and mixing process per minute.

New Snack Building

(*Continued from page* 41)

and in the center. (See accompanying photograph.) The equipment includes a Scotsman ice machine, Brechell drink dispenser, a grill, French fryer unit, and popcorn warmer, all three supplied by Star.

Patrons find quite a variety of food and drink on hand: candy, potato chips, peanuts, French fries, barbecued sandwiches with slaw, frankfurters, popcorn in two sizes (10¢ and 25¢), four soft drink flavors, coffee, hot chocolate, cheese sandwiches on buns, and ice cream in pints, sandwiches, or cones. In addition miscellaneous items are available, including pocket combs, headache powders, and cigars and cigarettes.

Explaining the improvements and advantages the new system has over the old, Mrs. Hogge, who operates the concession herself, writes as follows:

"The soda bar, with its faucets for three flavors, is fine; in the past we sold bottle drinks, which in addition to costing more, meant extra work in cleaning up broken bottles, etc.

"Previously we popped our own corn; now we secure it already prepared, and we think this an improvement for our service, too. Also, the ice machine helps a lot, as we always had to drive nine miles for ice before and often ran out before business was over for the day.

"This is also our first year for French fries and instant coffee and hot chocolate. Since we are now able to handle more items, we are sure the refreshment service will be more profitable."

Selling Popcorn

(*Continued from page* 40)

concession problems — at least in most parts of the country. One of the most satisfactory ways to combat this problem is to dehydrate popped corn by means of forced hot air—a very important mechanical development. As already mentioned, many floor models have heat elevator wells employing this system. If your machine has no such wells, use an auxiliary warmer to supplement your machine.

A separate warmer is also valuable when corn is not popped at point-of-sale or where various locations are supplied from a central popping machine or plant. These thermostatically-controlled warmers force filtered, heated air through pre-popped and pre-packaged corn and keep it at the precise temperature to retain its freshness, flavor, aroma, and warmth. Where needed, a warmer can be had also in an over-the-counter model.

Proper Power Supply

With knowledge that you have the best possible equipment, be sure to keep it in efficient operation. Make sure you have an adequate power supply. No other electrical appliance should be fed from the same line as the popping machine. This will only lead to inefficient popping and to breakdowns.

Equally important, keep your equipment *clean.* The kettle and machine should be thoroughly cleaned at the end of each day. If, during any part of the day, the kettle is not working on a charge of corn, replace the oil in the kettle with fresh oil immediately after the last batch is popped out, to avoid charring the bottom. Do not wait until the kettle is cold before pouring in fresh oil, because by that time the film of oil left in the kettle has already begun to char. Charred, dirty, and oily equipment is not only repulsive, but it also causes costly repairs and replacements.

When you're confident you are serving the finest popped corn possible, boost the natural appeal of its aroma and warmth with active merchandising. Carry the *hot, fresh, and crisp story* into your point-of-sale material. Emphasize this story in boldly-colored and lettered wire-hangers, counter cards, and attendants' caps.

Better Refreshment Merchandising Advertisers' Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

Ref. No.		Page No.
1	THE COCA-COLA COMPANY	38
2	MANLEY, INC.	43
3	THE SAVON COMPANY	43

REFERENCES FOR ADDITIONAL INQUIRY:

100—Beverage dispensers, coin	109—Custard freezers	118—Popcorn machines
101—Beverage dispensers, counter	110—Films, snack bar adv	119—Popcorn warmers
102—Candy bars	111—Food specialties	120—Popping oils
103—Candy Specialties	112—French fryers	121—Scales, coin operated
104—Candy machines	113—Grilles, franks, etc.	122—Soda fountains
105—Cash drawers	114—Gum, chewing	123—Soft drinks, syrup
106—Cigarette machines	115—Gum machines	124—Showcases
107—Coffee-makers	116—Ice cream cabinets	125—Vending carts
108—Cups & containers, paper	117—Mixers, malteds, etc.	126—Warmers, buns, etc.

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MOTION PICTURE HERALD

Better Theatres

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Florida's Charming Lakeland Drive-In

JULY 1956

SRO

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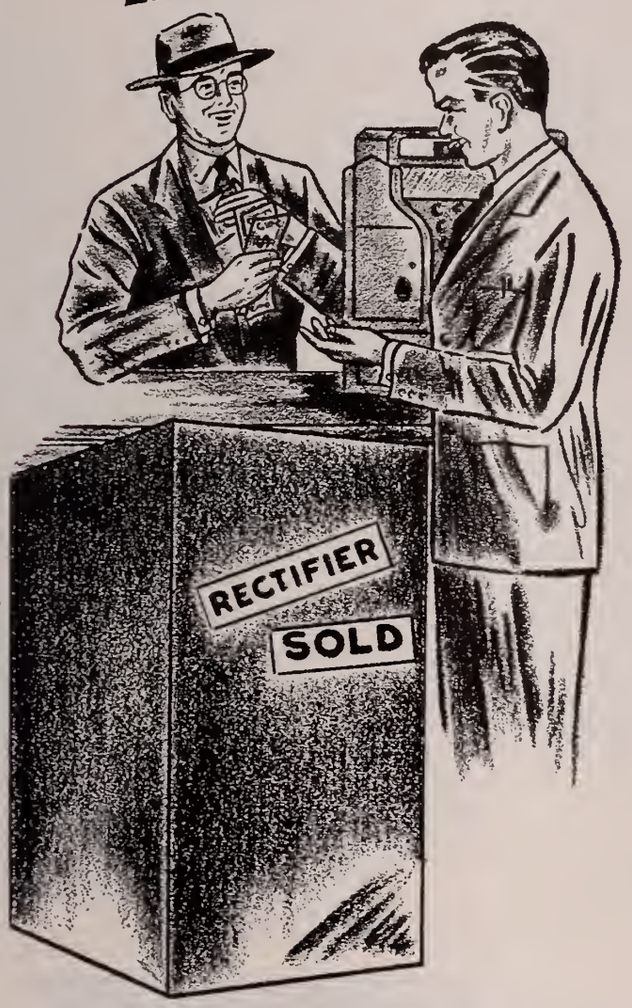

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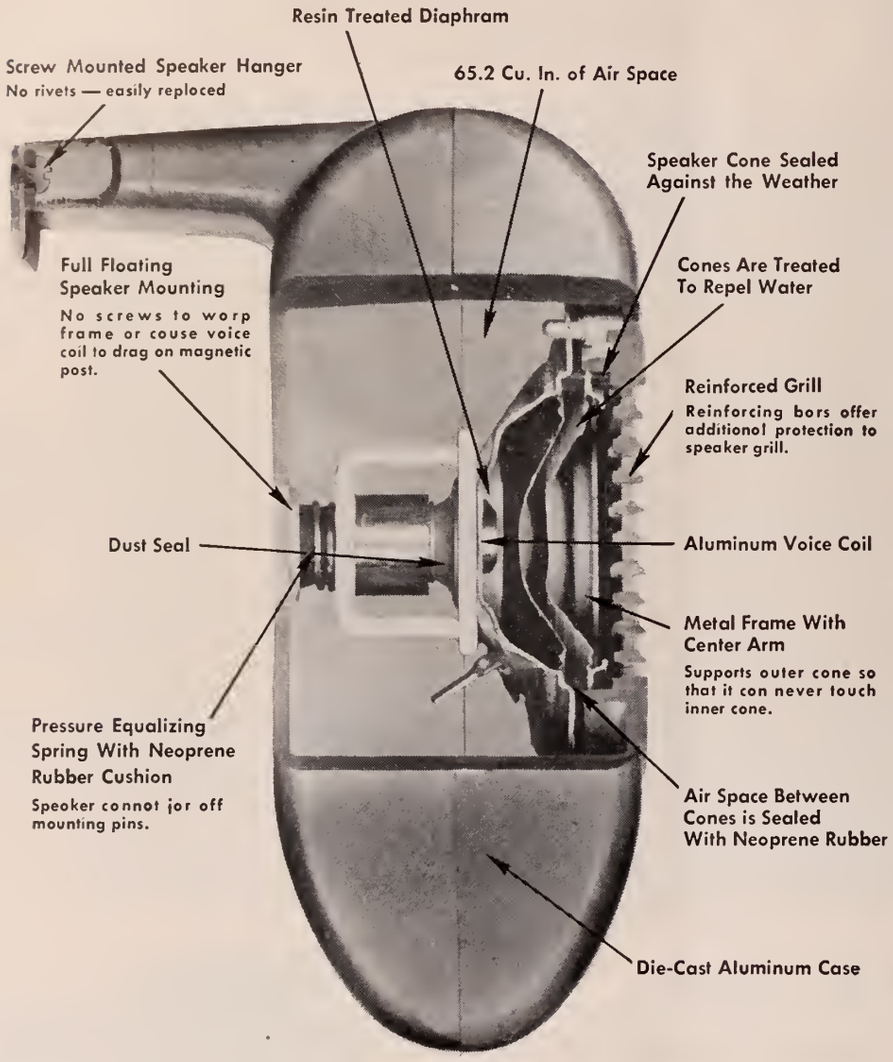

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The Ballantyne Company

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About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

Worcester, Mass., has a new art theatre—the Fine Arts, formerly known as the Olympia. E. M. Loew's renovated it and changed the policy.

Redstone Drive-In Theatres, Boston, has announced plans to enlarge its Lake Shore drive-in on Ling Road, Greece, N. Y. The capacity is to be increased from 600 to 1,000 cars.

Selected Theatres, Cleveland circuit headed by *Nate Schultz,* has acquired the Springbrook drive-in, Lima, Ohio, from *Jack Armstrong.* The circuit now has 12 indoor theatres and 8 drive-ins.

H. G. Arstein has resigned as manager of the Broadvue theatre, Cleveland, an operation of Associated Theatres.

The Newell theatre in Newell, Iowa, has been reopened for business under the management of *Lowell Bruggeman,* who has leased the building and equipment from *Oliver Stoeber.* Mr. Bruggeman also operates the Time theatre in Albert City, Iowa.

John Renftle has purchased the Rose theatre in Audubon, Iowa, from *F. R. Thompson* and also assumed management of the house. Mr. Thompson, who is retiring, has been in the industry for 36 years, 16 of which were in

INSTALLS "PROJECTOMATIC"

"Projectomatic," the electro-mechanical system for automatic operation of projection equipment in the booth, has had its first installation in England at the Queen's Cinema in West Bromwich. The theatre's owner, Miles Jervis, is shown signing the contract with H. A. Richardson, Birmingham branch manager of G. B. Kalee, Ltd., London, the United Kingdom member company of Rank Precision Industries, Ltd., who negotiated the deal. The equipment also automatically operates related apparatus in a screen presentation, including control of curtains, masking and house lighting. (It was described in detail in Better Theatres of April 7, 1956.)

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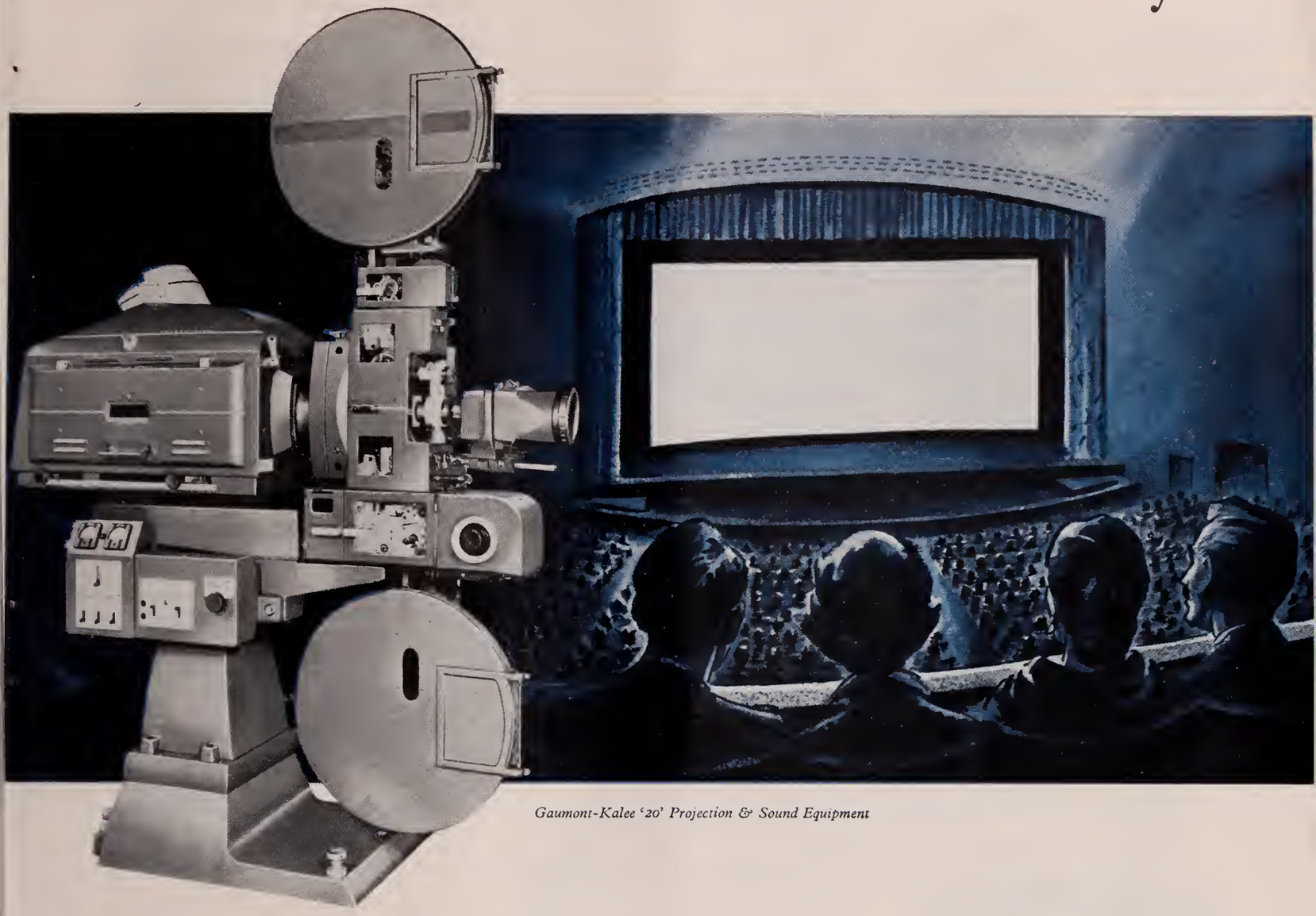

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it's the competitively priced equipment that never falls below the highest standards of presentation and comfort. And in these days only the highest standards rate big, *regular* audiences.

Rank Precision Industries Ltd. supply: Single and four-track magnetic sound equipment, arc lamps, 'Varamorph' variable prismatic anamorphs, high definition lenses, selenium rectifiers, 'Kalux' silver screens, magnascopic screen frames, seating, curtains, carpets and stage equipment. They also supply all equipment for film studios and laboratories.

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SPOTLIGHT IS ON WILLIAMS SCREENS FIRST CHOICE EVERYWHERE

Audubon. Mr. Renftle, a native of that town, was previously in business outside the industry.

Roger Livingston, formerly an exhibitor in upper New York state, has joined the Hartford Theatre Circuit, Hartford, Conn., as manager of the Lyric theatre in that city. He replaces *Michael J. Carr,* who has resigned.

E. W. Priester and *G. W. Randophy* are constructing a new 250-car drive-in on Highway 60 near Van Buren, Mo.

Robert Westermann of Richmond, Va., has been appointed manager of Loew's Palace theatre in Memphis, Tenn., replacing *Col. Cecil Vogel,* who has resigned due to ill health.

Recent improvements at the Marrero drive-in at Marrero, La., include enlargement of the refreshment section, and an additional entrance to the grounds. *William Shiell* and *Ed Jenner* are the owners.

William Brennan, a native Bostonian new to the theatre industry, has been appointed student-assistant manager of Loew's State, Providence, R. I., according to *William Trambukis,* manager.

An art film policy has been inaugurated at the Stanton theatre in Washington, D. C., under the direction of its new manager, *J. Edgar Lillard.*

Perry Lessy and *Abe Sunberg* have dissolved their partnership in the theatre management firm of Trio Amusement, Philadelphia. Mr. Sunberg has taken over operation of the Strand, neighborhood theatre in that city, which he has renovated, including installation of new air-conditioning equipment.

Fred Orpurt has been appointed manager of the Glades theatre in Moore Haven, Fla.

Arthur Darman has announced an extensive remodeling program for his Stadium theatre in Woonsocket, R. I., which was formerly leased by New England Theatres, Inc. The theatre had been closed for five years. *Ben Greenberg* has been appointed manager.

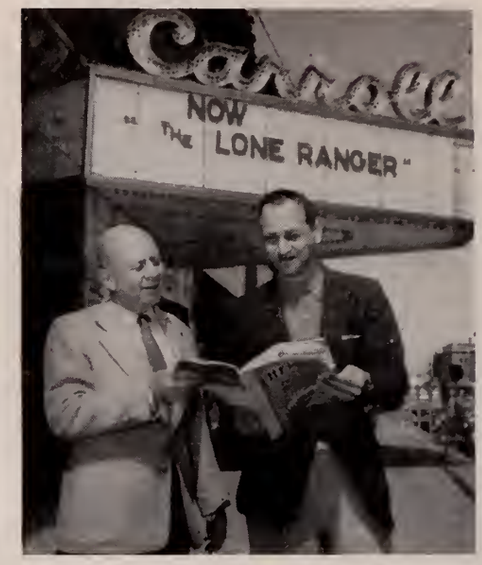
Lester R. Dollison has reopened the Pinto theatre in Mountain Air, N. M. and renamed it the Hollywood. The theatre had been closed for several years.

John Nameika has been appointed manager of the Parsons theatre in Hartford, Conn.

Howell Reddick is the new manager of Talger's Ritz theatre in Winter Haven, Fla., replacing *Frank Sparrow,* who has resigned.

Three new appointments in the Audio Division of the Ampex Corporation, Redwood City, Calif., have been announced by *Phillip L. Gundy,* manager of the division. *C. Arthur Foy,* who joined Ampex in 1953, is the new manager of sales promotion for the Audio Division in Redwood City. He was formerly district manager for that division in the Chicago area. *Albert J. Melrose,* who was manager of Ampex's Order Service Department in Redwood City, has replaced Mr. Foy as manager of the central district, which includes the lower peninsula of Michigan, Indiana, Kentucky, Ohio and metropolitan Chicago. *Ralph H. Sprague,* who has previously been an Ampex representative in the Chicago district, has been named manager of a newly-designated midwest district for the Audio Division. His new territory includes the upper peninsula of Michigan, Wisconsin, Minnesota, North and South Dakota, Nebraska, Kansas, Missouri, Iowa and all of Illinois outside the central district. Mr. Melrose and Mr. Sprague will both occupy the existing Ampex offices in Chicago while Mr. Foy will have his headquarters in Redwood City.

SOUND EXPLOITED IN IOWA



Altec Service Corporation is continuing its campaign to stimulate the box-office by means of feature articles in local newspapers dealing with the new sound techniques installed in local theatres. One of the latest was conducted in cooperation with Carroll theatre in Carroll, Iowa. Here Howard Wilson (left), co-publisher and editor of the Carroll Daily Times-Herald, talks over the article on Altec's exploitation campaign that appeared in BETTER THEATRES for May, with William C. Arts, manager of the theatre. Mr. Wilson was conducted on a personal tour of the Carroll theatre in company with J. R. Brown, Altec southwestern division branch manager, and R. A. Bevier, field engineer, and afterwards prepared an article on stereophonic sound for his paper.

Lawrence H. Breuninger, 65, theatre owner and manager of Topeka, Kan., for more than 33 years, died recently at his home in that city. He had retired last March as manager of the Topeka Fox theatres. He remained active in the industry, however, and was president of Chief Drive-In Theatre, Inc.

Fred McMillan, managing director of the Warner Cinerama theatre in Washington, D. C., has a new assistant—*Harold Smithson,* formerly with Loew's Theatres.

Plans for construction of a 600-car drive-in theatre in Westport, Conn., have been reported by *Norman Bialek* of Sampson-Spodick-Bialek Theatres.

In election of new officers of Koiled Kords, Inc., Hamden, Conn., *Col. Edgar L. Love,* U.S.A.F. (Ret.) has been named vice-president in charge of sales. Colonel Love, a well known figure in theatre equipment circles, has been sales manager of Koiled Kords since the company was purchased by its present owners and established in Hamden in 1947. In his new capacity he will have charge of all sales activities of Koiled Kords and will assume other executive responsibilities. In addition he will direct promotion and sales of a new signal transmitting system that Koiled Kords is distributing to telephone companies. Colonel Love is a graduate of West Point and rejoined the Air Force in World War II, during which he had a position of responsibility at the Dodge plant in Chicago.

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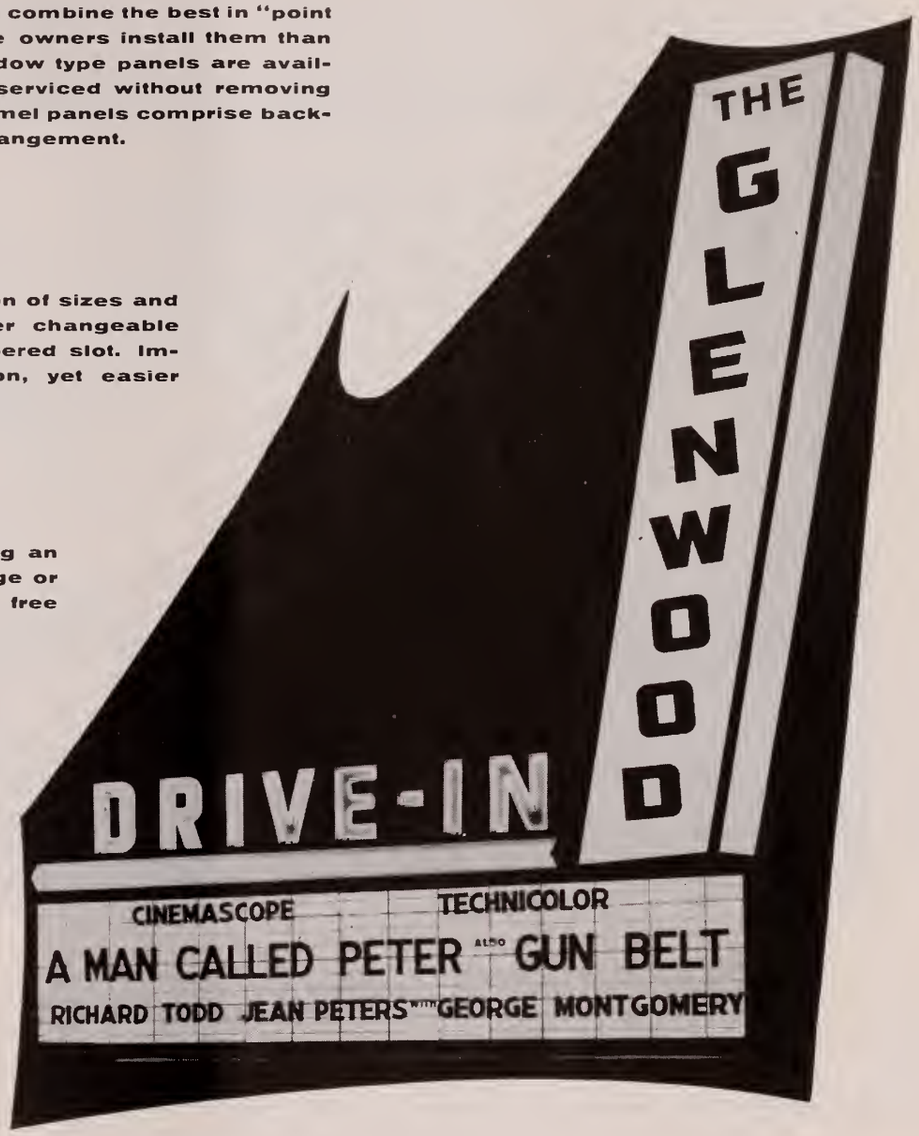

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THEATRE SOUND SYSTEMS

Better Theatres

for JULY 1956

GEORGE SCHUTZ, Editor

Patrons Comfortable?

Where we are writing this the atmosphere out our window is murky with humidity and it must be worse in the street thirty stories down. Yet only a few days ago the thermometer dropped to the forties several days. so we wouldn't want to say what the weather will be when these pages reach your hands. But since it will be in July we can reasonably suppose it will be hotter'n the hinges of you-know-where, or if not so hot, at any rate muggy, which amounts to the same thing in comfort.

It is therefore a time to reflect upon air-conditioning, to be glad if your theatre has it, to note, if it hasn't, the number of operating hours during which your patrons are in discomfort or do not come at all because of the lack of cooling. Without cooling facilities, you can't reasonably blame the picture for poor attendance when local weather is hot or humid, and in most parts of our fair nation it is frequently both at this time of year.

Keep some sort of record of it, by official local temperature and relative humidity readings, or by your own physical reactions. Even counting the number of times on certain days that people greet you with, "Is it hot enough for you?" is one way of developing a record, although we don't recommend it.. Whatever the method of procuring them, the data will give you a reliable guide six months from now, when, though winter winds blow, you should be thinking about cooling facilities for your theatre by next summer.

•

The Future of Theatres

Alfred Starr, Tennessee exhibitor who is chairman of the TOA executive committee, recently asked theatre operators of his state to bear in mind the possibility the theatre may become obsolete as a medium of motion picture exhibition, the home taking over its function. That could be only if the theatre failed to measure up to the resources, realized and potential, of the art; or if a great majority of the people had little or no need of that art for frequent, regular entertainment.

The latter possibility is out of the control of this industry. The other is not. The industry can maintain progress in the art toward its fulfillment, which could never be realized elsewhere than in a theatre, *provided* the theatre were designed and equipped to give it full rein.

Addendum: "Motion pictures still belong to the future, not the past," Samuel Goldwyn recently told the trade press. And he said, "I believe motion pictures are here to stay, but while the whole world has been moving ahead, the picture business has not. . . . Things don't right themselves once they've begun to slip. You have to step out and do a job." —*G. S.*

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BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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Modernized, partly to get FREE FLOW THROUGHOUT THE INTERIOR

The flow of traffic from the Riverview theatre entrance is guided by room dividers of various types including one of aluminum and plastic in the lobby (visible at far right in photo) and one of wood in the foyer proper. The latter also controls traffic into the rest-room lounge (shown in center background). An entrance to the auditorium is at the left.

Movement of traffic from the entrance of the Riverview theatre, Minneapolis, to the auditorium has been facilitated in an extensive remodeling program.

CREATING that atmosphere of relaxation and comfort which should be an inherent part of theatre-going is dependent in great degree upon the impression conveyed by the design and the decor of the lobby and foyer areas. For it is there that the incoming patron can be subtly induced to a receptive mood for the experience of enjoying himself in the theatre.

It was with this concept in mind that William and Sidney Volk recently redesigned and refurnished these interior areas in their Riverview theatre in Minneapolis. The theatre is a neighborhood operation in the southern part of that city, and the owners set as their goal the creation of an atmosphere in keeping with the "suburban" milieu. The architects for the remodeling were Liebenberg & Kaplan of Minneapolis.

In their general scheme for redesigning, the architects wished to achieve the effect of a "free flow" from the entrance to the lobby and on into the foyer and the auditorium—without any sense of obstruction. To do this they decided to eliminate completely all column posts and do with as few traffic posts as possible. Instead they have used room divi-

Constructed of copper, this drinking fountain is on two levels—one for children, one for adults. Above it on the tile wall is mounted a "sun-dial" clock.

An intimate atmosphere has been achieved in the foyer (right) by lowering the ceiling (with black wood beams), carpeting and subdued lighting with table lamps. This view shows the draped window in front of the theatre, around which have been constructed planters and built-in seating. At the right is a section of the structure of wood and multi-colored plastic which acts as a room divider to control the outgoing traffic

ders of various types throughout the interior sections.

In the lobby for instance, the path of entrance is marked by a divider of aluminum and plastic, which extends to the glass doors leading to the foyer, where a divider of wood has been installed. The latter aids in controlling traffic into other sections of the lobby, the foyer proper, and a restroom lounge which is just off the foyer (as shown in accompanying photograph). At the opposite end of the foyer is another divider (larger than the other) made of wood with multi-colored plastic panels which controls traffic leaving the theatre.

Other changes in the foyer to contribute to the feeling of "intimacy" include a lowered ceiling, which was achieved by the installation of black beams. Also contributing to the effect are table lamps for subdued lighting and built-in furniture (see photograph) which was designed by Mr. Kaplan. There are also separate chairs and tables in the foyer, and lamps from Italy.

In the restroom lounge the architects have sought to achieve a "shade and shadow" effect by the use of alternating walnut and natural pine wood. Planters have also been installed in this area, and there is in addition a new drinking fountain of copper which has attracted a great deal of attention from patrons.

As shown in the photo, this fountain has two sections at different levels—one for children and one for adults. It has been installed six inches out from the wall, and the connection is not visible to the eye of one standing in front so

(*Continued on page* 24)

Modernization of the Riverview was extended also to the large refreshment stand, a section of which in the foyer is shown at left. Featured on the backbar wall is new display material consisting of an artist's pallet (on which snack bar products are itemized with the price of each) and figures of wire designed for the theatre by a local sculptor. The bar stools are of brass and white leather.

A "Stadium" Drive-In

Directly behind the refreshment and projection building at the rear of the Warner-Park drive-in grounds is a special "mezzanine" section of ramps which has been sharply elevated to overlook the building. (Photo was taken from this area.) The "mezzanine" is equipped with "private" patios for outside eating which patrons must reserve in advance.

As the drive-in theatre continues to advance in numbers, its innovations grow. Take, for instance, Joe Hart's new Warner Park drive-in near Nashville, Tenn. On high ground to begin with, it has a special elevated section in the rear (in "stadium" fashion) which has been dubbed the "mezzanine." These ramps are equipped with three private patios where large parties of patrons can enjoy refreshments out in the open while watching the screen performance. And for the use of these facilities, a reservation in advance is required!

Nor is this service by any means the only distinction of which the Warner Park can boast. To begin with the manner of approach from the highway to the drive-in grounds is itself quite unique. The entrance is over railroad tracks and thence across a bridge under which is the exit road. (Behind that arrangement is a a story which will be discussed later on.)

In advertising the drive-in's other attractions have been presented to patrons in imaginative fashion: They were told to expect "Hi-Fi" sound on an "Eye-Fi" screen which would spread across "your entire windshield for supreme full viewing." A large cafeteria is equipped to serve "full dinners," and there is a playground for the kiddies. For next season Mr. Hart contemplates further additions: a swimming pool adjacent to the playground and trails for horseback riding behind the theatre grounds!

Entrance and exit arrangements for the drive-in posed special problems from the beginning, which eventually were satisfactorily solved. The main approach to the property from Highway 100 is beyond railroad tracks (on a main line between Nashville and Memphis). Permission had to be received from the railroad company, therefore, to use that crossing as an entrance to the drive-in. This was granted, but it was specified that a different exit must be worked out which would completely avoid the railroad tracks.

To do this it was necessary to construct a new road which would lead from behind the screen tower (at the rear of the grounds) to the right and then curve back to run beneath an underpass at

with Reserved "Mezzanine"

To the attractions of "Hi-Fi" sound and an "Eye-Fi" screen (which is 120 feet wide), Joe Hart's new Warner Park drive-in at Nashville, Tenn., adds a unique entranceway "over a railroad track and across a bridge" and a special "mezzanine" ramp section on elevated grounds in the rear. The details are described here.

the entrance area (beyond the railroad tracks) and along the nearer side of the railroad for approximately one mile. At that point the new road leads to Mayes Road, which leads to Highway 70, and thence back into the city.

The road from the underpass to Mayes Road was constructed at the expense of Davidson County, whose commissioners thus recognized that new taxable property like the Warner Park is an asset worth fostering.

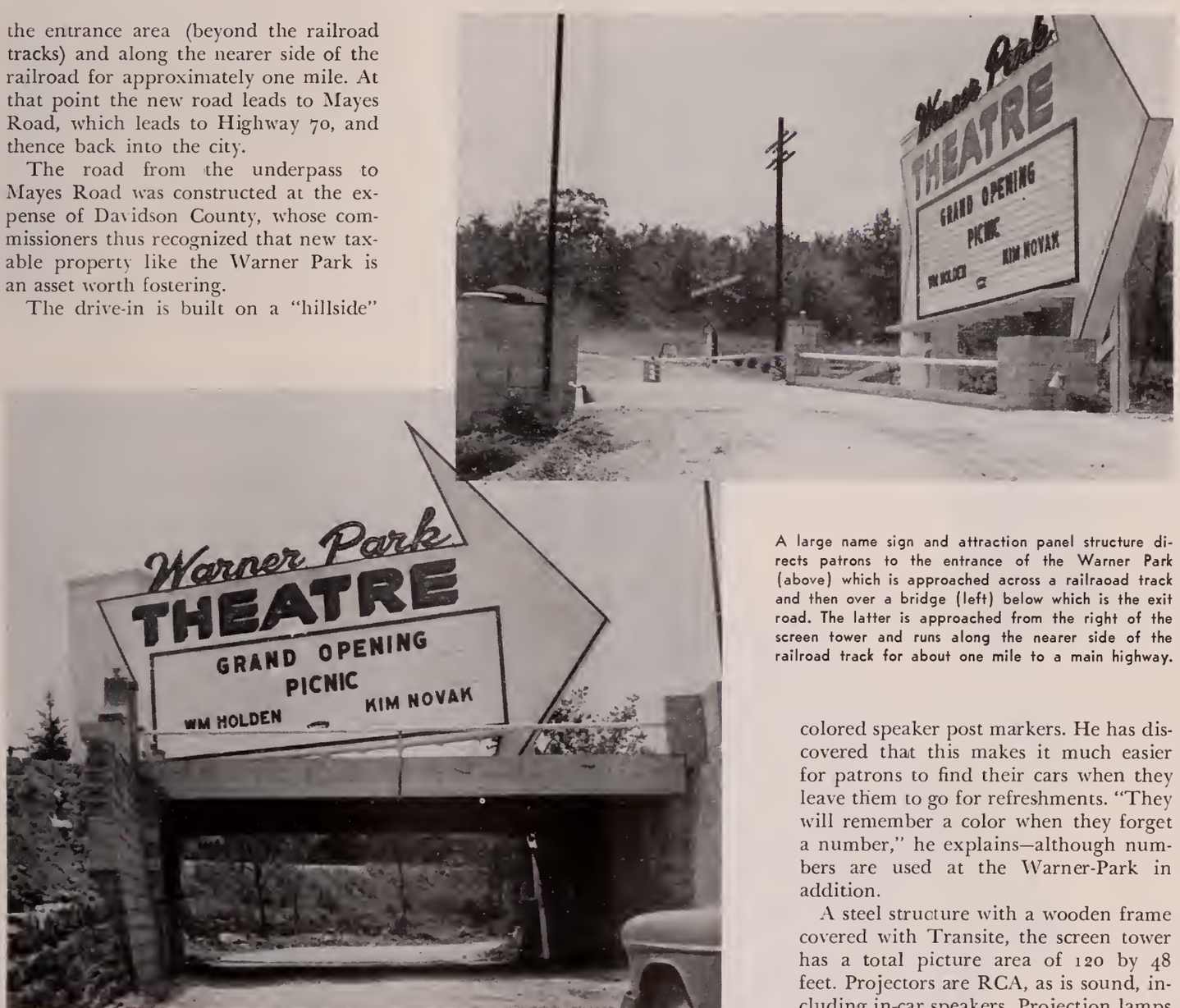
The drive-in is built on a "hillside" with a drop of 39 feet from the back line to the base of the screen. The main building (see photograph), housing projection and refreshment facilities, is at the rear of the grounds, and beyond it, elevated so that it overlooks the building, are the two "reserved" ramps with their special patios.

The capacity of the drive-in is 700, distributed through 11 ramps, which are spaced 41 feet apart. Speaker posts are 21 feet apart.

As a result of his experience at two other drive-ins—the Colonial in Madison, Tenn., and the Bel Air in West Nashville—Mr. Hart has installed multi-colored speaker post markers. He has discovered that this makes it much easier for patrons to find their cars when they leave them to go for refreshments. "They will remember a color when they forget a number," he explains—although numbers are used at the Warner-Park in addition.

A steel structure with a wooden frame covered with Transite, the screen tower has a total picture area of 120 by 48 feet. Projectors are RCA, as is sound, including in-car speakers. Projection lamps are "Dyn-Arc" with 11mm positive trim, operated at 125 amperes. The distance from the booth to the screen is 460 feet.

In the refreshment section service is in cafeteria style with two separate lanes. Mr. Hart has adopted a policy of encouraging patrons to have a complete evening meal at the theatre.



A large name sign and attraction panel structure directs patrons to the entrance of the Warner Park (above) which is approached across a railraoad track and then over a bridge (left) below which is the exit road. The latter is approached from the right of the screen tower and runs along the nearer side of the railroad track for about one mile to a main highway.

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PHOTO NO. 1: Ligustrum in two colorings form a hedge on either side of the entrance lane, clipped in ball shape, and in front of it is jasmine, also kept perfectly round. Gardenias, azaleas and daylilies divide the lane, bordering a fountain around which are pink figures of flamingoes. This planting provides blooming plants in front of the box office the year around.

MOVIES IN A GARDEN...

Florida's Lakeland Drive-In Is a Lush Theatrical Park

Picturing the landscape scheme of Clyde W. Murrell's drive-in at Lakeland, Fla., with a description of it by the owner beginning on the following page.

THAT A DRIVE-IN theatre could offer a charming park-like environment for the witnessing of motion pictures has been inherent in the idea of this type of exhibition from the beginning of its solid establishment. If such an environment has not appeared to be an economic necessity, it is at any rate recognized as desirable for the broader appeal and general community acceptance it can give the operation.

Landscaping accordingly has grown in recent years as an item in the drive-in budget. The outdoor field now boasts of theatres pleasant enough to see on the highway and physically delightful to be in. Outstanding among these——indeed, perhaps unique in its exemplification of the beauty that can be achieved—is the Lakeland drive-in at Lakeland, Fla.

The Lakeland is owned and operated by Clyde W. Murrell, who made natural

(*Continued on page* 18)

PHOTO NO. 2: Palms, punk trees and shrubs ornament a lawn near the highway.

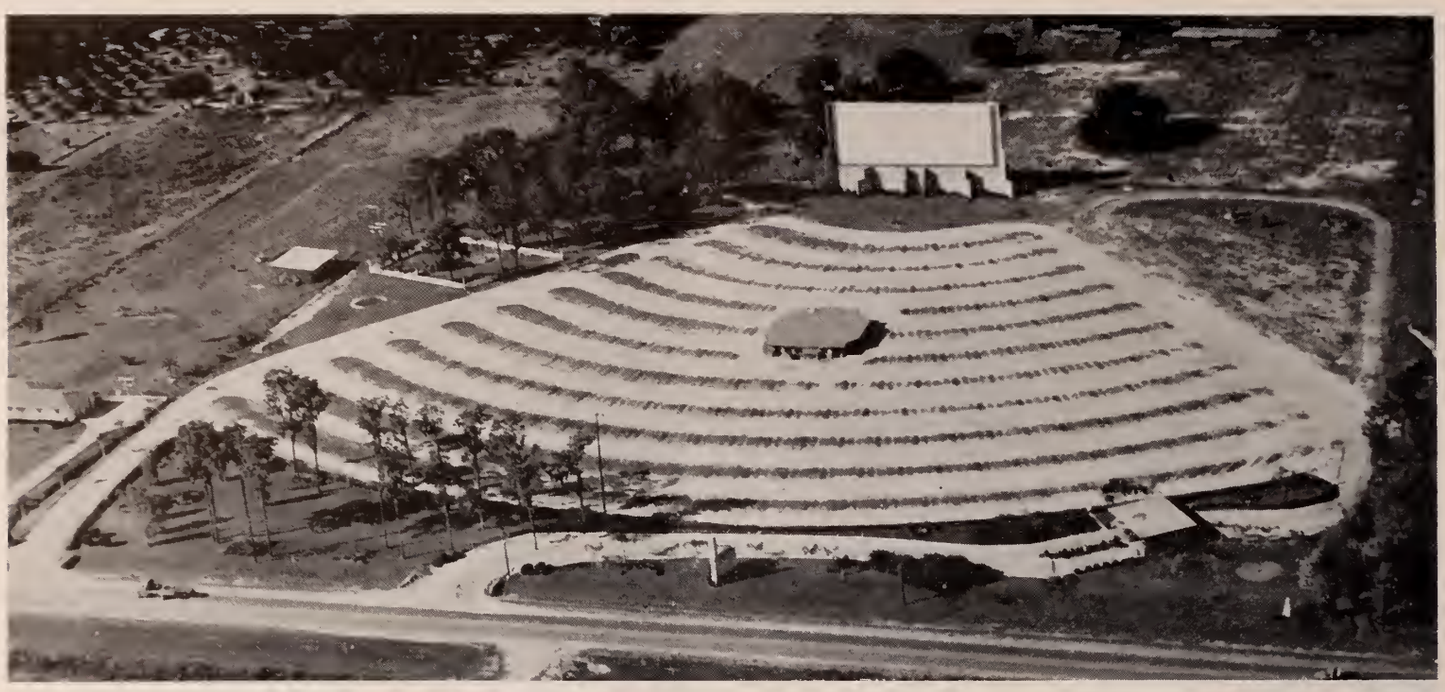


PHOTO NO. 3: Comprehensive view of the Lakeland from the air. About 750 feet of hedge separates front flower gardens from ramps.

Lakeland Planting Scheme

described by CLYDE W. MURRELL, owner and operator

We opened on March 7, 1950, and our aim from the beginning was to make our theatre as beautiful and efficient in operation as possible. We began building in September 1949, and started our landscaping program at that time. It was completed, with the plants growing nicely, by opening date. Of course, we add plants from time to time—only this summer we planted 200 daylilies.

As the aerial photograph shows (*Photo No.* 3), we have a hedge approximately 750 feet in length, which separates the flower gardens in front from the parking area. This hedge is fernleaf bamboo, which is a miniature type bamboo and does not grow rank as the usual bamboo does.

We have extensive azalea plantings between the entrance and exit drives (*see Photo No.* 2). Among the varieties are Pride of Dorkin (brilliant red), Glory of Summinghill (orange-red), Duc-De-Rohn (salmon pink), Formosa (deep purple), George L. Tabor (purple), Sweetheart Supreme (pale pink), Phoenecia (purple), President Clay (orange-red), Sublancelota (strawberry red), Pride of Mobile (watermelon pink), Fielder's White, George Franc (variegated pink), Cocciuna Major (orange-red) and Brilliants (red). These azaleas are planted in square, round, oval and variously shaped beds. Some are early bloomers, some mid-season, and some late bloomers.

We have flower beds located at various points visible from the drives and parking area and among adjoining pine trees are placed 150-watt reflector lamps with various colored lenses, which are focused on the flower beds when they are in bloom, creating a beautiful effect at night. Among the flower beds are plantings of annuals, which include, according to the season, Easter lilies, gaillardias, nasturtiums, petunias, sweet peas, gloriosa lilies, and zinnias. There are also beds of dahlias, chrysanthemums, tulips and other flowers.

ALONG ENTRANCE DRIVE

On either side of the entrance (*see Photo No.* 1) is a formal planting of privet—Ligustrum lucidum, which is solid green; and Ligustrum excelsium, which is variegated yellow and green. Planted against these is Jasmium illicifolium, which is kept sheared perfectly round.

At the base of the highway sign (*see Photo No.* 4) we have planted Nagi podocarpus, which is also kept sheared. Over the entire front area and on each side of the screen, Cocos plumosa palms and elaleuca leucadendra (commonly called punk trees) are planted at advantageous points.

Throughout the front area, and on both sides of the parking area, are extensive plantings of myrtle, poinsettias, hibiscus, Cocinea ixora, bougainvillea, allamandas and many others.

In *Photo No.* 1 may be seen the planting of Ligustrum, which we keep clipped ball-shape on each side of the box office entrance. In the middle is a fountain, which has flood lights beamed to the overflowing water. There are pink "flamingoes" on the ground around the fountain. In this planting is Podocarpus, kept sheared (incidently, we do extensive Christmas decorating and we decorate the Podocarpus with colored lights to resemble miniature Christmas trees).

Also planted in this fountain area are veitchia gardenias, which bloom nearly all summer; Sweetheart Supreme miniature azaleas, and daylilies. This planting provides blooming plants in front of our box office the year around. On the sides of the box office are planted Belmont and mystery gardenias as well as azaleas.

The lush growth visible on the left side of *Photo No.* 1, is Calliandras, commonly known as powder puffs. We have pink and red ones planted along the entrance drive, and they are exceptionally beautiful. Many tourists drive out to photograph them, and other plants, with color film when they are in full bloom.

The plant boxes on each side of the box office are filled with numerous varie-

(*Continued on page* 18)

Showplace with botanical decor

PHOTO NO. 4 (right): The highway sign is at the edge of a lawn planted with palms and punk trees, with the sign rising from a border of sheared Nagi podocarpus. In this area also are plantings of myrtle, poinsettias, hibiscus and subtropical vines. . . . PHOTO NO. 5 (below): Looking through a grove of punk trees toward the picket-fenced playground located near the screen outside exit drive.

PHOTO NO. 6 (below): Detail of box office set in a planting (see Photo No. 1) of gardenias, azaleas and daylilies. Sundays and holidays attendants must wear white jackets.

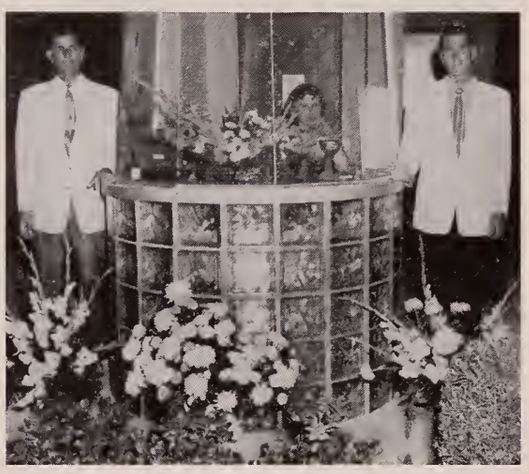
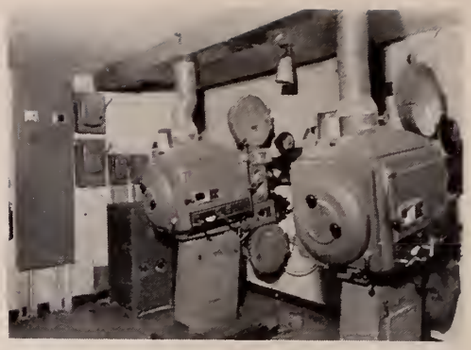


PHOTO NO. 7 (below): Inside a railed path leading around the front of the main utility building are planted a border of Podocarpus and, at the base of a fountain, small pink azaleas, with Pfitzer juniper shrubs in front of the booth. The refreshment stand is entered down a ramp, and here are plant boxes with gardenias, azaleas and daylilies.

continuing

The Lakeland Drive-In . . .



Refreshment stand and (top left) condiment bar with fern box beneath. Top right, section of the projection booth.

PLAN AND POLICY

(*Continued from page* 15)

beauty as well as high standards of service an objective of his planning at the outset. The Lakeland was opened in March 1950 and has become since then a "sight" for tourists as it is a year-around delight to Lakelanders. Mr. Murrell, who describes the plant scheme, beginning on page 16, reports:

"The results have been more than gratifying for the expense and hard work that have gone into beautifying our theatre. The public likes, and I can assure you, certainly appreciates beauty and cleanliness. Our opinion is that no matter how large or small a drive-in theatre may be, the personal touch of flowers, shrubbery or anything to make the theatre more attractive, pays off many times in many ways."

To get immediate results Mr. Murrell —and Mrs. Murrell, whose hobby is gardening, had a hand in the landscaping—bought large plants. This ran the initial cost higher than necessary. He and Mrs. Murrell did save money, however, by planning the scheme and planting most material themselves.

Maintenance of the grounds amounts to about $50 per month, which Mr. Murrell does not consider high. A gardener—who, incidentally, works also at the Murrell home and is hired by the week—takes care of the grounds, requiring about three or four days a week, depending on the season, for this work.

Equipment includes a half-ton pickup truck, three power mowers (one 21-inch, two 18-inch), and a small tractor, which is used for some of the mowing. The tractor, Mr. Murrell comments, "is not necessary, but useful."

The capacity of the Lakeland is 500 cars, with an overflow area accommodating 250 cars, where eight "blast" speakers are installed. One of the first drive-ins in Florida to equip for CinemaScope presentation ("The Robe" was shown in June, 1954), the Lakeland has a screen 115 feet wide by 63 feet high. The tower, including screen, is concrete block.

The Lakeland picture is lighted by Strong lamps with 10mm positive trim at 120 amperes. Projectors are Ballantyne Model BW, and the sound system, which has both magnetic and optical heads, also is Ballantyne, including double-cone in-car speakers. Projection lenses are Kollmorgen Super-Snaplite, anamorphic lenses Bausch & Lomb.

Adjoining a grove of trees is a spacious playground enclosed by a white

(*Continued on page* 36)

PLANTING SCHEME

(*Continued from page* 16)

ties of crotons, which afford a riot of color all the time. Crotons do not bloom, but their leaves are a combination of yellows, reds, greens and orange. The only disadvantage of Crotons is that they are susceptible to damage from cold weather. In the center of each of these plant boxes (there are three on each side) we have Lantana sellowiana, which blooms almost the year around, a beautiful blue blossom. It is a vine-like plant and extends luxuriously over the sides of the boxes.

In choosing most of our plants and shrubs, we tried to choose types which could take either too much or too little water, and which could withstand our "sometimes cold" winters. About twice a year is sufficient to fertilize most of these plants, and unless there is an unusually small amount of rain we seldom have to water anything except the plant boxes and the azaleas when more successful than Bermuda.

In front of the refreshment-projection building (*Photo No.* 7) we have another garden. So many theatres neglect this spot. We have sheared Podocarpus forming the border. A small fountain is in the center and Sweetheart Supreme (small pink) azaleas are planted around the base of the fountain. In front of the projection room is planted Pfitzer juniper. There are two plant boxes at the entrance to the ladies restroom. A colored floodlight is beamed on this area.

Our Snack Bar is below ground level and as one walks down to it, there are plant boxes on both sides with the same plantings as at the box office.

In the beginning we sowed Bermuda grass seed for our lawn, but as everyone in Florida knows it is almost impossible to keep a lawn free of weeds; so frankly, our lawn is a combination of Bermuda grass and healthy weeds. We keep it mowed rather close and it stays green most of the year. Recently we sowed Pensacola Bahia seed on the north side, which is very sandy and it proved much they are beginning to bloom.

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- **KINDS OF EQUIPMENT AND SUPPLIES listed and numbered on following page for further use of inquiry postcard.**

ADVERTISERS

NOTE: See *italic* type under odvertiser's name for proper reference number where more than one kind of product is odvertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. ... *Chongeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted ponels (1B), and chongeable letters (1C). All deolers.*	24
2	Americon Seating Co. ... *Auditorium choirs. NTS.*	14
3	Ashcroft Mfg. Co., C. S. ... *Rectifiers. Unoffilioted deolers.*	30
4	Bollontyne Co., The ... *In-cor speokers. Unoffiliated dealers.*	4
5	Bausch & Lomb Opticol Co. ... *Projection lenses. Direct, branches and unoffiliated deolers in all major cities.*	31
6	Blue Seol Sound Devices ... *Projectors (6A), projector boses (6B), soundheods (6C), mogozines (6D), stereophonic ottochments (6E) omplifiers (6F), speakers (6G). Direct.*	22
7	Carbons, Inc. ... *Projection corbons. Franchise deolers.*	28
33	Corpenter Co., Inc., L. E. ... *Projection screens. Direct.*	36
8	Eprad ... *In-cor speokers. Unoffiliated dealers.*	6
9	F & Y Building Service, The ... *Architecturol design ond building service.*	23
10	Foige & Associotes, Inc., Doc. ... *Distributors.*	33
11	Fog Air, Inc. ... *Portoble insecticide fogging equipment for drive-ins. Direct.*	23
12	Heyer-Shultz, Inc. ... *Metol projection orc reflectors. Direct.*	30
13	Heywood-Wokefield Co. ... *Auditorium chairs. Unaffiliated deolers ond branches.*	24
14	Internotionol Projector Corp. ... *Complete projection ond sound system. NTS.*	22
15	Karogheusian, Inc., A. & M. ...	2nd Cover
	Corpeting. Direct.	
16	Kollmorgen Opticol Corp. ... *Projection lenses. NTS and all deolers.*	33
17	LaVezzi Machine Works. ... *Projector parts. All dealers.*	32
18	Nationol Carbon Co., Inc. ... *Projection carbon. All dealers.*	25
19	Notional Theotre Supply ...	26, 29
	Distributors.	
20	Novelty Scenic Studios, Inc. ... *Interior decoration. Direct.*	22
21	Ronk Precision Industries, Inc. ... *Projection ond sound systems. Direct.*	5
22	RCA Service Co. ... *Projection and sound equipment maintenance service.*	27
23	Robin, Inc., J. E. ... *Rectifiers. Direct.*	22
24	S. O. S. Cinema Supply Corp. ... *Projection lenses. Direct.*	30
25	Spencer-Turbine Co. ... *Vocuum cleaners. Direct.*	27
26	Stor Cinema Supply Co. ... *Distributors.*	24
27	Strong Electric Corp. ... *Rectifiers. Unoffiliated dealers.*	3
28	Theotre Seot Service Co. ... *Theotre choir rehobilitation service. Direct.*	26
29	Vocolite Screen Corp. ... *Projection screens. Direct.*	33
30	Wogner Sign Service, Inc. ... *Chongeoble letter signs: Front-lighted panels for drive-ins (30A), back-lighted panels (30B), ond chongeable letters (30C). Unaffili-oted deolers.*	7
31	Westrex Corp. ... *Foreign distributors.*	8
32	Willioms Screen Co. ... *Projection screens. Direct.*	6

For information concerning products, write corresponding reference numbers and your name and address in spaces provided on postcard and mail. Card requires no addressing or postage.

To Better Theatres Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for July 1956—

....

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THEATRE or CIRCUIT .....

STREET ADDRESS .....

CITY ..... STATE .....

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Market Information Service

CONTINUED FROM PRECEDING PAGE

PRODUCTS DESCRIBED EDITORIALLY IN THIS ISSUE:

CURVED FILM GATE for Simplex XL projectors: *Story on page 21* . . . . . **POSTCARD REFERENCE NO. E33.**

MAGNETIC CLUSTER with removable cap: *Story on page 21* . . . . . **POSTCARD REFERENCE NO. E34.**

HOLLOW-CORE paneling for marquees: *Story on page 22* . . . . . **POSTCARD REFERENCE NO. E35.**

CROSS-RIB RUNNER matting with nylon: *Story on page 23* . . . . . **POSTCARD REFERENCE NO. E36.**

WALL SOAP DISPENSER of stainless steel: *Story on page 23* . . . . . **POSTCARD REFERENCE NO. E37.**

EIGHT-COLOR VINYL floor tile line: *Story on page 24* . . . . . **POSTCARD REFERENCE NO. E38.**

PLAYGROUND EQUIPMENT for drive-ins: *Story on page 24* . . . . . **POSTCARD REFERENCE NO. E39.**

CLASSIFIED LIST OF EQUIPMENT AND SUPPLIES: Indicate on postcard by number

ADVERTISING

101—Display frames
102—Lighting fixtures
103—Changeable letters
104—Attraction signs
105—Theatre name sign

AIR SUPPLY

201—Air-conditioning, complete
202—Air washers
203—Blowers and fans
204—Compressors
205—Unit conditioners
206—Filters
207—Heaters, unit
208—Outlets (diffusers)

ARCHIT'RE & DECORATION

301—Acoustic material
302—Decorating service
303—Wall fabric
304—Mirrors
305—Wall paneling

DRIVE-IN THEATRES

401—Admission control system
402—Electric cable (underg'd)
403—In-car heaters
404—In-car speakers
405—Insect control
406—Lighting fixtures (outd'r)
407—Screen paint
408—Screen towers
409—Signs, ramp and traffic
410—Stadium seating
411—Vending carts

FLOOR COVERINGS

501—Asphalt tile
502—Carpeting
503—Carpet lining
504—Linoleum
505—Mats, rubber

GENERAL MAINTENANCE

601—Blower, floor cleaning
602—Carpet shampoo
603—Ladders, safety
604—Lamps, germicidal
605—Sand urns
606—Vacuum cleaners

LIGHTING

701—Black-light supplies
702—Dimmers
703—Downlighting equipment
704—Luminaires
(See also Advertising Stage)

PROJECTION and SOUND

801—Acoustic materials
802—Amplifiers
803—Cabinets, accessory
804—Cabinets, carbon
805—Cabinets, film
806—Carbon savers
807—Effect projectors
808—Exciter lamps
809—Fire shutters
810—Hearing aids
811—Lamps, reflector arc
812—Lamps, condenser
813—Lenses, condenser
814—Lenses, projection
815—Lenses, anamorphic
816—Magazines
817—Microphones
818—Motor-generators
819—Non-sync. turntables
820—Photoelectric cells
821—Projectors, standard
822—Projectors, 16-mm.
823—Projector parts
824—Rectifiers
825—Reels
826—Reflectors (arc)
827—Rewinders
828—Rheostats
829—Screens
830—Screen frames
831—Speaker systems (screen)
832—Speakers, surround
833—Splicers
834—Splicing cement
835—Soundheads, optical
836—Soundheads, magnetic
837—Stereopticons
838—Rewind tables

SEATING

901—Auditorium chairs
902—Upholstering fabrics

SERVICE and TRAFFIC

1001—Crowd control equip't
1002—Directional signs
1003—Drinking fountains
1004—Uniforms
1005—Water coolers

STAGE

1101—Curtains and drapes
1102—Curtain controls & track
1103—Lighting equipment
1104—Rigging and hardware
1105—Switchboards

TICKET SALES

1201—Box-offices
1202—Changemakers
1203—Signs, price
1204—Speaking tubes
1205—Ticket boxes
1206—Ticket registers

TOILET ROOMS

1301—Hand driers, electric
1302—Paper dispensers
1303—Soap dispensers
(See also Maintenance)

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about Products . .

★ news and views of the market and its sources of supply

TO PROCURE FURTHER INFORMATION about products described editorially, postcards of the Theatre Supply Mart insert (pages 19-20) may be employed. Convenient reference numbers are given in the insert (page 20).

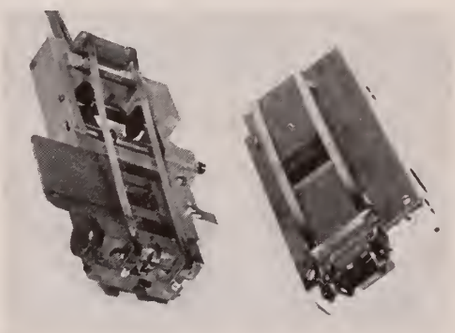
Curved Film Gate for Simplex XL Projectors

A CURVED GATE designed to reduce the fluctuation of film in the aperture due to heat of the projection light, has been developed for Simplex XL mechanisms, it is announced by the distributors, National Theatre Supply. Made by the International Projector Corporation, the gate is adapted to the manufacturer's XL models already installed as well as to new production. The announcement states that it has been under development at the General Precision Laboratory in Pleasantville, N. Y., for the past year.

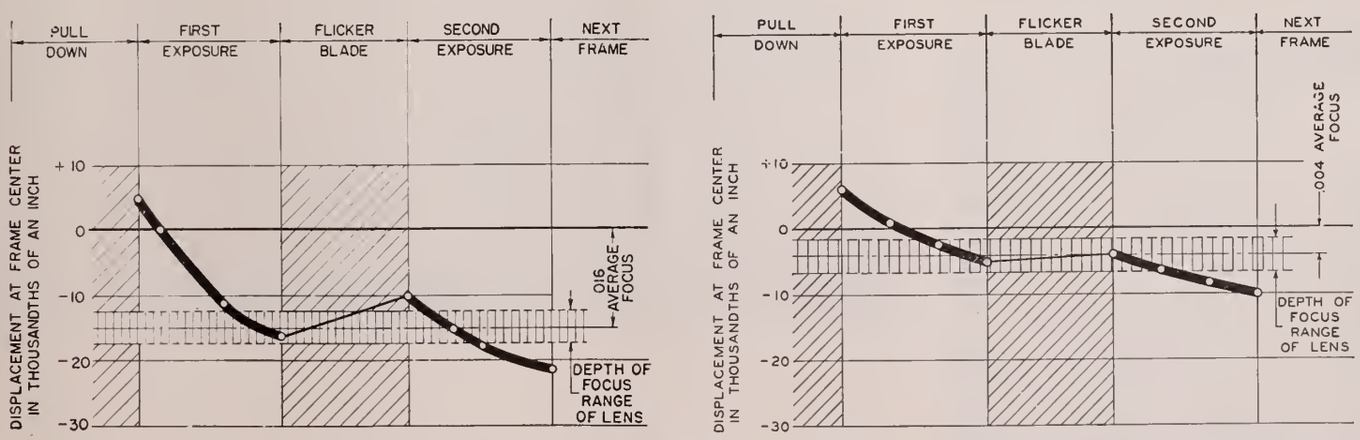
Giving the film in the aperture a convex form in the direction of the lamp, and holding it thus at tension during the period of rest, a curved gate increases the opposition of the film to the buckling action of heat. Readily absorbed by the photographic emulsion, the heat expands this side to a degree different from expansion of the film base, so that buckle tends to take place away from the lens, with displacement of the central area of the frame, particularly at the higher levels of light required for wide-screen projection, beyond the focal range of the lens, making maintenance of adequate focus impossible. To some extent the film recovers from the effects of extreme distortion, but may become permanently "curled" when subjected to such an amount of heat repeatedly.

"There are other plus factors associated with this development," the announcement asserts. "In projection lenses, the mean focal field is generally a curved surface rather than a true plane. The curved gate, as designed, tends to shape the picture area to accomplish some improvement in uniformity of focus. It is recognized there is considerable variation in field curvature of lenses depending upon manufacturer, speed, focal length and other conditions, so that the degree of improvement to be anticipated is difficult to define. In most instances it has been found that there is worthwhile gain in definition.

"In the phenomena of film buckle there is an intermediate change between momentary distortion and permanent damage. As the emulsion shrinks, the photographic print tends to curl in an attitude transverse to its length. This represents distortion in the same direction as defects in focal characteristics of the lens. When shown in this condition in a straight gate, further deterioration in picture quality is experienced. When the same film is projected with a curved



Trap and gate for curving the film path in the aperture of Simplex XL projectors. Flexible sheet pressure runners are attached to the trap and the curvature of the film during projection follows that of rails on the gate.



Curves indicating film buckle under projection light in the gate. The chart at left indicates film excursion in a flat gate, that at right represents fluctuation in the new Simplex XL curved gate.

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gate, there is tendency to elimination of the curl while the film is stationary, which results in further improvement in picture definition."

Magnetic Cluster with New Replaceable Cap

A NEW TYPE of magnetic cluster for theatre sound reproduction systems which features a removable cap for replacement of worn magnetic pickup heads has been announced by the

Radio Corportion of America. The new device makes it unnecessary for exhibitors to discard a complete cluster when its pickup heads are worn out, according to J. F. O'Brien, manager of the RCA Theatre and Sound Products Department. He states further that "a replaceable cap with new pickup heads can be inserted in the original cluster at only a fraction of the cost to theatre exhibitors of a complete replacement cluster."

The new cluster can be used with any type of RCA magnetic button-on soundhead for reproduction of one or four magnetic sound tracks, it is pointed out. In addition the replacement cap feature also has been incorporated in all RCA magnetic clusters and complete magnetic soundheads now being shipped, at no increase in price, according to Mr. O'Brien.

The cap is designed "with a friction-resisting, highly magnetic-susceptible alloy metal to minimize wear and maximize sensitivity," he said.

Hollow-Core Paneling for Theatre Marquees

A PREFINISHED hollow-core panel, called "Marlite Korelock" is being used to line the ceilings of many new theatre marquees, according to the manufacturer, Marsh Wall Products, Inc., Dover, Ohio. When this tongue-groove paneling is nailed over open framework, the ceiling is both enclosed and decorated at the same time, it is stated.

While "Marlite Korelock" was de-

PROJECTION SET-UP AT WISCONSIN DRIVE-IN

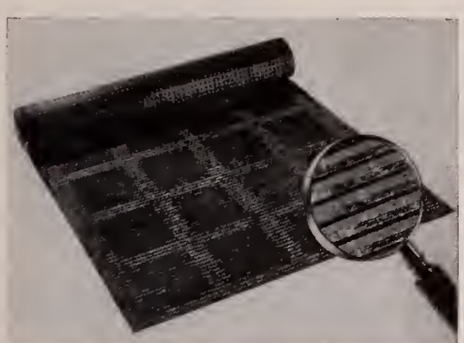
In the projection booth of the new 1200-car Victory drive-in theatre in Butler, Wisc., are installed Simplex XL projectors, equipped with Excelite "135" arc lamps with 10mm Hitex carbons. Other equipment includes a Hertner generator. The throw from the booth to the 100-foot wide Manco Vision screen is 375 feet. Shown above (in the usual order) are Herb Marker, projectionist, Local 164, Milwaukee; Frank J. Wagner, National Theatre Supply installation supervisor; and Edwin Bigelow, projectionist, also of Local 164.

signed for interior use, it is claimed that its baked plastic surface and its construction make it suitable for this type of exterior application, where exposure to weather is limited. In such installations it is recommended that ventilation grills be installed at about 30-foot intervals and that an expansion joint (½-inch gap covered by 1¼-inch molding) be provided every 20 feet.

"Korelock," which consists of two sheets of "Masonite Tempered Duloux" and an interlocking wood core, is made in 2 by 4 feet and 2 by 8 feet panels, tongued and grooved at both sides and ends.

New Cross Rib Runner Matting Made with Nylon

A NEW cross rib runner matting which has been reinforced with nylon has been developed by the D. W. Moor Company, Toledo. Trade-named "Shadow Tone," it is made in claret red



and grass green splatter colors on an ebony black ground.

The matting is manufactured in small rolls and is "tough and tear-resistant," due to the nylon, it is stated. Literature and prices may be secured by writing the company (1722 Adams Street, Toledo 2, Ohio).

Wall Soap Dispenser Of Stainless Steel

A LATHER soap dispenser with an exterior of all stainless steel, said to be the first of its type on the market, has been announced by Bobrick Dispensers, Inc., Brooklyn, N. Y. The capacity of the unit, which is called the "Bobrick 45," is 18 fluid ounces of soap.

Constructed in a "contemporary" design so that it will blend with "all types of washrooms," the dispenser has an exterior of 18-8 stainless steel polished to a lustrous finish. Light in weight, it also features force pump action through a stainless steel piston. The soap supply in the transparent, "shatterproof" Lustrex container is always visible

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through the liquid level indicator slot.

The unit is flush-mounted on a concealed wall plate and may be installed by screws or a specially developed adhesive for use on hard surface walls such as marble, tile or metal. An inaccessible fastener is designed to make the dispenser tamper-proof.

•

NEW COLORS FOR FLOOR LINE

Six additional non-marbelized colors have been added to the homogeneous vinyl floor tile line marketed under the "Vinall" trademark by Hewitt-Robins, Inc., Stamford, Conn. The new colors, which bring the line to a total of eight, are gray, cinnamon, brown, green, tan and pink. The other colors are black and white. The company also sells a 14-color marbelized line under the "Vinall" trademark.

•

RCA DRIVE-IN INSTALLATIONS

RCA projection, sound and accessory equipment has been installed in four of the nation's newest drive-in theatres, according to an announcement by A. J. Platt, manager, Theatre Equipment Sales, RCA. The new drive-ins are the Bengies, Bengies, Md.; the Exton, Exton, Pa.; the Vista-Vu, Colorado Springs, Colo.; and the Conesus, Lakeville, N. Y. The Bengies and Vista-Vu were scheduled to open in June; the Exton and Conesus, July.

Modernized to Get A 'Free Flow' Effect

(*Continued from page 11*)

that the fountain seems to patrons to be "suspended in space." At each side of the fountain are built-in seats with end tables, and above it on the wall of Italian tile there has been installed a modern "sun-dial" clock.

General refurbishing was also extended to the theatre's elaborate refreshment stand, which begins in the outer lobby and extends into the foyer. It features a special counter section where patrons may sit down to enjoy their food and drink snacks on newly installed McCobb bar stools in brass and white leather.

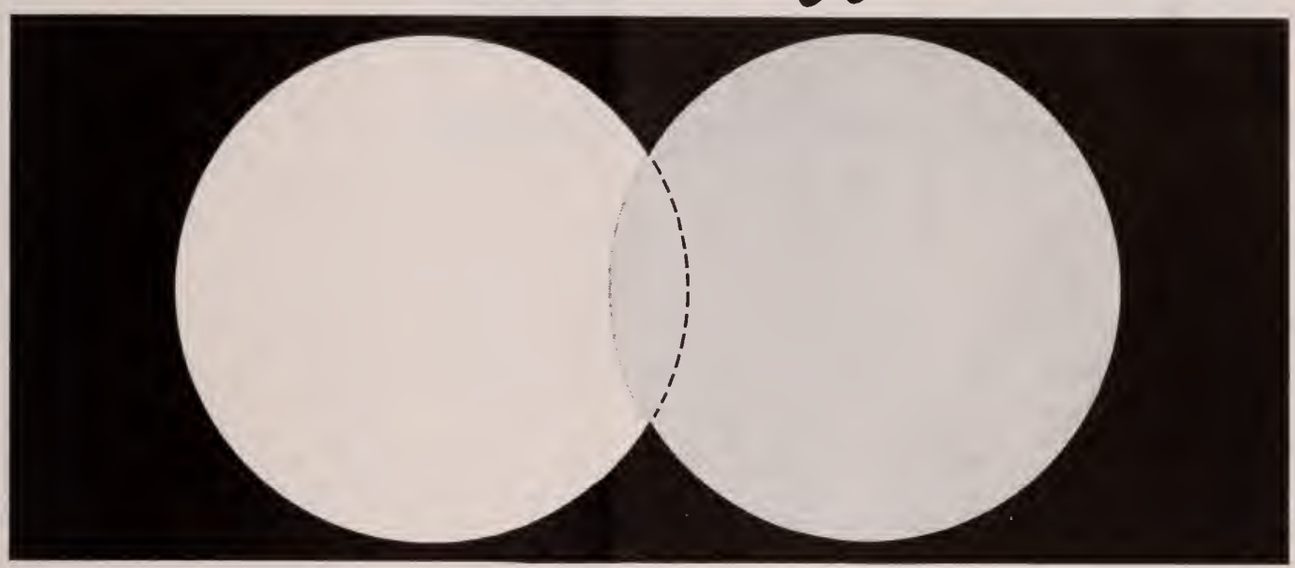
BACK BAR DISPLAY

On the back wall of the stand there is a display innovation, consisting of wire figures designed by Evelyn Raymond, a local sculptor. The figures are of various characters (see photograph on page 11) dubbed with such names as "Tom and Jerry" and "Goody Tree" and they hold in their hands such items as a box of popcorn, a cold drink and candy bars. On a large artist's pallet in the center the snack products on sale are listed with their prices.

PLAYGROUND AT WARNER PARK DRIVE-IN

This is the playground area of the new Warner Park drive-in theatre in Nashville, Tenn. (which is described and pictured on pages 12 and 13) shown during construction. It is now complete with American Playground Device Company equipment, including swings, see-saws, merry-go-rounds, and sand boxes, some of which are in process of installation above. The playground is adjacent to the refreshment building, and behind it (visible in photo) is the drive-in's elevated "mezzanine" section at the rear of the grounds.

You can see the difference...



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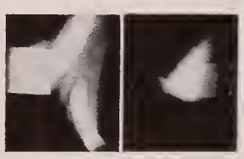
The past few months have seen constant improvement in the line of "National" Carbons. New "Suprex" 7mm and 8mm Carbons, a new 10mm High Intensity Carbon and now a tremendously improved 11mm High Intensity Carbon to bring you still more light on the screen at minimum cost.

Prove to yourself that the oldest and most extensive arc-carbon research and development program does pay off for you — in quality *and* in savings.



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How an Exhibitor Fits Into His Town's Celebration

reported by *Charlie Jones*

. . . owner-manager of the Northwood Theatre, Northwood, Ia.

PROBABLY A LOT of you have helped go into competition with yourselves in the past just as I did the past couple of weeks. When your town holds a celebration, or a big "doin's", it's usually up to the businessmen to conduct the affair. Assuming that you embody all the virtues that comprise a good showman, you probably were one of the ball rollers in your celebration.

A town, in order to survive the change that we talked about in last month's article, will promote these gala days in one way or another, and you, as one of the balls of fire on Main Street, will of course be active in it.

You'll either be one of the "brains" who does all the planning, or one of the chumps who does all the work. If you do the planning, you arrange it in your plans to see that you *don't* do all the work. If you end up with a chump's job, you do the work, take none of the bows and are lucky if anyone even remembers to thank you for leaving your business to shift for itself. In either case, your business suffers through the period of the celebration.

•

We've had a period over the past ten or more years out in this country in which town after town has celebrated its "Centennial," or 100th birthday. It's invariably an all-out deal in which beards start blossoming months ahead of the birthday, and spirit and atmosphere get thick and heavy as smog. The theme is aways moving back the clock for a century and everyone drags out the old sun bonnets, Mother Hubbards, stiff Katy's, high button shoes and hoop skirts.

You are right in the thick of things. As the idea unfolds you plan for a whopper of a picture to show all those thousands of people who are going to be in front of your showcase for two, three or four days. You may get a big barn burner to entice them in, or you may buy a cheap little programmer with which you hope to knock 'em dead. In either case, after the celebration is over you wind up discovering the only one who got knocked dead was yourself.

If you haven't had your "Centennial" yet, and many of you west of Iowa have not, *don't* plan on a dime at the theatre. The smartest thing you can do is to work like a beaver helping to put the celebration over—*and close the theatre.* In every case I know of in these parts the theatre has got clobbered by a celebration. Most recent case in mind is a good friend of mine, Oliver Farus, in Riceville, Ia., who last year worked to help his town of 900 celebrate its Centennial. Oliver ran "Long Grey Line" continuous that day and I think I remember he said he took in $14!

•

It's actually inconsistent for us to think that the majority of people who are in town to participate in and observe celebration festivities are going to withdraw from them for two or more hours and shut themselves away from something that seldom happens in order to sit in a theatre which they can sit in, but don't, 365 other nights in the year.

Used to be that a big celebration was a hey day for the theatre. I can remember when I was about six years old, my older brother ran a twelve-hour grind in the projection booth of the old home town theatre and I got in on a family comp. He ran a Tom Mix Western through those old Power's projectors about nine times a day and I think I saw seven of them.

Those days the theatre was more glamorous than the celebration. There were more celebrations those days and movies were still new and fresh. Now you have to work like hell to stir up a celebration once in ten years and the celebration itself is novel again. It has the appeal and catches the fancy.

Don't try to buck a celebration. Run if you like. You gotta have power in

your picture, but even so don't expect anything at the box office. The best thing that can happen to you is that it rains, and then you can pack 'em with "Who Shot John?"

This town of mine got off to a roaring start three years ago when it conducted a "County Centennial." 'Twas before I came here, but I understand it was a pistol. They cleared so much money with it they've been working their tails off losing it with an annual three-day stand ever since.

•

We're mostly Norwegian up this way and we have "Viking Days." It usually runs three days over the weekend, so they clobber the theatre for six-tenths of the week. They've come up with a real sly scheme, too, of holding a celebration and then charging for all the activities of it and thus make the people pay for their celebrating. This year they talked old Jonesie into chairmaning the thing, but he was so accustomed to operating from a deficit that his habits carried over right into Viking Day and we lost a thousand bucks or so.

We make up deficits by begging from merchants. This alienates the merchants, who pay for something after it's over. We alienate people by charging for celebrations and lose money at it besides. That's doing it about as wrong as you can and still stay in operation. Had a big shakedown last night and decided on a whole new scheme of things in the future. From now on the merchants and professional people of the town will foot the bill and it will be an all-free day!

•

Celebrations are an important thing in your town. Don't think you're going to get any of the money during the celebration into the theatre till, but, like we said last month, these little towns are really getting mauled and celebrations are one thing that reaches every age group. It expecially impresses the kids—the future customers of your town.

When your town celebrates, look the realities right in the eye and don't expect the theatre to be prominent in the celebration scheme. But you are helping to preserve the proper attitude of your patrons toward your town when you invite the whole countryside in as your guests for a day or so of old-fashioned fun. When the people like your town they trade in it. They still go to shows to some extent in it. By being of big help in the conduct of the celebration you will protect your long term interests and compensate for the black-jacking you'll probably get during the actual celebration days.

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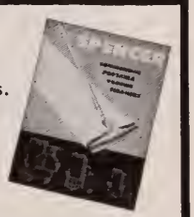

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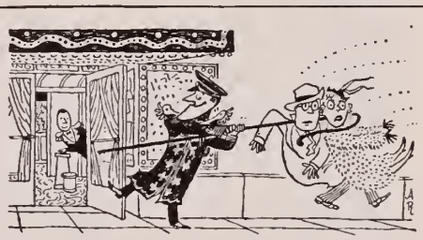
Your house-front may invite 'em . . .



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70	38	8x14	544-10C	7x9	545C
65-70	35-37	9x14	544C	7x9	545C
75-80	39-40	9x14	544C	8x9	545C
80-85	37-40	9x14	544-01C	8x9	545C
80-90	50-55	9x20	552-01	5/16x9	557C
100-110	54-60	10x20	552-09	11/32x9	557C
115	62	10x20	552-09	3/8x9	557C
115-130	60-66	11x20	552-09	3/8x9	557C
135-150	48-55	13.6x18	552-09	7/16x9	555C
130-150	65-67	13.6x22	553-01	7/16x9	557C
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Taking Stock of Progress Toward a Better Picture

by GIO GAGLIARDI

THE PAST two years have seen considerable change in the methods used for presenting motion pictures. Most of these innovations are still with us and only time will tell which will be dropped by the wayside and which will endure and become the standards of tomorrow.

GIO GAGLIARDI

Many of the new picture processes which started with Cinerama were envisaged and designed by the different producing companies. Some of these have great merit and should in time be adopted and accepted by all studios for the sake of universal improvement and standardization.

The general public acceptance of the wide-screen picture cannot be doubted. The processes by which this large new picture is formed have given rise to tremendous amounts of critical examination and discussion. Regardless of the procedure, whether it be CinemaScope, VistaVision, or plain cropped-aperture, it is evident that the projection of the new large screen pictures has meant a considerably greater amount of magnification of the single 35mm picture frame than we were accustomed to. Where prior to 1953, the 35mm frame was subjected to an enlargement of 88,000 to 125,000 times, now in some theatres the 35mm film frame is being subjected to enlargements of from 300,000 to 500,000 times in the indoor theatres and up to 1,300,000 times at drive-ins!

This tremendous increase in magnification carries with it a great amount of operating troubles. The emulsion graininess and color bleeding become visible, the shallowness of field becomes more apparent, the focusing of the film becomes more critical, peripheral vision flicker becomes more noticeable, and the mechanical fluctuation of the film becomes more exaggerated. In addition, since more projection light is required, the film has to be subjected to so much heat at the aperture that buckling and deformation sometimes occur. All these new liberated woes have tended to decrease the actual quality of the picture on the "new screen."

These problems have suddenly confronted the motion picture industry, and the engineering departments of the various sections of the industry are being requested for a solution to all of them. Much work has already been done, and so much more is in progress that reference to all these projects should be of extreme interest.

REQUIREMENTS OF QUALITY

It has been generally recognized that in order to improve picture quality, more undistorted picture information should be delivered to the screen. This can be done by:

A. Increasing the information (resolution) of 35mm film by reduction printing.

B. Decreasing the magnification by enlarging film area.

C. Increasing the brightness of the picture.

D. Decreasing heat on the film.

E. Improving the overall picture focus.

F. Improving the depth of field.

G. Decreasing the mechanical vibration.

H. Eliminating flicker.

In order to increase the information on 35mm film, steps have been taken, or are being planned, to use larger film negative in the taking cameras and to reduce optically these large negatives to

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standard 35mm film. This process comes from the well known fact that positive emulsion has considerably less graininess, hence higher resolution and greater sharpness than negative emulsion. For that reason, when larger than normal negative film is reduced optically to 35mm positive film, the resulting print should produce a screen picture with considerably improved definition.

VistaVision started this procedure by using a double frame on standard 35mm film as its single large negative exposure. The film is run in a horizontal direction in the camera, which has an aperture 1.485 inches wide by 0.991 inches high. In the reduction printing to positive 35mm stock, the frame is rotated 90° and reduced to a projector aperture 0.825 inches wide by 0.600, which can be cropped to 0.413 inches high in projection. The reduction is produced by direct optical means without the use of any anamorphic compression. The aspect ratio of the projected picture may be varied from 1.33-to-1 down to 2-to-1.

VistaVision positive full-double-frame prints allow projection which reduces the magnification considerably and produces a picture of excellent quality even for very large screens. However, special

Panavision lenses of MGM 65mm process. Taking lenses—a 75mm lens is shown above mounted on a Mitchell camera—impart an anamorphic squeeze of 1.3/1. The print-down lens (below) reduces from 65mm to 35mm, completing squeeze to 2/1.

projectors are necessary since the double frame film must be operated in a horizontal direction and the film speed through the projector is doubled. The projector aperature for this process is 1.418 inches wide by 0.722 inches high. Since the area of the film in the double frame aperture is three times as great as that used in the single frame aperture for the same aspect ratio, the enlargement ratio is reduced to one-third and the picture quality is improved tremendously.

Twentieth Century-Fox has adopted, with CinemaScope 55, the process of negative-to-positive printdown beginning with "Carousel" and "The King and I." The negative used in this process is 55.6mm wide and the frame is eight sprocket holes in height. A standard 2-to-1 compression anamorphic device is used on the camera and the large negative is then reduced optically by a ratio of 2-to-1 to the standard CinemaScope 35mm positive frame. This reduction of four times in area is the principal reason for the increase in definition noticed in the two pictures mentioned above.

WIDE-FILM PRINTS

Here again it may be possible to use direct 55mm positive film either from direct printing, or with a slight amount of print reduction. No exact specifications for this large film projection have been issued; however, it is understood that special projectors for use with 55mm film are being designed and may be demonstrated in the near future.

A somewhat similar process is being proposed and used by MGM and Columbia. Metro uses 65mm negative film and their cameras are equipped with Panavision anamorphic lenses. The frame on the negative is five sprocket holes high and is approximately 2.07 inches wide by 0.906 inches high. This negative frame contains a slight amount of anamorphic compression, approximately 1.4-to-1. If this frame is printed directly on 65mm positive, it may be projected with similar anamorphic expansion to give a picture with an aspect ratio of 3-to-1. This type of projection could be used for super-road shows, but it would need special 65mm projectors with 24-frame, five-hole pull-down. In this case separate sound film would be used since no room is left on the positive film for optical or magnetic multiple tracks.

If composite projection film were desired having six sound tracks as well as the picture, some of the side printing could be cropped and a picture with an aspect ratio of 2.5-to-1, or better, could be projected.

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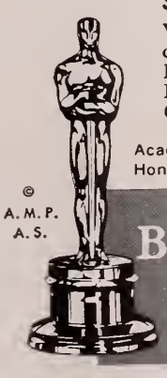

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anamorphic prints are required, the 65mm negative can be printed down and an additional anamorphic compression of 1.4-to-1 will be introduced so that the resulting print will have a total anamorphic compression of 2-to-1 and will be compatible with the anamorphic lenses now installed in all theatres for regular CinemaScope projection.

For so-called "flat" (non-anamorphic) 1.85-to-1 prints, needed for the remaining theatres which have not yet installed anamorphic lenses, Panavision has designed a special de-anamorphosing *printer* lens. All the *central* action is retained, but of course some picture information on each side is cut off.

In all the cases mentioned above, the film, regardless of size, is to be run at 24 frames per second. This varies from Cinerama, which projects 26 frames, and Todd AO with 30 frames, per second. The major companies want to retain the 24-frame standard so that their product can eventually be used in all existing theatres.

Where very wide pictures are used, and higher brightness is attained, some trouble has been encountered with visible flicker on the screen. This is noticeable at the extreme edges of vision and is due to the more critical effect of flicker rate on peripheral vision. A three-blade shutter, which produces 50% higher cut-off frequency, would cure this condition; however, the lightloss would be excessive unless faster pull-down intermittents could be devised. This new design is being seriously contemplated by engineers.

MORE LIGHT AND HEAT

There continues to be a constant demand for more projection light, especially for the larger screens of the big houses and the relatively enormous screens of the drive-ins. New high-speed reflector lamps using large carbons can produce tremendous quantities of light, but the heat on the film can become excessive However, more efficient heat filtering devices are also becoming available. Heat-reducing "cold" reflectors, improved dichroic filters and water cooling of projectors should assist materially in preventing overheating of film.

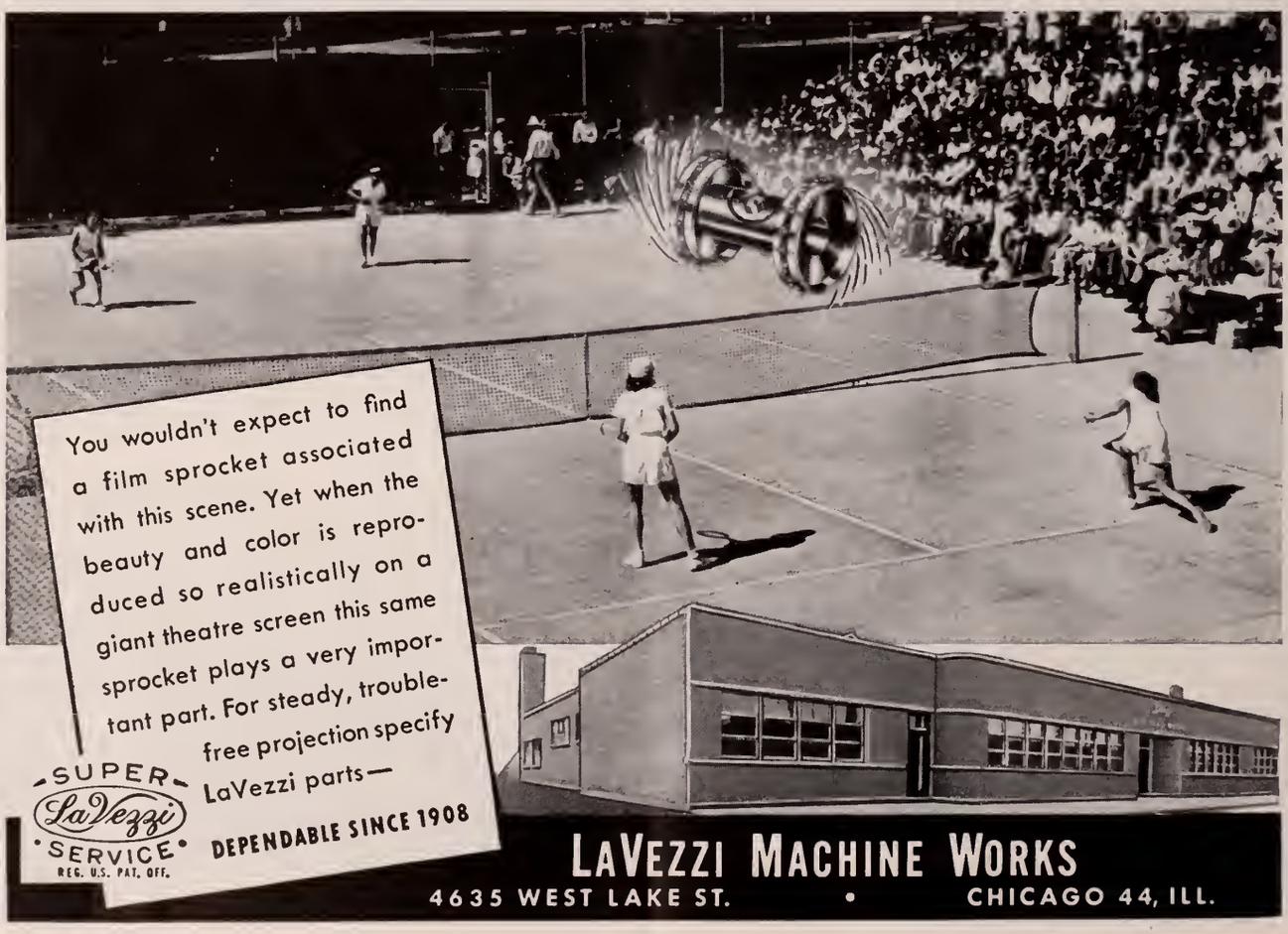
Outside of actual film damage, the momentary buckling of film due to overheating at the film gate is one of the principal causes of poor focus now being experienced in the theatres. Under these conditions, film held in a flat gate will change in curvature periodically, and very often the curvature of the film will exceed the depth of focus range of the projection lens. When this occurs, only a compromise focus can be maintained which is never sharp or uniform over the entire screen.

It has been found that a curved projection gate will considerably reduce the extent of film curling motion under the influence of heat at the aperture. The Phillips Todd-AO projector has a curved film gate. Now the International Projector Corporation has announced a curved gate and water cooling device for Simplex XL projectors. The new gate should help to confine film curling within the acceptable limit of the projection lenses and therefore to maintain pictures in better focus on the screen.

In connection with better focus and better projection conditions, it is interesting to note that the new "Cronar" polyester film base is now being tested in the field and has been found to give good results under heat.

For black-and-white film, consideration is being given to the use of die materials in place of silver-nitrate emulsion. Reports indicate considerable decrease in graininess and improvement in contrast and resolution.

The Phillips projector now used for Todd-AO has proved the practicability of a multi-purpose projector for field use. The American projector companies have



designs and working models ready for production of similar equipment. The greatest factor deterring the production of such machines is the uncertainty surrounding the choice of a particular future wide-film standard.

There is an immediate and crying need for a high-level decision among the producers and exhibitors to establish such a standard, so that this bottle-neck in high quality motion picture production and exhibition may be broken.

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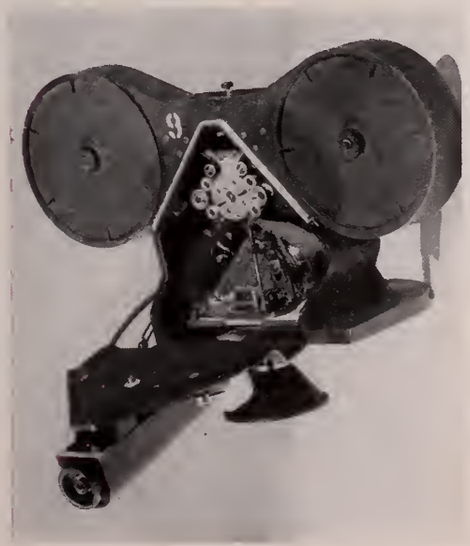

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In the good old summertime

A CONTEST to stimulate refreshment sales

By CURTIS MEES

JUST AS air conditioning changed the overall policy of motion picture theatre operations in summer, so have new techniques and products revised the outlook for refreshment sales in conventional theatres during the hot months. There is, therefore, no reason one should not work just as hard—if not actually harder—to promote confection and drink sales during the summer.

Schools are out, with more kids attending theatres to buy freely of the sweets, as is their habit. Warm weather stimulates one's thirst for those jumbo cold drinks and delicious ice cream bars. And the candies available on the market are ample in variety to permit switching from the very soft chocolates, which tend to melt, to candies resistant to the heat.

Summer months now bring good film product, a far cry from years gone by when nothing, but *nothing*, of importance was put in release until the beginning of fall, which ushered in a *new movie season!* Hollywood has finally opened its eyes to the fact that pictures can do very well in the summer, so well in fact that the challenge is being met with some really outstanding pictures.

Tieing these together, why not have a Gigantic Summer Refreshment Sales Contest? Get the season off to a bang-up start, just as in the past we have launched "Greater Movie Season" and similar events.

To begin with, we will need some prizes to stimulate the staff, as well as provide some incentives for the patrons. For these we should first approach our suppliers. Pick out manufacturers who have a wide assortment of confections, who are aggressive and anxious to expand their markets. Get them to put up money, which amounts in principle to a cash rebate on merchandise purchased. In exchange, and to boost the percentage of money given back in relationship to your sale of their products, spread them over the major portion of your counter and push them with every means at your disposal. Play down your other regular sales items, or even remove them entirely from your counter *for the drive period.*

Having taken care of the cash prizes to offer the staff, manufacturers of other, non-related, items might be approached for special deals during this time. Perhaps you can persuade your fountain syrup house to give you a few cases of special syrup they want to promote, and the ice cream dealer might be willing to kick in with some extra boxes of cream to help increase your margin of profit. Not to overlook the popcorn department or any other specialty item you may handle.

ORGANIZING THE CONTEST

In a circuit there will be the problem of dividing the theatres into groups so that a team spirit will prevail. Naturally this must be very carefully done so that there is a balance in potential, giving all groups a fair chance at the jackpot. Here the major prizes would be divided up and distributed to the managers of the winning houses. The manager and his principal assistants would sub-divide their winnings according to their own situations. The sales staff could be rewarded by bonuses each week they meet or surpass their quotas, with special prizes to individuals who come up with money-making ideas, or extraordinary sales efforts.

Individual theatres can put on a drive just as successfully as the circuits, when

ingenuity is shown in developing rivalry within the staff, and where a real "shot in the arm" is given to the campaign by the owner. All too often the members of theatres staffs miss out on any pat on the back which goes with a job well done. Here is your opportunity to allow them to see how valuable their contributions to the well being of the theatre really are, and how much their efforts are appreciated!

Setting quotas requires some study. Perhaps a good basis would be the preceding eight weeks' sales, averaging them out to give some sort of target to shoot at. If sales per person on popcorn had been .046, then we should try to add a penny per person to this figure. (To calculate the ratio of sales per person, take the total dollar figure for any one item during a given period and divide it by the total attendance during the same time.) Drinks, ice cream and specialty items could be dealt with likewise; or, in the cases of items which have a relatively low sales figure, a flat dollar target might be established.

With regard to the confection items whose manufacturers are footing the major portion of the bill in prize money, a very high dollar sales target should be set. For example, the total of *all* candy sales for the preceding eight-week period might be used as the figure for such particular lines. If this looks low it might be "upped" a little.

EXECUTING THE CAMPAIGN

Once the battle lines are drawn, the next move is to advise all participants on the rules and regulations. All employees of the theatre should be contacted so that they may have the fullest information possible, and that their enthusiasm may be aroused to a fighting pitch to *win!*

Offer prizes for the most ingenious ideas formulated by members of the staff to promote concession sales. Give weekly prizes when quotas are met or surpassed. Those sales girls will appreciate receiving an extra pair of nylon hose every time they go over the top! (And several manufacturers are offering stockings free on increased sales!) Don't forget that *personal* word of approval.

POPCORN: This high profit item should have special attention. Build displays, giant size (say 3 to 8 feet tall) of the various styles and sizes of containers in which popcorn is sold. Sell buttercorn? If not, why not? Give it a try! When asked for corn, have the girls say, "Buttered?"

CANDY: The manufacturers who are furnishing your major prizes and giving the extra profit discounts with special deals should practically take over your counters for the drive. If your special contest brand has the variety needed, there shouldn't be any serious complaints. And with the relatively low ratio of profit on all candy, it is essential that every ounce of profit possible be squeezed out of this item of merchandise.

SOFT DRINKS: Build giant size displays of the cups. Call attention to your specials. If you don't already have it for sale, stock some 14-oz. cups and sell jumbo or "Texas size" ice cold drinks. In your drink machines mark some cups—on the bottom or side—and space them throughout the stock so that those cups become prize winners for the purchasers. A sign on the machine can explain the gimmick, asking them to take the cup to the counter for their free prize—a pass or your special merchandise! (Don't forget—to put crushed ice in your drinks—it satisfies the patrons better, and increases profits enormously.)

MISCELLANEOUS ITEMS: Should you have ice cream, hot dogs or any other special product which is a good seller for you, and which has a desirable profit incentive, it might be made part of your special sales contest. Remember, however, that your sales people can only push a reasonable number of different things to advantage.

It is not enough that we simply place our merchandise on the counter in colorful profusion. We must also resort to other stimulants, attracting attention at points distant from the refreshment area to our refreshment service, and building an inner desire for these mouth-watering treats. During the time your patrons are under your roof you want to cause one partner to turn to the other and ask, "Care for something to eat, or drink?" Here are some of the ways you can encourage this after they have passed the Counter, or before reaching it.

1. *LOBBY DISPLAYS:* Build giant enlargements of drink cups, popcorn boxes, candy bars, etc., into a display at the theatre entrance or on the mezzanine, to remind patrons of the treat in store at your refreshment counter.

2. *CHANGE ENVELOPES:* Have small enveloped printed in which a dime or a quarter is sealed. The cashier can give these out as tickets are purchased and your message on the front of the envelope will arouse curiosity and comment: "Ten cents (or 25¢) of your change is in here. May we suggest you use it to buy delicious Hot Popcorn."

3. *WALKING SALES GIRLS:* Dress one or more girls in cute French maid type costumes, with a shoulder tray like those the cigarette girls carry in night clubs. Let her walk around inside the theatre offering specialty items for sale as patrons wait for seats.

4. *INTERMISSION TRAILERS:* Many novel stock refreshment trailers, with sound and in color, are available at nominal cost. Use these during the contest, allocating 3 minutes of intermission time after features when you have a crowd. This permits orderly clearing of the house at the end of a show and encourages a visit to the refreshment counter at the same time. Have extra sales people on hand at this time so there will be no delay for those wanting to return to watch the show.

5. *STAGE ANNOUNCEMENTS:* Some managers have found it more effective to make a personal "pitch" from the stage or over the PA system, calling attention to confections on sale. Remember, you have to be enthusiastic and almost hungry yourself to make this realistic!

6. *EMPLOYEE SALES CONTEST:* Some theatres can have employees selling specialty items away from the stand, such as the doorman or the balcony usher. Prizes offered the employee making the most sales will pep them up so they become super-salesmen!

Aside from these boosters, there are other things which can be done which will increase sales when you get them to the counter. One of the best is some form of *incentive prize* for the patron himself! Have a bell rigged up with cash register or clock so that at regular intervals a bell will ring, lights flash and attention be called all around the area to the fact the purchaser at that moment receiving change gets a prize of some sort—a free pass to the theatre, bar of candy, box of popcorn, etc. With automatic vending machines, mark a cup or candy bar with grease pencil so that patron can see they received a "lucky" purchase entitling them to a free prize at the refreshment counter. Signs on stand and machines can carry this idea to bring out their gambling instinct.

Delay in completing sales is a big irritant to patrons and many sales are lost if there are too many people standing around waiting for service. To minimize this, construct an auxiliary refreshment stand (it can be made of plywood and designed to fold up for compact storage when not needed). This can be set up in

this, construct an auxiliary refreshment stand (it can be made of plywood and designed to fold up for compact storage when not needed). This can be set up in a matter of minutes when heavy traffic develops, and candy, popcorn and drinks can be shifted over to it so that traffic can be split between two serving areas instead of concentrated in one place where space prevents additional personnel. This could be set up on the opposite side of the lobby, or on a mezzanine, and used to excellent advantage during special shows that attract heavy patronage.

Concoct a special drink during the contest period—make it up of a combination of several drink syrups or fruit juices and market it as a "Jubilee Special" or some such catchy name. This helps to put over the Jumbo Cup idea at double the price of the regular 6-oz drink.

Lastly, during the refreshment contest period of four to six weeks, try to book some "concession pictures." Certain pictures bring in people who buy more confections than others. Sophisticated drawing room dramas do not sell refreshments in comparison to the family type pictures, the Westerns, kid shows, and science-fiction dramas. Experience supplies ample guidance in this.

LAKELAND PLAN AND POLICY

Ready for the show at the Lakeland.

(*Continued from page* 18)

picket fence. Besides the usual complement of play devices, such as swings, slides, teeter-totters, etc., the Lakeland has two South American pygmy burros on which the children may ride free of charge.

Each Sunday morning a religious service is conducted at the Lakeland, and then the playground is used for "church" kindergaraten. Besides chairs, a portable organ is placed on the roof of the main utility building for the service, which is preceded by a "Good Fellowship Hour" at which free coffee, orange juice, milk and doughnuts are served.

•

Thus integrating his operation into community life, with emphasis on family appeal, Mr. Murrell adds courtesy and neatness of attendants to beauty of environment as principles of policy. The male box office attendants must wear coat and tie on Sundays and holidays, and long-sleeved sport shirts on week-nights. Refreshment service employees wear short white cotton jackets.

The interior of the refreshment stand is partially paneled in knotty pine, and has a color scheme of brown and chartreuse. Menu signs along the back bar are printed in fluorescent paint. Coming attractions are advertised along the refreshment stand walls by two shadow box displays and several chrome frames for one-sheets and a 40x60. The refreshment stand floor is tiled, while restrooms have tiled walls as well as tiled floors.

And wherever appropriate, the beauty outdoors is reflected inside. Under the condiment bar in the refreshment stand is a plant box filled with ferns. And there always are flowers in the box office —"even," insists Mr. Murrell, "though they sometimes must be artificial."

You can't make the pic better . . . but you can make it click better

How? Squeeze more of the entertainment value — for more of your patrons — out of every product you show. Give the *side*-seat patrons a break — don't let your "half-there" screen rob them of half the emotion. Fill more seats. Find out fast about the

VICRA-LITE

LENTICULAR SCREEN

"the screen of optical precision"

See your theatre supply dealer; write today for factual booklet, containing sample swatch.

L. E. CARPENTER & COMPANY
VICRA-LITE SCREEN DIVISION • Empire State Building, New York 1, N.Y.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 91 attractions, 3,005 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alexander The Great (U.A.)	2	2	—	6	1
All That Heaven Allows (U-I)	5	28	23	20	4
†Animal World, The (W.B.)	—	2	3	2	—
Anything Goes (Par.)	3	4	1	11	14
Artists and Models (Par.)	10	33	20	7	2
At Gunpoint (A.A.)	—	1	12	27	3
Backlash (U-I)	—	15	3	18	3
Battle Stations (Col.)	—	7	2	2	1
Benny Goodman Story, The (U-I)	1	12	15	30	19
Birds and the Bees (Par.)	—	6	—	2	2
Blackjack Ketchum Desperado (Col.)	—	2	1	1	5
Bold and the Brave (RKO)	—	4	—	1	—
Bottom of the Bottle (20th-Fox)	—	2	12	17	26
Carousel (20th-Fox)	1	13	3	22	12
Cockleshell Heroes (Col.)	—	2	—	3	—
Comanche (U.A.)	—	4	1	10	19
Come Next Spring (Rep.)	—	1	4	20	4
Conqueror, The (RKO)	17	11	11	6	—
Court Jester, The (Par.)	—	9	8	6	9
Court Martial of Billy Mitchell (W.B.)	1	41	28	12	1
Creature Walks Among Us (U-I)	—	1	3	2	1
D-Day the Sixth of June (20th-Fox)	—	5	1	—	1
†Day of Fury (U-I)	—	2	—	3	—
Day the World Ended (A.R.C.)	—	21	1	1	—
Diane (MGM)	—	—	1	8	29
Dig That Uranium (A.A.)	—	4	2	—	—
Flame of the Islands (Rep.)	—	1	2	10	3
Forbidden Planet (MGM)	1	8	11	1	5
Forever Darling (MGM)	7	29	30	12	8
Fury at Gunsight Pass (Col.)	—	1	3	2	2
†Gaby (MGM)	—	5	—	1	1
Glory (RKO)	1	3	7	9	9
Goodbye, My Lady (W.B.)	—	5	2	6	—
Guys and Dolls (MGM)	20	8	5	3	4
Harder They Fall, The (Col.)	—	1	—	9	10
Helen of Troy (W.B.)	—	7	28	6	12
Hell on Frisco Bay (W.B.)	—	8	12	11	26
Hilda Crane (20th-Fox)	—	—	—	1	5
Hot Blood (Col.)	—	1	7	7	4
I'll Cry Tomorrow (MGM)	11	26	7	1	—
Indian Fighter (U.A.)	—	13	28	14	6
Inside Detroit (Col.)	—	—	1	5	2
Invasion of the Body Snatchers (A.A.)	—	1	2	9	19
Jubal (Col.)	—	9	1	5	1
Kettles in the Ozarks (U-I)	—	11	14	16	3
Kismet (MGM)	—	4	17	22	26
Last Frontier (Col.)	—	3	18	20	7
Last Hunt The (MGM)	—	3	20	23	7
Lawless Street (Col.)	1	7	15	5	1
Lieutenant Wore Skirts, The (20th-Fox)	—	10	30	25	3
Littlest Outlaw (B.V.)	5	16	11	8	22
Lone Ranger, The (W.B.)	9	27	10	7	2
Man in the Gray Flannel Suit (20th-Fox)	20	8	10	3	7
Man Who Knew Too Much (Par.)	1	4	2	1	—
Man Who Never Was (20th-Fox)	—	19	15	1	15
Man With the Golden Arm (U.A.)	7	20	22	15	—
Maverick Queen, The (Rep.)	—	1	1	5	1
Meet Me in Las Vegas (MGM)	4	16	5	8	5
Miracle in the Rain (W.B.)	—	7	5	17	25
Never Say Goodbye (U-I)	—	19	6	10	15
On the Threshold of Space (20th-Fox)	—	4	7	11	15
Our Miss Brooks (W.B.)	—	—	10	7	10
Picnic (Col.)	19	24	12	1	—
Quentin Durward (MGM)	—	—	5	12	26
Rains of Ranchipur, The (20th-Fox)	—	10	34	30	10
Ransom (MGM)	1	2	21	18	13
Red Sundown (U-I)	—	8	6	8	3
Revolt of Mamie Stover (20th-Fox)	—	9	1	2	—
Rock Around the Clock (Col.)	6	8	11	1	—
Rose Tattoo, The (Par.)	11	9	15	9	4
Running Wild (U-I)	3	16	6	2	—
Screaming Eagles (A.A.)	—	2	2	4	2
Searchers, The (W.B.)	2	4	3	—	—
Second Greatest Sex (U-I)	—	9	9	18	8
Serenade (W.B.)	—	2	—	6	10
Shack Out on 101 (A.A.)	—	4	9	1	2
Slightly Scarlet (RKO)	—	2	5	4	7
Spoilers, The (U-I)	1	12	18	18	4
Square Jungle (U-I)	—	2	1	11	37
†Storm Fear (U-I)	—	—	—	3	3
Swan, The (MGM)	2	12	5	5	1
Tarantula (U-I)	2	14	5	6	—
Target Zero (W.B.)	—	2	5	3	4
There's Always Tomorrow (U-I)	—	—	9	7	25
Three Bad Sisters (U.A.)	—	4	3	1	—
Tribute to a Bad Man (MGM)	—	6	2	7	13
Trouble With Harry (Par.)	10	6	11	10	1
†23 Paces to Baker Street (20th-Fox)	—	—	—	2	5
Uranium Boom (Col.)	—	—	—	3	3
†While the City Sleeps (RKO)	—	—	16	—	1
World in My Corner (U-I)	—	—	5	14	26

IT'S SENSATIONAL!
IT'S HILARIOUS!
IT'S SOMETHING SPECIAL!
IT'S ABSOLUTELY FREE!

BOB HOPE AND VICTORIA SHAW PLUGGING "THE EDDY DUCHIN STORY"

A really different and exciting advance ticket-seller for the hit that's playing to top grosses wherever it has opened!

Narrated by and starring Bob Hope himself, it runs for five and a half unbelievably fast, fascinating minutes!

- Play it in advance of your regular CinemaScope-Technicolor "Duchin Story" trailer! And even in advance of the great Technicolor teaser trailer!

Use it for cross-plugs! Also available in 16mm for TV use!

ASK THE MAN FROM Columbia ABOUT "THE VICTORIA SHAW STORY"

JULY 14, 1956

MOTION PICTURE HERALD

WARNER CONTROL to SEMENENKO GROUP

New Board Names Jack Warner, Kalmenson and Schneider to key posts

REVIEWS (In Product Digest): WALK THE PROUD LAND, 1984, PASSPORT TO TREASON, SEVEN MEN FROM NOW, WICKED WIFE, BULLFIGHT

Entered as second-class matter January 12, 1931 at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1956 by Quigley Publishing Company, Inc.*

EVERYBODY LIKES "SOMEBODY"!

N. Y. PREVIEW HIGHEST RATING IN HISTORY!

Public screening at Loew's Lexington topped M-G-M's "Blackboard Jungle," previous champ in black and white drama category.

The Excitement of the Week is M-G-M's "SOMEBODY UP THERE LIKES ME"

VARIETY RANKS IT WITH "I'LL CRY TOMORROW"

"Excitement and heart-tug in another of M-G-M's hard-hitting biopix. Superbly done. The same gutsy dramatic quality featured in M-G-M's 'Love Me Or Leave Me' and 'I'll Cry Tomorrow,' is present here in full measure. Also, 'Somebody' has the real-life punch of 'On The Waterfront' to grip the viewer and swell ticket sales. Sure of strong word-of-mouth to aid the selling."

FILM DAILY PREDICTS: "STRONG BOX-OFFICE"

"Highly popular entertainment of the first rank. A strong box-office contender. Should score highly. First-rate drama, touched off with fine bits of comedy."

M.P. EXHIBITOR FORECASTS: "BOX-OFFICE HIT"

"Superior screen entertainment. Excitement, drama, wonderful performances. This entry could go far both box-office wise and from an entertainment viewpoint."

M. P. HERALD SAYS: "TO REPEAT SUCCESS OF BOOK"

"The frankly told best-selling autobiography, has been brought to the screen in a strikingly performed production. Having captured a large section of the reading public, it seems destined to repeat its success as a motion picture."

SHOWMEN'S TRADE REVIEW RAVES ABOUT IT

"Excellent! Turbulent, exciting, heart-warming, terrific. Acting triumph for Paul Newman. Everybody out there is sure to love 'Somebody Up There'! Screen's most rewarding entertainment. Your patrons will thank you."

HOLLYWOOD REPORTER HAILS: "VERY BIG ONE"

"This will be one of the very Big Ones in box-office returns and in critical kudos. Sock popular B. O. attraction with a great heart. One of the most absorbing pictures ever made."

M. P. DAILY SAYS: "IT WILL EARN A FORTUNE"

"A box-office knockout. Paying audience reaction to this one rattled the rafters. It has sheer theatrical entertainment. It figures to earn a fortune."

HOT TYPEWRITERS!

N. Y. PRESS POURS IT ON!

"Hard, biting movie—and a good one... these are real people. Paul Newman should jump to movie stardom with this role. First-rate!"
—**WILLIAM K. ZINSSER, Herald Tribune**

"Excellent! Genuine emotion... powerful. You'll find this picture extraordinarily appealing!"
—**ARCHER WINSTEN, Post**

"Tremendous crispness and pace!"
—**BOSLEY CROWTHER, Times**

"Amazing and heartening story... An effective human document... Well worth seeing!"
—**WANDA HALE, Daily News**

"Action... laughter and wit!"
—**ALTON COOK, World-Telegram**

"Immensely absorbing... remarkably realistic and compelling... believable at all times..."
—**ROSE PELSWICK, Journal-American**

"Sympathetic warmth that cannot be denied. Explosively funny humor. Take our advice. Go see it!"
—**JUSTIN GILBERT, Daily Mirror**

★

M-G-M presents "SOMEBODY UP THERE LIKES ME" starring PAUL NEWMAN · PIER ANGELI with Everett Sloane · Eileen Heckart · and Sal Mineo · Screen Play by Ernest Lehman · Based on the Autobiography of Rocky Graziano · Written with Rowland Barber · Directed by Robert Wise · Produced by Charles Schnee

(Available in Perspecta Stereophonic or 1-Channel Sound)

OPENING DAY SMASHED EVERY
OF BOTH THE CRITERION AND
AND THAT'S HOW THEY'RE POU

RECORD IN THE ENTIRE HISTORY
SUTTON THEATRES, NEW YORK!!
URING IN EVERYWHERE IT OPENS!

TAKE BOXOFFICE ACTION NOW!

It's a Money Picture!
The Ads SAY It! The Picture SHOWS It! Call 20th for a good, solid audience show sure to please your patrons!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 204, No. 2 — July 14, 1956

Importance of Trailers

THERE are times when the value of the most basic tool the exhibitor has with which to advertise, namely trailers, is overlooked. It is understandable that all methods to bring more patrons to the theatres must be explored. However, in the process the importance of present means should not be diminished. Strange as it may seem, instances are reported where theatres do not show trailers of forthcoming attractions either as an economy move or as a means of shortening a long program.

It would be difficult to think of a more false economy measure or a worse way to shorten a show. The audience in a theatre is composed of persons ready, willing and able to attend another program. The trailer is a concrete way of bringing the next programs forcefully to the attention of this "captive audience." All other forms of advertising must compete for the viewer's attention.

Every survey made has brought out the basic influence of trailers in creating attendance. Recently Sindlinger & Co. completed a detailed study for clients in and around Oklahoma City. The period covered 84 weeks ending June 9, 1956. It was found that the trailer was the primary influence in bringing $342 of every $1,000 of admissions at the first runs and an even greater proportion for the subsequent run theatres. Also noteworthy is that over 28 per cent of those influenced to attend are in the so-called "infrequent movie-goer" class. The survey also found that nearly 85 per cent of patrons who returned for the next program can recall material they saw in the trailer. This indicates the strong impact made by trailers on patrons.

■ ■ ■

Case for "Bed-Climbing"

IT'S not only the "Confidential-type" magazines that are featuring sex in Hollywood. The June 23 issue of the *Saturday Review* (once known as the *Saturday Review of Literature*) features on the cover a piece called "Sexual Behaviour in the American Movie" by Hollis Alpert. The principal point is that Hollywood has "avoided coming to grips with bed-climbing."

Mr. Alpert and the *Saturday Review* apparently feel that the ultimate end and purpose of the screen art and science is to continually unfold varying patterns of sex relations before audiences of all types and ages. Hollywood is criticized for being reluctant to let the camera follow screen lovers in their "bed-climbing" antics.

Mountain climbing often is listed among the sports for the hardy. Social climbing is sometimes pursued as both a sport and a business. But "Bed-Climbing" as an essential ingredient in motion picture entertainment has now been advocated for the first time by the *Saturday Review*.

It would seem that the *Saturday Review*, its editors and the author have forgotten that the bed considerably antedates the screen. Modesty, privacy and decency may seem to the *Saturday Review* as symbols of a bourgeois or philistine mentality—long overdue for liquidation. Fortunately predominant opinion in Hollywood and with the American public do not agree.

■ ■ ■

The Universal Way

ONE of the pleasing developments in the industry during these times of evolution is the way Universal has continued to make excellent progress under the leadership of Milton R. Rackmil, president, and Alfred E. Daff, executive vice-president. Especially gratifying is that "the Universal way" has been one which many leaders in Hollywood and in New York have intimated was the wrong way.

Universal still believes in making pictures of all types with budgets of every category. Universal still believes that branch managers should sell every possible account on whatever terms can be had and makes no attempt to establish a national sales policy. Universal prides itself for having as good or better relations with its exhibitor customers than any other company has now or ever had.

This policy of making a considerable number of pictures and selling them as well as possible—to the exhibitor and to the public alike—has been a profitable one for the company and for most of its customers. The point has been reached, as Al Daff remarks with a smile, where the financial figures are so satisfactory that some in other companies simply refuse to believe them.

While variety in approach is not only the spice of life but the very life-blood of the entertainment business, it is important to note that financial success can be achieved without limiting production, without making mostly super-spectacles, without emphasis or techniques, without selling feature inventories to television and without decrying the costs of serving thousands of the smaller accounts.

This much is certain: Universal's way is a good way for Universal.

■ ■ ■

RKO is trying a new advertising approach to reach television fans. It has scheduled for TV fan magazines an advertisement inviting attendance at "The First Traveling Saleslady" to see three TV stars, Barry Nelson, David Brian and James Arness, in color on the big theatre screen. The film, which is an August release, stars Ginger Rogers.

—Martin Quigley, Jr.

Letters to the Herald

AN EXHIBITOR'S—EYE VIEW

To the Editor:

There have been many articles and statements made as to what's wrong with business in general both in theatres and Hollywood with the consequent drastic drop in theatre grosses.

Here then, is this individual's views as seen at the point of sale, the theatre box office. A typical situation no doubt duplicated a hundred-fold throughout the nation. A 1,600-seat house; first neighborhood run in the sixth largest city in the U.S.A., Baltimore, Md.

Hollywood should stop flirting with TV and get back to making pictures. The motion picture industry has weathered many storms and will overcome present obstacles. Hollywood should exploit to the fullest the writings of Marcel Pagnol of France. Pagnol, a prolific and most successful author, has many talents in the writing field.

With the decline of such comedy teams as Crosby-Hope in their former road series, Abbott & Costello and recently Martin & Lewis—why, for heavens sake, don't they latch onto the talents of Rowan & Martin, originally discovered in a small club in Miami by Walter Winchell and from all notices a sensational comedy team sans blue material, before TV gobbles them up? And how about Roberta Sherwood? a fresh personality loaded with talent!

•

With the trend all over the country to suburban living with new shopping centers springing up daily, it does not take the magic of alchemy to note the decentralization of downtown business to outlying sections, following the shifting populace.

Changes of clearances and availability are necessary, especially with the increasing importance of grosses generated by first neighborhood run key houses.

In cities where a 21-day downtown clearance prevails, clearance should be reduced to 14 days, in effect creating a new run for selected perimeter neighborhood key houses. The 14-day houses should agree to a floor on their scale to enable them to up their admission prices on an intermediate basis consistent with first run prices and the balance of the 21-day houses would benefit by lesser film turns.

I realize it would take a lot of doing to work out the mechanics to determine what houses would be included in the new run created; but it can be done. The benefits all around are obvious. The national advertising generated during the original run would carry momentum with reduced clearances. Pictures would get a better playoff. Print problems would be alleviated and most important, first runs should be compensated with co-op advertising absorption in toto by the distributors up to stated limits.

This in turn would stimulate theatres to get back into show business. It would encourage them to get out and spend money on advertising, exploitation and ballyhoo with three, six & 24 sheets and the various other means available to them; reverting back to the days before super-markets and department stores went into show business and took pages out of our book.

The end result would awaken the general public to the picture business once again, lifting theatres out of the doldrums and transforming them from quiescent to live situations.

•

What are we doing about proper help to implement the changes indicated? The answer is nothing. Up to the present time there has been no incentive for young men to remotely consider theatre exhibition for their livelihood. With the acute lack of properly trained help, including managers, assistants, cashiers and ushers, many situations surreptitiously wean help from each other.

I recall in the 1929-30 era when sound first came into being commercially, that Paramount-Publix, as they were then called, established a managerial training program. If I am not mistaken there were a total of eight classes each running three months. I believe Metro had some such program on a lesser scale. Many of the school candidates upon completing the courses were even then stolen from Paramount by other circuits. Since that time nothing has been attempted along these lines. We desperately need a training program offering selected young men a place and future in theatre exhibition.

In common with modern industry and business, the program should include a prescribed training course, 40-hour week, attractive renumeration, fringe benefits including paid life and health insurance, sick benefits, bonus and pension plan.

It behooves all exhibitors to get their houses in order. To make their theatres as inviting as all get out, with new carpeting, paint, comfortable seating, careful attention to proper lighting and projection, cooling and heating sensibly. Not to forget the proper selling of their houses and product, dusting off the old slogan, "Get 'em In," "Get 'em Out" and "Get 'em Back Again."—*GEORGE DARANSOLL, Crest Theatre, Baltimore, Md.*

MOTION PICTURE HERALD

July 14, 1956

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On the Horizon

WALD, COLUMBIA DEAL

Jerry Wald and Columbia Pictures have entered into a unique agreement. Mr. Wald, an executive producer at the studio, which holds a Wald contract with two years to run, has been granted a six-weeks contractual vacation in which to negotiate for another production connection which he considers preferable. If he succeeds in such negotiation, the agreement provides, his Columbia contract will be ended immediately. If he does not find a preferable connection, the agreement provides that he return to Columbia and serve out the remainder of his contract, including personal production of "The Last Hurrah," "The Good Shepherd," "Sons and Lovers," and "Joseph and his Brethren." Interests in films made under Mr. Wald's executive producership are retained by him under the pact terms.

THRILLARAMA POLICY

According to reports from Hollywood, the final Thrillarama policies will be given shape and form after company officials study the reactions of circuit heads who will be given a private screening at a specially-equipped theatre in Fort Worth, Texas, next week. The official premiere is set for July 25 as announced.

ATTENDANCE GIMMICK

Neighborhood theatre operators especially should be interested in an attendance stimulant shortly to be forthcoming from one of the companies prominent in the optical equipment field. According to reports it will not utilize optical equipment in any way.

CODE VALUE

While the search is on for inducements to patronage that a motion picture theatre can utilize and no other medium can – which inducements are too few for comfort, as everybody knows – seems like a proper time for the motion picture theatre to identify itself to the entertainment-seeking public as the only place where a 25-year-old Production Code that has proved itself over and over again to be a safeguard against offense of all kinds stands between the ticket-buyer and the risk of getting for his money anything but wholesome entertainment merchandise.

IN THE RECORD

WASHINGTON: An editorial and an analytical article by Martin Quigley, Jr., editor of Motion Picture Herald, dealing with the Fund for the Republic's report on blacklisting in the entertainment field and which appeared in the June 30 issue of The Herald, has been placed in the *Congressional Record* by Senator Karl Mundt, (R., S.D.).

STIMULATION

If it now be acceptable advertising practice for television advertisers to present bonus gifts to "the first 20 persons calling this number," and if it be common knowledge among exhibitors as it is among producers that no motion picture looks as good as it is when seen in a near-vacant auditorium--may we not have come to a time for theatres to advertise "first 100 (or whatever number fits the case) patrons buying tickets will be admitted for half-price" by way of (1) getting a quorum into the house to warm it up for the picture and (2) getting the equivalent of 50 admissions that might not be got elsewise?

SOLUTION

The formation of Monte Carlo Film Productions in Hollywood, with the announced intention of dubbing foreign-language films in English so expertly that the imported product can be played acceptably in main line American theatres, may or may not turn out to be a satisfactory solution of the product-shortage problem, but even if it fails, after a reasonable trial, the project should have achieved meanwhile the goal of interesting theatregoers in some new faces – and new faces are a greater value in today's scheme of box office than ever before in history.

William R. Weaver–
Lawrence J. Quirk–Jay Remer

WHEN and WHERE

July 19: Allied Theatres of Michigan, annual golf party and luncheon, Midland Country Club, Midland, Michigan.

August 13-20: Executive board meeting of the International Alliance of Theatrical Stage Employes, Hotel Muehlebach, Kansas City, Mo.

August 20-24: Biennial convention of the International Alliance of Theatrical Stage Employes, Hotel Muehlebach, Kansas City, Mo.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association at the Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, scheduled to be in Los Angeles.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 22-24: Allied Theatre Owners of Indiana, meeting at the Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 24-28: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

STARTING THAT "Bundle of Joy" on the RKO lot: director Norman Taurog, stars Eddie Fisher and Debbie Reynolds, and producer Edmund Grainger. There also is a bundle of songs (seven) and there should be an appeal to all ages (and that means the youngsters).

DOZENS of trophies, plaques and scrolls, for "bests" won in Japan by Warner films, are presented Jack L. Warner by Shigeru Nakamura, Japanese consul-general in Los Angeles, and Mrs. Nakamura.

"MOBY DICK" opened at the RKO Pantages, Los Angeles and among the Warner guests were Cecil B. DeMille, who knows a thing or two about spectaculars and Shirley Thomas.

This week in pictures

ARTHUR HORNBLOW, JR., with visualizations for "Solomon and Sheba" which he will make in Spain for United Artists, and on which he says he will spend $5,000,000. He may employ as many as 10,000.

AT BERLIN'S Film Festival: Fred Groniek, MPEA German manager; actor Dick Powell; Eric A. Johnston, MPAA president; T. W. Broecker, U. S. Embassy; Marc Speigel, MPEA European manager. See page 32.

THE PROBLEM, to sell capably, adequately, the extraordinary pictures. The discussion scene was a New York state Schine circuit meeting, at which Louis Schine, center, emphasized Hollywood's effort. With him, Lou Hart, Sy Evans, Jack Mitchell, William B. Kraemer, Louis W. and Donald C. Schine, Seymour L. Morris and Harry Unterfort.

by The Herald

THE PRESS CONFERENCE, in New York, as U.A. sales chief William Heineman disclosed "Trapeze" is keeping faith. See page 12. With him, distribution experts Milton Cohen, east-south; James Velde, general sales; Al Fitter, west, and Bernard Kamber, Hecht-Lancaster.

AND IN NEW YORK . . . Having assigned a Beverly Hills opening Paramount also will start "The Ten Commandments" at the Criterion, New York. Owner Charles Moss signs with Paramount board chairman Adolph Zukor, seated right, and the picture's sales supervisor Charles Boasberg, standing.

AT HOME in London to the Variety Club, Sir Winston Churchill receives his Humanitarian Award. Past chief barker of London Tent 36 C. J. Latta did the honors. In array are chief barker Nat Cohen, Mr. Latta, Sir Winston, Sir Tom O'Brien, and Major Huskisson. International Variety cited the statesman for devotion to liberty and vigilance for democracy.

Herald photos

TWO WEEKS of shooting on "12 Angry Men" and possibly three to go, and Henry Fonda, an actor of note, explores the new pleasures of producing. He and writer-partner Reginald Rose, below, told trade writers at luncheon. below, New York picture making is competent, facile, rapid, and also advantageous because it enables them to use talent from the legitimate theatre.

Big Pictures = Top Grosses

THERE IS no business like show business, especially when the public takes to the product on view. This week, show business was good economics. The public bought.

Five pictures were leading the pack. Hecht-Lancaster's "Trapeze," a United Artists release, was reported to have broken the all-time world's gross record in the first week of its general release, shattered the all-time earned film rental for its first week run and to be heading for a domestic gross of $10,000,000. 20th Century-Fox was freely predicting that its "The King and I" would approach the gross of its all-time money-maker, "The Robe" and that on the basis of its first openings the picture's domestic gross would be between $10,000,000 and $12.000,000. Coming and having all the looks of blockbusters are Warner Brothers' "Moby Dick," Columbia's "The Eddy Duchin Story" and a comparative sleeper. MGM's "Somebody Up There Likes Me."

Returning from Europe this week, Barney Balaban, Paramount president, added continuity to the situation by his confidence in the future (inspired, to no little extent, by his views on "War and Peace" which was screened for him in London) and his confidence in the business world-wide. Business in Europe "at this moment is a little behind last year," he said, but with the strong lineup of product to be released in the market shortly, Paramount's over-all gross should surpass 1955 business.

▼ ▼ ▼

At a press conference in New York Tuesday, William J. Heineman, United Artists distribution chief, disclosed that during the June 28-July 3 period, the first week of its United States and Canadian release, "Trapeze" set an all-time theatre gross of $4,112,500 and earned a film rental high of $2,385,250. He said further that in the first seven days of 405 domestic bookings, exclusive of pre-release engagements in New York, Chicago and Los Angeles, "Trapeze" grossed the "greatest total ever registered in that period by any motion picture."

Mr. Heineman declared that the film registered 336 holdovers among the 405 dates, for 84 per cent extended playing time and that the production was moved over in 17 additional situations. He added that every theatre opened with "substantial business" with the film which, he said, was sold to first run situations on 90-10 or 70-30-10 deals. "Every exhibitor has made money and none has requested an adjustment," said Mr. Heineman.

Holdovers also are the rule on "The King and I" in its initial engagements. The production is the biggest thing to play New York City's Roxy theatre since the precedental "Robe." Typical of the business it is doing across the country, said 20th-Fox officials this week, is the experience of the Oriental theatre, Chicago, where its first two holdover days doubled the corresponding business for "The Seven Year Itch" and "almost tripled" that of "The Man in the Gray Flannel Suit." The same comparisons are true in various other situations.

▼ ▼ ▼

Setting paces which are maintained in all sections of the nation are first run engagements in New York City for "Moby Dick", "The Eddy Duchin Story" and "Somebody Up There Likes Me." The Radio City Music Hall reported that "The Eddy Duchin Story" grossed $97,000 in the first four days of its third week, $4,000 more than that for the same period of the second week. The over-all take for the first 18 days exceeded $427,500.

In its simultaneous dual run at the Criterion and Sutton theatres, "Moby Dick" was reported doing "outstanding business." In its first five days, the film bought $58,674 to the Criterion and $22,874 to the Sutton. At Loew's State, "Somebody Up There Likes Me" grossed $21,000 for the four days of its first week.

These films, and such others as Paramount's "That Certain Feeling" and "The Proud and Profane" and MGM's "The Catered Affair" are doing equivalent business in situations in all parts of the country.

Trailers Bring 34% of Gross

OKLAHOMA CITY: Theatre trailers were found to be the primary influence behind $348 of every $1,000 expended for admission at first run theatres here during a period of 84 weeks, according to a report issued by Sindlinger & Company. The research analysis company made the survey for a group of theatre clients in Oklahoma City and County covering a period ending June 9.

A follow-up report, soon to be issued, will demonstrate that the theatre trailer in all other Oklahoma City and County theatres, excluding first runs, runs about 12 per cent higher as an influencing factor than it does among first run audiences.

To ascertain the "circulation" of trailers, the last theatres they attended and the films seen, for every 1,000 who attended Oklahoma City first runs during an average week, it was discovered that 47.2 per cent were exposed to a trailer on a specific coming attraction since they had been to the same theatre for two consecutive changes of program.

Of the 47 per cent that return to the same first run theatre for the next program, 84.7 per cent can "play back" something they remembered from the coming attraction trailer they saw during their prior visit, the report showed. And 72.5 per cent of them say that the trailer was an influence in their wanting to see "this picture."

Of the 34.2 per cent motivated to attend the theatre primarily by a trailer, it was discovered further that 71.4 per cent were "frequent" and 28.6 per cent were "infrequent" movie-goers.

The average admission price paid by the "frequent" movie-goers was 72 cents, and the average price paid by "infrequent" movie-goers was 83 cents. Thus, the total average weekly expenditure of the 342 per 1,000 who were motivated by the theatre trailer was $257.02, it was pointed out.

The report then summed up as follows: "It has been shown that the average weekly gross for the past 84 weeks of all first run theatres on a consolidated basis, is $739.49 per 1,000 attendance. Since 34.8 per cent of the average weekly first run gross is attributed to the theatre trailer, the dollar value of the theatre trailer is $257.34 per 1,000 attendance.

"Or—stated another way, during the past 84 weeks . . . the interviewing shows that for every $1,000 in gross at the first run theatres, $348 came from expenditures which were motivated by the coming attraction trailer."

Semenenko Group Closes Deal, Writing New Warner Chapter

ANOTHER chapter in the continuing history of one of the pioneering giants of the motion picture industry was written in the New York home office of Warner Brothers Pictures Wednesday when control of the company passed from the founding brothers Warner to a group of investors headed by Serge Semenenko and including Charles Allen, Jr.

Upon formal conclusion of the negotiations, which have been going on for some months, Jack L. Warner, vice-president in charge of production for the motion picture company, was elected president and chairman of the board to succeed his brother, Harry M. Warner. The latter and Major Albert Warner will continue on the board of directors, to which Mr. Semenenko, Mr. Allen and Benjamin Kalmenson, formerly vice-president in charge of distribution and newly elected executive vice-president also were elected.

It was indicated Thursday that Samuel Carlisle, controller and assistant treasurer, had resigned due to ill health. The final make-up of the board had not been disclosed late Thursday.

It was also indicated then that Walter Meihofer had been moved up from assistant controller to controller.

The Semenenko-Allen purchasing group is understood to have paid approximately $18,000,000, or $30 per share, for an estimated 600,000 shares of Warner Brothers Pictures Company stock, acquired from Harry M. and Albert Warner and members of their families. Additional purchases by the group in the market and from other sources reportedly represent more than 800,000 shares. Jack Warner is said to retain more than 200,000 of his estimated 330,000 shares, making him the largest individual stockholder. Both Harry M. and Albert Warner retain some Warner stock, held in a trust.

Under the new management, Samuel Schneider will continue as vice-president and assistant to the president of the company, with the added position of treasurer, succeeding Albert Warner. Other executive appointments are expected to be announced shortly.

In assuming the presidency, Jack L. Warner announced that all of the worldwide facilities of Warner Brothers and its subsidiaries will be "directed more vigorously to the acquisition of the most important story properties, talents, and to the production of the finest motion pictures possible."

"Constant Product Supply"

"Our sole purpose," he said, "is to work wholeheartedly toward the providing of a constant supply of important and challenging motion picture product, for the United States and for the world markets. By producing motion pictures of merit, we not only are assuring the exhibitors of a continuous flow of product for their theatres, but we also are reaffirming our faith in the motion picture industry generally and in our company specifically.

"We intend to go forward with absolute confidence in the future of this business and in the great contribution which we know Warner Brothers Pictures will make towards that goal. The exhibitors and the public can confidently expect that Warner Brothers Pictures will spare no effort to develop a continuous program of quality motion pictures," Mr. Warner said.

The newly-elected president, highly optimistic for his company and the industry's future, stated that, "I am very happy that my brothers, the board of directors and the distinguished financial group have placed under my direction the perpetuation of the company which our family has pioneered. On behalf of my brother and myself, I want to thank our employees and stockholders, as well as our friends and associates everywhere, who have shown their loyalty and devotion to the company throughout the years. I want to assure them that we . . . and this means they . . . are in business more confidently and more proudly than ever before."

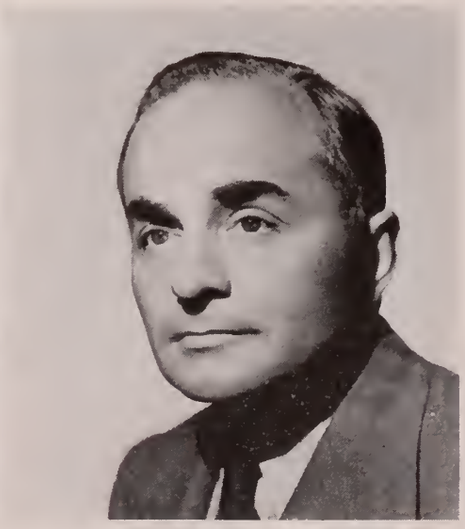
In his affirmation that Warner Brothers will continue to be a major force in the motion picture industry, the newly elected president assures the continuation of a production-distribution operation which dates back to 1923, when the present company was incorporated. The brothers Warner themselves first entered the industry in 1905 with the 90-seat Cascade theatre in New Castle, Pa. Their activities subsequently branched out to included distribution and then—in 1913—production. The company's first important impress on production was made in 1924 with "My Four Years in Germany," based on Ambassador James W. Gerard's book. Their pioneering of sound—and ultimate litigation—with the Telephone Company, are familiar history to all acquainted with the industry.

In 1925 Warners acquired Vitagraph, Inc., which operated 34 exchanges in the United States and Canada, and also acquired two other concerns with foreign

(*Continued on page* 16)

JACK L. WARNER

BENJAMIN KALMENSON



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Produced by BUDDY ADLER · *Directed by* JOSHUA LOGAN

Screenplay by

GEORGE AXELROD

Based on the Stage Play by William Inge

WARNER DEAL

(*Continued from page* 13)

exchanges. Another acquisition included the name and assorted assets of First National Pictures.

The plan of reorganization which split the Warner company into a new theatre company and a new production-distribution company in compliance with its consent decree was consummated February 28, 1953. In compliance with the reorganization plan, Harry M., Albert and Jack L. Warner sold their Warner Theatre stock interest to Fabian Enterprises, which now controls the theatre company under the name of Stanley Warner Corporation.

In addition to its production, distribution and processing facilities, Warner Brothers Pictures also owns 37½ per cent interest in Associated British Picture Corporation, a 400-theatre circuit in the British Isles, and a music publishing concern.

DCA To Get Wilcox Films

Herbert Wilcox has announced that he has closed a distribution deal for the Western Hemisphere with Fred J. Schwartz, president of Distributors Corporation of America, for three top-budget pictures to be produced in England. First of these, set to go before the cameras in August, is "Yangtze Incident," starring Richard Todd, with Mr. Wilcox producing and Michael Anderson directing from a screenplay by Eric Ambler. The film will be distributed in the United Kingdom by RKO. Second subject will be "The Battle," by Claude Farrere. Third project will be "Eastern Approaches," by Fitzroy Maclean. Mr. Wilcox will produce all three subjects, the first of which is expected to be ready for release this year.

White to Thrillarama

James A. White has been named western zone manager for Thrillarama Releasing Corporation, it is announced by Albert H. Reynolds, president of Thrillarama, the new dual film process. Mr. White was most recently vice-president in charge of sales for Milmark Productions, Inc.

Westergren in New Post

Gerald M. Westergren has been named general manager of Basil Enterprises, Inc., owner-operators of 10 theatres and buildings in Buffalo and Niagara Falls, according to an announcement by Constantine J. Basil, president. Mr. Westergren was formerly advertising-publicity manager and later assistant general manager.

RUNNING THE WARNER SHOW

These are the men who Tuesday took control of Warner Brothers Pictures:

JACK L. WARNER, newly elected president and formerly vice-president and executive producer of the company, was born 64 years ago in London, Ontario, and educated in Youngstown, Ohio. With his brothers, the late Sam, Harry M. and Albert, Mr. Warner entered the motion picture industry when the brothers acquired the Cascade theatre, New Castle, Pa., in 1905, which acquisition actually was the foundation of the present Warner Brothers interests. Through various enterprises, including regional distribution, the brothers eventually entered production with Warner Features in 1913. In 1918 Jack L. Warner took charge of the Warner Sunset Studios in Hollywood and later pioneered in the development of talking pictures. He has been in charge of production and the West Coast studios ever since.

BENJAMIN KALMENSON, newly elected executive vice-president and board member and formerly vice-president in charge of distribution, is a native of Pittsburgh, Pa., where he was born in 1899. He entered the industry in 1927 when he joined the First National exchange, Pittsburgh. Later he served as branch manager in Albany, Omaha and Pittsburgh. He resigned this post in 1934 to become chief booker for Warner Theatres in Pittsburgh, which post he resigned in turn to become Warner division manager in Pittsburgh. In 1937 he became the company's southern and western sales manager and since 1941 has been general sales manager.

SAMUEL SCHNEIDER, a vice-president and director of the company since 1944 and now, in addition, treasurer, was born in 1898. He joined Warner Brothers in 1923 in the accounting department. Subsequently he served in various executive posts, and eventually was named assistant to the president, in which capacity he will continue to serve Jack M. Warner.

SERGE SEMENENKO, newly elected member of the board of Warner Brothers and head of the group of investors which engineered the change in control, is senior vice-president and a director of the First National Bank of Boston. He has been actively interested in the motion picture industry for more than 20 years, having participated in the financing and reorganization of such companies as Paramount, Loew's, Universal, Columbia, Warner Brothers, RKO Radio and Stanley Warner. Besides having interests in the oil, machinery and other industries, Mr. Semenenko is a member of the boards of such companies as the Chemway Corporation, American News Company, Tiffany & Company, Hoving-Bonwit Teller, City Stores, Minnesota & Ontario Paper Company and United-Carr Fastener Company.

CHARLES ALLEN, JR., a member of Mr. Semenenko's group of investors and newly elected Warner Brothers board member, is senior partner of Allen & Company, investment bankers. He is chairman of the board of Colorado Fuel & Iron Corporation, John A. Roebling's Sons Corporation, Wickwire Spencer Steel Company, Cincinnati, Newport & Covington Railway Company, and North Kansas City Development Company. He also is a director of A. C. F. Wrigley, Teleregister, American Bosch Arms Corporation and Pepsi-Cola, among others.

SERGE SEMENENKO

CHARLES ALLEN, JR.

Economy Plan Set for MGM, Says Schary

HOLLYWOOD: MGM Studios will undergo a severe and disciplined economy drive, to go into effect immediately, it is announced by Dore Schary, MGM vice-president and studio head. Mr. Schary made the changes known at a meeting of 110 key personnel. He also outlined plans for eight MGM pictures to start within the next two months, and told assembled department heads that "production costs in the past 20 years have increased by 900 per cent, but grosses have not increased in the same proportion." He emphasized the necessity of cutting costs all along the line and said economies must be maintained by everyone concerned if the studio is to be operated at a profitable level.

Mr. Schary added: "We are just emerging from an era in the entire business of making big pictures for 'bigness' sake. This road turned out to be a blind alley. In the last year and a half, our most profitable pictures have been those made at a reasonable cost."

Reduce 'Margin of Error'

He also said that MGM is still willing to put as much money as is necessary into a given project, provided the money is controlled and seen on the screen. "But," he said, "we are going to be a lot more careful in the future. We are going to have to reduce our 'margin of error.'"

In stressing the plans for wholehearted cooperation, Mr. Schary told of the importance of careful planning of each step taken on every picture from the time of story purchase until the finished product is delivered for distribution. Declaring that production values have risen while grosses have not increased proportionately, the MGM vice-president said that more and more attention in recent years has been given to the selection and production of product for the world market. "This policy has been successfully demonstrated by the fact that since 1940, MGM has made 90 pictures with a world gross of more than $5,000,000 each. Prior to 1940 only five pictures had grossed more than $5,000,000."

Globe Opens Office

HOLLYWOOD: Globe Releasing Corporation, newly organized to handle the distribution of motion pictures for the theatre and television, has opened offices here at 1445 North Los Palmas Avenue, it is announced by Theodore J. Ticktin, president. New general sales manager is Sam Nathanson, formerly head of Gibraltar Motion Picture Distributing Co.

O'NEIL RKO OPERATION LAUDED IN "NEWSWEEK"

The transformation of RKO Studios from a halting company under Howard Hughes to a keystone of the industry under the aegis of Thomas F. O'Neil is treated interestingly in the July 16 issue of **Newsweek.** The new operational techniques inaugurated by Mr. O'Neil, president of RKO Teleradio Pictures, Inc., the new General Tire and Rubber Co. subsidiary, who says, "Our goal is to become a sort of General Motors of entertainment" is described in the four-page report. According to **Newsweek,** Mr. O'Neil first entered the entertainment field back in 1947 when, as an executive with General Tire, he took an interest in one of the firm's radio investments, Boston's station WNAC. According to the magazine, Mr. O'Neil borrowed $25,000,000 to buy RKO last year, and less than six months later he had in effect recouped the entire debt. He sold some 600 RKO films to a TV distributing firm for $12,000,000 plus an option to buy 150 more for $3,000,000. The **Newsweek** cover spotlights O'Neil and the forthcoming film, "The First Traveling Saleslady."

Universal's Serials to TV

Universal Pictures has sold all rights, titles and interests in 31 of its serials for $1,500,000 to Serials, Inc., a subsidiary of Hygo Television Films, Inc. The serials average 13 episodes each, totalling 404 episodes. They were produced by Universal from 1936 to 1947.

Negotiations are currently in progress between Hygo and two national accounts for a possible network programming of a half-hour show built around two serial episodes per program. In the event the sale is not effected, Hygo will make the films available for distribution to all TV stations. Among the films purchased were "The Great Alaskan Mystery," with Ralph Morgan, "Royal Mounted Rides Again," "Gang Busters," "Scouts to the Rescue," and "Winners of the West."

Siteman Leaves for Orient To Scout RKO Locations

HOLLYWOOD: Arthur Siteman, RKO's production and location manager of foreign operations, has left for the Orient to make arrangements for three RKO productions to be filmed abroad. His first stop will be Tokyo, where he will confer with government authorities regarding "Escapade in Japan," which producer-director Arthur Lubin will start in October.

Showmanship Drive Is Set By 20th—Fox

A "World Showmanship Drive," marking the first joint sales drive conducted by 20th Century-Fox's domestic and international distribution organizations, was outlined by Alex Harrison, general sales manager, in Chicago at a two-day meeting this week of the midwest and central sales districts. The meeting, for which Mr. Harrison and C. Glenn Norris, central Canadian division manager, flew to Chicago, was the first of a series of divisional parleys in the next few weeks implementing the global program which will cover the third and fourth quarters of this year.

At the parley, Mr. Harrison described the objectives of the 26-week showmanship drive, which will be subdivided into two 13-week periods, and the outstanding array of product upcoming.

Films in Lineup

Films included in the lineup were Rodgers & Hammerstein's "The King and I" in CinemaScope 55: "Bigger Than Life," controversial drama; "Bus Stop," starring Marilyn Monroe; "The Last Wagon," epic Western drama starring Richard Widmark; "The Best Things in Life Are Free," starring Gordon MacRae, Sheree North, Dan Dailey and Ernest Borgnine; "Anastasia" starring Ingrid Bergman, Yul Brynner and Helen Hayes; "Teenage Rebel" and "The Wayward Bus." The general sales manager discussed the possibilities for the sales organization to earn bonuses and special prizes offered by Spyros P. Skouras, president, District managers T. O. McCleaster, central, and M. A. Levy, midwest, headed delegations of branch managers, salesmen and other exchange personnel from their respective areas at the Chicago parley. Central district branch managers attending were Tom R. Gilliam, Chicago; Robert L. Conn, assistant manager, Chicago; Robert C. McNabb, Cincinnati; I. J. Schmertz, Cleveland; Joe J. Lee, Detroit; and Ray Schmertz, Indianapolis.

Midwest district branch managers attending included David S. Gold, Des Moines; Joseph R. Neger, Kansas City: Jack H. Lorentz, Milwaukee; Saul Malisow, Minneapolis; George Regan, Omaha, and William C. Gehring, Jr., St. Louis.

Columbia Dividend

A quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock of Columbia Pictures Corp., payable August 15 to stockholders of record on August 1, has been announced.

Audience Award Poll Will Be Run Again

. . . COMPO committee meets soon to determine procedure as members of MPAA vote to support organization after request for aid

The Audience Awards Committee of the Council of Motion Picture Organizations (COMPO) announces that it will meet soon to make plans for the second annual national audience awards poll. Also under consideration will be suggested changes in conducting the voting, and selection of a national campaign chairman.

The COMPO Audience Award Poll, inaugurated in 1955, chooses the best picture of the year, the best male and female performers, and the most promising male and female newcomers in motion pictures. The poll was assured of a 1956 campaign last week when member companies of the Motion Picture Association of America favorably ruled on a COMPO request for financial assistance. The MPAA member companies renewed their agreement to match exhibitors' dues payments to COMPO up to a maximum of $100,000 for another year.

Exhibitors May Contribute

Exhibitors throughout the nation, it is expected, will be asked to contribute to the campaign on the same scale as last year. The COMPO dues scale is: Four-Wall Theatres—up to 500 seats, $7.50 per year; up to 750 seats, $11.25 per year; up to 1,000 seats, $18.75 per year; up to 2,500 seats, $37.50 per year; over 2,500 seats, $75.00 per year.

Drive-in Theatres—up to 300 car capacity, $7.50 per year; up to 500 car capacity, $11.25 per year; up to 600 car capacity, $18.75 per year; over 600 car capacity, $37.50 per year.

Members of the COMPO audience awards committee include: Alice N. Gorham of United Paramount Theatres, Detroit, chairman; Frank H. Ricketson, Jr., and Paul Lyday, of Fox Intermountain Theatres of Denver; Paul Levi of the American Theatres Corp. of Boston; Ralph Russell of the Palace theatre, Canton, Ohio; Emil Bernstecker of Wilby-Kincy, Atlanta; Senn Lawler of Fox Midwest Theatres, Kansas City; Harry Mandell of RKO Theatres, chairman of the COMPO press relations committee, and Charles E. McCarthy, COMPO information director.

It is expected that the awards campaign this year will be streamlined and more effective than last year's in its assistance to the nation's box offices, primarily because it will be in a position to profit by last year's experiences and admitted mistakes and oversights.

About August 1 a new drive for collection of COMPO dues from exhibitors, based on seating capacity of individual theatres, will be launched. Everything collected from exhibitors will be matched by distributors, up to the $100,000 maximum.

Officially Allied States is not a member of COMPO and recommends that its members refrain from contributing dues to the organization. However, it is known that some Allied members contributed to the last dues drive, proceeds from which were intended in the main to finance the tax repeal effort, and it is expected that more of them will contribute to the forthcoming dues drive because it is felt that a successful Audience Awards campaign will return the investment with interest at the box offices of the nation.

Brooks Zone Manager Aide for Stanley Warner

Bernard P. Brooks, film buyer for Fabian Theatres since 1942, has been named assistant zone manager and chief film buyer for the Stanley Warner Corp. in the Philadelphia zone, it is announced by Harry Kalmine, vice-president and general manager. Mr. Brooks entered the motion picture industry in the ad sales department of Paramount Pictures. The circuit also announced the advancement of Ted Minsky, in charge of Philadelphia film buying, to the film department in New York, and Daniel B. Triester of the New York film department as film buyer in Los Angeles. Ted Schlanger, Philadelphia zone manager, has announced that A. J. Vanni will assume supervision of the three Stanley Warner downtown first runs, the Mastbaum, Stanley and Stanton in addition to his out-of-town houses. Jack Flynn will leave the film department there to become district manager and supervise a group of local theatres.

Release 'Silent World'

The 1956 Cannes International Film Festival Grand Prix award-winning film. "The Silent World," will be released in the Western Hemisphere, Australia, Asia and the Far East excluding Japan by Columbia which acquired the film from France after competitive bidding.

Cortisone Use Picture Stirs Controversy

The drug manufacturing industry is reported greatly disturbed over the possibility that the "miracle drug" cortisone will receive a "black eye" with the release of the new 20th Century-Fox film, "Bigger Than Life" in August. The picture, which stars and was produced by James Mason, is said to deal with the psychotic effects sometimes encountered in administering the potent drug.

The reactions of drug industry executives, who saw the film at a preview last week, were described in an article in the *New York Herald Tribune* Tuesday. It was felt that the mental aberrations induced when the picture's central character (who suffered from a fatal disease) ignores his doctor's orders and gulps down more cortisone tablets than his prescription has called for, "are likely to produce horror enough in the average audience to make a lasting impression."

"A Positive Result"

One of the executives attending was Dr. Edward Henderson, of the Schering Corp., a maker of cortisone drugs, who said the film "has the positive result of showing what comes of not doing as the doctor tells you." He said that liberties had been taken in reflecting the normal doctor-patient relationship and more adequate warning would ordinarily have been given by the doctor in such cases. The experiences suffered by the protagonist in the film which are "psychotic reactions" were described by Dr. Henderson as a "rare complication when patients are given a reasonable therapeutic dose."

Dr. Edward Di Cyan, partner in the firm of Di Cyan & Brown, consulting chemists, termed the original article from which the film was made ("Ten Feet Tall," published last summer in *The New Yorker*) "a reasonably fair approximation of the situation which existed at the time when cortisone was first marketed." The film will open late this month at the Victoria Theatre on Broadway.

James Mason, producer of "Bigger Than Life," denied this week that he had any intention of attacking the drug industry.

Jap Film Opens July 23

"The Phantom Horse," new Japanese film in Eastman color, will open at the Normandie theatre, New York, July 23. It was one of the films from Japan selected to be shown at the 1956 Cannes Film Festival, and was produced for the Daiei Studios by Masaichi Nagata, who made "Gate of Hell." Ed Harrison is releasing the film.

Newspapers' Stress on Economy Hurts Hollywood

Hollywood, Weekend

ESTEEMED EDITOR:

While the cross-country reports of flourishing Independence Day attendance still were headline news in the production community, some of the local prints went to work at hacking away the foundation of box office recovery.

In the face of convincing proof of the long-held theory that the best way to combat existing competition is to throw against it the biggest and best pictures Hollywood is capable of making—multi-million-dollar productions like "The King and I" and "Trapeze"—the industry's home-town news writers broke out a series of stories about economizing, curtailing and penny-saving on every side.

A reader dedicated to the belief that the proper place for a motion picture is in the theatre could be pardoned for conjecturing as to whose side the local press is on and arriving at the wrong conclusion that it's on the anti-theatre side, for that is not so. There is no animus behind the swing of the press to the economy theme. Of course it is no less damaging because well-intentioned.

The economy theme has come into local favor fairly often since the production branch of the industry began to take its bookkeeping seriously, about 1947. It was considered a nice thing for company stockholders to read about reduction of studio overhead by divers clever means and methods. Sometimes studio executives felt it would be advantageous to have their home office superiors read in the morning papers about shrewd shortcuts achieved in behalf of waste-saving, and so gave companionable columnists appropriate interviews.

Cap-on-Backward

But not until now has anyone, studio executive or professional columnist, permitted himself to be made signatory to observations comparable to the present widely heard assertion, based on recent Academy awardings, that the old fashioned rectangular black and white picture is superior to all of the modern sizes, shapes, sounds and colorations. This is the cap-on-backwards type of journalism that's broken out all over Hollywood since the first good news of Summer attendance filtered in.

It's been going like this:

One of the town's papers banner-lined a story to the effect that the production head of a major studio had called his department chiefs together and cautioned them against needless expenditures, an action any studio head performs periodically as plain routine—and that night's editions of every paper in town, and presumably out-of-town, told its readers that Hollywood is cheapening its product.

On another morning another paper published a round-up story about the increase in the number of independent producers now operating under major studio financial sponsorship and for major company release, and that night's papers told their readers the major studios are going broke under extravagant overloading of overhead and have had to call in outside production talent to keep up a flow of product to meet release commitments.

No Simple Reports

Nobody ventures to report simply that a production head of one studio held a business meeting with his department chiefs, and that most major studios now have adopted a policy of diversification similar to those which have served so many towering American industrial corporations so beneficially in recent high-taxation times. These stories would not be "theatrical." Neither would they be destructive. Newswriters covering Hollywood seldom settle for good news.

Fortunately, there are some good Hollywood stories that even the determined downgraders can't distort damagingly. One such is the report of the International Committee of the Association of Motion Picture Producers covering the first six months of 1956. The report sets down in inflexible figures the admirable fact that Hollywood studios entertained 489 visitors officially representing 52 foreign nations during the first half of the year, and that this statistic is some 20 per cent greater than the corresponding figure a year ago.

The guests entertained, in continuing support of the State Department's Foreign Leader Program and similar programs of other Government agencies, included 166 government officials, 93 journalists, 70 educators, 53 students, 17 radio and television executives, 13 motion picture producers, directors and technicians, and 87 industrialists, business men, labor leaders and so on. No reporter has been able to turn that set of facts and figures against the motion picture so far.

Use Basic Statistics

Perhaps the best way for the industry to protect itself against the friendly press so diligently devoted to destroying it with well-meaning is to take a leaf from the book of the International Committee of the AMPP and tell its production stories in unmistakable statistics. That is, for studios and producers to announce productions in explicit statistics. Thus, for instance, an announcement might read, "We have bought 'Such and Such, for $300,000 and have signed Mr. X for $200,000, Mrs. Y for a like amount, and Miss Z for $150,000 to play the leads. Producer A will be paid $100,000 for producing it, plus a 10 per cent participation, and Director B will be paid his usual $150,000 salary. It'll go in This Color, which will cost $250,000, including release prints, and it will be shot in That Scope, for another $75,000."

Announcements of this specific character would be hard for reporters to distort.

There is, to be sure, some economizing going on around here, as in every good business, but Hollywood in general knows well that economy isn't something to talk about in the presence of the cash customers. Who can imagine Barnum, Ziegfeld, Belasco or De Mille permitting a reporter or publicist to mention him in the same breath with economy? Dollar-statistics never let any of them down. It figures they'd serve today's show business as well as they'd served showmen since show business began.

—*William R. Weaver*

SAG Urges Four A's To Call Meeting

The Screen Actors Guild has asked the Associated Actors and Artistes of America (known as the Four A's) AFL-CIO international parent of all actors' unions, to call a special meeting for the purpose of strengthening and revitalizing the international union. As one of the objectives of such a move, the Screen Actors Guild listed the "setting up of machinery by the Four A's for the impartial settlement of jurisdictional problems between actors' unions." The Guild's letter to the Four-A's was signed by John L. Dales, national executive secretary, and copies were sent to each of the other four A's branches: Actors Equity, American Federation of Television and Radio Artists, American Guild of Musical Artists, American Guild of Variety Artists, Screen Extras Guild.

Senate Passes Arts Commission Bill

WASHINGTON: A bill to set up a special Federal Advisory Commission on the arts has been passed by the Senate and has gone to the House for approval. The legislation would set up the unit in the Department of Health, Education and Welfare and its function would be to advise the Government on means to foster development and appreciation of the arts. The President and members of the motion picture, radio and television, drama, music, dance, literary, painting and other artistic fields requested the forming of the ommission. Under the proposed measure the box would consist of 24 members to be named by the President from all art fields.

THE TRUE AND EXCITING STORY OF

Universal-International presents

WALK THE

IN CINEMASCOPE

STARRING

AUDIE MURPHY

ANOTHER **BIG ONE**
KEYED TO MEET TODAY'S

INDIAN AGENT JOHN PHILIP CLUM!

...who defied Geronimo's legions of hate with the strength of his Faith and his love for a woman... to turn back the tide of savagery itself!

PROUD LAND

PRINT BY TECHNICOLOR

CO-STARRING

ANNE BANCROFT • PAT CROWLEY

with **CHARLES DRAKE** · **TOMMY RALL** · **JAY SILVERHEELS**

DIRECTED BY JESSE HIBBS • SCREENPLAY BY GIL DOUD AND JACK SHER • PRODUCED BY AARON ROSENBERG

Universal International

FROM UNIVERSAL BOX-OFFICE DEMANDS!

LITHO IN U. S. A.

British Exhibitor Cites Disastrous Tax Burden

. . . Showman tells newspaper in specific terms entertainment levy causing theatres over country to close as unprofitable

by PETER BURNUP

LONDON: The disastrous condition in which hundreds of small exhibitors find themselves as a direct consequence of the Chancellor of the Exchequer's refusal to accord them entertainment tax relief is graphically expressed in a letter printed last week in Lord Beaverbrook's *Daily Express*. The author of the letter, John G. J. Stables of the Majestic theatre, Mapperley, Nottingham, clearly speaks for himself:

"Recently I was glad to read in your paper a slight protest over Entertainment Duty affecting small cinemas, of which hundreds are now being forced to close down in this country through over-systematic taxation. . . .

"After 10 years of paying nearly £3,000 a year in tax I am trying to sell this modern cinema, 25 years old for any industrial purpose. Our 10,000-12,000 local inhabitants, who for a quarter of a century have had pleasant, clean entertainment will now go without . . .

"You can tell Lord Beaverbrook that I, who was just under 40, served six years in the last war (captain, Royal Marines) and returned six campaign medals to Sir Winston Churchill as a protest against unfair taxation on small cinemas.

"No one who was proud of his country would do that unless desperate, and today we small cinema proprietors are being given the "Pilgrim case" treatment, losing our business and hope. Tax has closed four cinemas in Nottingham—Bulwell Palace, Boulevard, Queens and Cosy, Netherfield. More will follow, and this is going on all round the country.

"Last week I showed 'A Town Like Alice' and after 2,256 admissions the result was another loss in the week. Look who gets what:

	£	s	d
Net Takings	135	13	5
Tax	61	8	3
Expenses	105	0	0
Film Hire	36	10	0
	141	10	0

Loss £5. 16. 7 with nothing for self

"I feel a national paper such as yours could force the Government to review tax now for small cinemas and legitimate theatres and not wait until the next Budget. . . .

"Small traders are going to the wall because the election promise of 'Fair shares for all and private enterprise' no longer holds good.

"Middle classes today are being hounded to death by the ever-rising cost of living, and they will turn and bite at the next election (as per Tonbridge), and then it will be too late to save the country."

Mr. Stables' reference to Tonbridge relates to a recent Parliamentary by-election there in which the Government suffered a bad setback.

URGES CHANGES IN BOOKING PRACTICE

Walter Eckart, with a circuit of more than 100 theatres, is urging his brother independent exhibitors to support him in a move which may produce a minor revolution in booking practice here. He wants a time limit to be placed on all booking bars.

In an open letter to theatre men he quotes a resolution on the matter which has already been adopted by CEA's Bradford branch and runs in these terms:

"That this branch of the CEA requests General Council to negotiate with the KRS for a time limit of four, five or six weeks to be applicable to all bars and that if an exhibitor does not date a film within this period from the coming-in date, pre-release runs excepted and subject to copy availability, the exhibitor following the situation concerned may proceed with his own dating provided that his playing-time is not less than that of the prior run, and that where the playing-time of the prior run exceeds that of the following run the time limit be eight, nine or 10 weeks."

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In simpler words, Mr. Eckart wants more flexibility in barring practice which will enable him to book a money-spinner picture before its box office potential has been largely dissipated.

In his letter to the exhibitors he says: "We of this company are convinced that if all independents, and especially those well down the line, will trouble really to understand the resolution, they cannot fail to appreciate that it must work to their advantage eventually despite the fact that, in the case of our own company, there are some situations where it would operate to our detriment."

Statesmanlike Mr. Eckart adds that he appreciates there are many individual problems to consider and that he publishes his letter with a view to enabling thought to be given to the problem. He suggests that the matter be ventilated in all CEA branches.

Barring practice here is a perennial thorn in the side of independents and bristles with anomalies. There is a growing feeling that time has come when the confused situation calls for thoughtful re-examination and, as many say, rationalizing.

Accounts of British Lion Studio Co., Ltd., the subsidiary of the Governmentally-financed British Lion Films, Ltd., show an increase in profits from £134,507 in 1955 to £157,040. Dividends of six per cent have been paid on the preference shares and 15 per cent on the ordinaries.

The directors state that 13 feature films were made at the company's Shepperton Studios in the year ending March 31, 1956, together with 70 films for commercial television. After allowing for depreciation, the accounts show the value of the studio and equipment as £1,114,790.

TWO TOP FILMS GET LONDON PREVIEWS

LONDON: Two important screenings took place here last week. Barney Balaban, president of Paramount Pictures, along with other top company officials, came here for a special screening and consultations in connection with the Ponti-DeLaurentiis production, "War and Peace." Subsequent to the screening of the three and one-half hour film at Paramount's Plaza theatre before an audience described as the biggest-ever assembly of Paramount executives here, Mr. Balaban went on the record with the statement that the film "can be counted among the four or five of the 'greats' that the motion picture industry has produced." And 20th Century-Fox also held a private screening of its prize exhibit, "The King and I." The select audience included a number of the trade's leaders and BBC executives, with the stars of the film, Deborah Kerr and Yul Brynner. The film's reception is described by 20th-Fox as "ecstatic."

Film Censorship Law Asked in Philadelphia

PHILADELPHIA: The June Grand Jury here, in its month-end report, recommended that the City Council enact "immediately" a film censorship ordinance. The jury noted that "the similarity of criminal plans and operations in cases that we have considered daily to scenes in many a motion picture is striking." The jurors recommended local censorship "for the protection of our great city and particularly of our youth." A film censorship bill had been introduced earlier by Councilman Wilbur H. Hamilton and it has been referred to committee.

Niven Sees Competition of Foreign Films

by SAMUEL D. BERNS

HOLLYWOOD: David Niven, recently returned from England after completing the Fred Feldkamp comedy feature, "The Silken Affair," an RKO release, warns American producers and distributors European producers will provide more competition in the American domestic market.

The major reason is the new emphasis on promotion, he indicated. "The European producer has completely revised his ideas of promotion," Mr. Niven pointed out, "and is thinking primarily in terms of the lush United States market."

The actor, who worked in London and Paris during the filming of "The Silken Affair," said one significant change is the new attention given publicity stills in foreign companies. "Five years ago, stills were considered an unnecessary nuisance on the continent," he stated, "but today the stillman is more prominent on foreign sound stages than in the U. S. European producers are hiring top photographers to do the job.

"And most important," Mr. Niven said with emphasis, "the publicity stills are oriented toward American tastes. The non-U. S. producer is planning to give Americans a battle in our own home market."

Mr. Niven has been able to keep a close eye on foreign production for the last 10 years. Of his approximately 60 starring roles, 48 films have been made abroad, and half of these for European production companies.

"The change in orientation has been gradual," the actor asserted, "and its full effect will not be felt for several years. But British, French, Italian, Swedish, Japanese and German film-makers are learning more and more about appealing to U. S. tastes."

ON THE SET

Elia Kazan has purchased screen rights to *William Bradford Huie's* novel, "Mud on the Stars," to be made by his independent company, Newtown Productions. It will follow *Budd Schulberg's* "A Face in the Crowd" on his schedule. . . . *Paul Gregory's* second production for RKO will be "On My Honor," based on *MacKinlay Kantor's* novel, "God and My Country." His first will be "The Naked and the Dead." . . . Copa Production's next for Columbia will be "Seven Waves Away" starring *Tyrone Power*. . . . *Austen Jewell* has been signed to a director contract at Allied Artists.

Hollywood Scene

HOLLYWOOD BUREAU

As if at the clap of a bell, the crack of a pistol, or the passing of the Summer's last holiday-broken week, producers closed off the long tedium of the first half-year by wheeling 10 new properties into camera range, the biggest week's starting schedule in many, many months. Completion of three other pictures brought the over-all shooting level to a promiseful 45 at the weekend.

Six of the 10 new undertakings are being filmed in this country, with the other four, three of which look like standouts.

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MGM's contribution to the week's activity is "The Little Hut," which went into production in London, with Ava Gardner, Stewart Granger and David Niven playing the key roles in the extensively moderated play of the same name. F. Hugh Herbert and Mark Robson are down as producers of this venture, with the latter directing.

Copa Productions' "Seven Waves Away," for Columbia release, likewise is being made in London, with Tyrone Power, Lloyd Nolan, Mai Zetterling and James Hayter in principal roles. Ted Richmond is executive producer of this property, with John R. Sloan as producer and Richard Sale directing.

Universal-International's Aaron Rosenberg launched "Joe Butterfly" in Japan, in CinemaScope with color by Technicolor. Audie Murphy, George Nader, Burgess Meredith and Keenan Wynn are principals. Jesse Hibbs is directing.

CinemaScope is being used also by Marcel Hellman, as is color, on Allied Artists' "Jeannie," which is in work in England. Vera-Ellen, Tony Martin and Robert Flemyng under direction of Henry Levin.

Fred MacMurray, Dorothy Malone and Sydney Chaplin are principals in U-I's "Quantez," a CinemaScope production with color by Technicolor, produced by Gordon Kay and directed by Harry Keller.

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Lindsley Parsons' "Dragoon Wells Massacre," in CinemaScope and Eastman color, for Allied Artists, is being shot in spectacular Kanab, Utah, with Jhon H. Burrows acting as associate producer and with Harold Schuster directing. The four-starred cast is headed by Barry Sullivan, Mona Freeman and Dennis O'Keefe.

Columbia's Jonie Taps went to work on "The Missing Witness," with Betty Garrett, Phil Carey, Cory Allen and John Barrymore, Jr., directed by William Asher.

Columbia's "Phantom Stagecoach," produced by Wallace MacDonald, and directed by Ray Nazarro, has William Bishop, Kathleen Crowley and Richard Webb in leading roles.

Stuart Millar began filming "The Young Stranger" for RKO release, with John Frankenheimer directing James MacArthur, Kim Hunter and James Gregory.

"Out of the World" is a new addition to the Bowery Boys series for A.A. produced by Ben Schwalb and directed by Austen Jewell, with Huntz Hall.

THIS WEEK in PRODUCTION

. . . Started—10

Allied Artists—Out of This World; Dragoon Wells Massacre (CinemaScope, Eastman Color); Jeannie (CinemaScope, Color).

Columbia — The Missing Witness; The Phantom Stagecoach; Seven Waves Away (Copa Prods.).

Metro-Goldwyn-Mayer — The Little Hut (Robson-Herbert Prod.).

RKO Radio—The Young Stranger.

Universal - International — Joe Butterfly (CinemaScope, Technicolor); Quantez (CinemaScope, Technicolor).

. . . Completed—3

Allied Artists—Bringing Up Joey.
Independent—The Delinquents (Imperial Prods.).
Warner Bros.—The Girl He Left Behind.

. . . Shooting—35

Allied Artists—Hunchback of Paris (CinemaScope, Eastman Color).

American-International — The Flesh and the Spur (Hy Prods., Color).

Columbia—End As A Man (Horizon-American Prod.); Fire Down Below (Warwick Prods., CinemaScope, Technicolor).

Independent—The Gun and the Gavel (Albert C. Gannaway Prods., Color); Badge of Marshal Brennan (Albert C. Gannaway Prods., Color).

Metro-Goldwyn-Mayer—The Great American Pastime; Barretts of Wimpole Street (CinemaScope, Color); Teahouse of the August Moon (CinemaScope, Color); Raintree County (65mm, Color).

Paramount—The Buster Keaton Story (VistaVision, Technicolor); The Rainmaker; Funny Face (VistaVision, Technicolor).

RKO Radio—The Day They Gave Babies Away (Eastman Color); Run of the Arrow (Eastman Color); Bundle of Joy (Eastman Color).

20th Century-Fox—Teenage Rebel (CinemaScope, DeLuxe Color); Stagecoach to Fury (Regal Films); Anastasia (CinemaScope, DeLuxe Color); Between Heaven and Hell (CinemaScope, DeLuxe Color).

United Artists—Love Story (Bob Goldstein Prods.); Hidden Fear (St. Aubrey-Cohn Prods.); The Monte Carlo Story (Titanus Films, Technicolor); Twelve Angry Men (Orion-Nova Prods.); Spring Reunion Bryna Prods.); Drango (Earlmar Prods.); The King and Four Queens (Russ-Field Prods., CinemaScope, DeLuxe Color); The Big Boodle (Lewis Blumberg Prods.); Pride and the Passion (Kramer Prods., VistaVision, Technicolor).

Universal-International — Interlude (CinemaScope, Technicolor); The World and Little Willie (Technicolor); The Incredible Shrinking Man; Mister Cory (CinemaScope, Color).

Warner Bros.—Buffalo Grass (Jeguar Prods., WarnerColor); The Old Man and the Sea (WarnerColor).

EXHIBITORS HAVE DEPENDED ON REPUBLIC

Passions gone wild in an outlaw wilderness!

AVAILABLE STARTING JULY 23rd

HERBERT J. YATES presents

Dakota Incident

TRUCOLOR by Consolidated Film Industries

STARRING

LINDA DARNELL · DALE ROBERTSON · JOHN LUND · WARD BOND

WITH

REGIS TOOMEY · SKIP HOMEIER · Irving Bacon · John Doucette · Whit Bissell

Associate Producer MICHAEL BAIRD · Directed by LEWIS R. FOSTER · Written by FREDERIC LOUIS FOX

A REPUBLIC PRODUCTION

NEWS! **LISBON will be pre-re**

'S BOXOFFICE PICTURES FOR 20 YEARS...

and now REPUBLIC *delivers*

ITS MOST IMPORTANT PROGRAM!

FLAME OF THE ISLANDS

DOCTOR AT SEA

COME NEXT SPRING

MAGIC FIRE

CIRCUS GIRL

STRANGER AT MY DOOR

ZANZABUKU

THE MAVERICK QUEEN

THUNDER OVER ARIZONA

In **NATURAMA** **TRUCOLOR** by Consolidated Film Industries

SKIP HOMEIER • KRISTINE MILLER • GEORGE MACREADY • WALLACE FORD

LISBON

In **NATURAMA** **TRUCOLOR** by Consolidated Film Industries

RAY MILLAND • MAUREEN O'HARA • CLAUDE RAINS • YVONNE FURNEAUX

STRANGE ADVENTURE

JOAN EVANS • BEN COOPER • MARLA ENGLISH • JAN MERLIN

DANIEL BOONE, TRAIL BLAZER

TRUCOLOR by Consolidated Film Industries

BRUCE BENNETT • LON CHANEY • FARON YOUNG

A WOMAN'S DEVOTION

TRUCOLOR by Consolidated Film Industries

RALPH MEEKER • JANICE RULE • PAUL HENREID

THE CONGRESS DANCES

In **CINEMASCOPE** **TRUCOLOR** by Consolidated Film Industries

JOHANNA MATZ • RUDOLF PRACK

leased in key cities August 17th

E. C. Grainger To Crescent

E. C. Grainger, who for many years managed the Shea circuit and Jamestown Amusement Company and who in recent years has been a distribution executive, Wednesday was appointed general manager of Crescent Amusement Company, Nashville.

E. C. Grainger

The company operates 75 houses in Alabama, Kentucky and Tennessee. It said in its announcement Wednesday it "considers itself very fortunate to have Mr. Grainger associated with it." Mr. Grainger most recently was circuit sales manager for Republic, and previously he was from 1952 through 1954 assistant to the vice-president at RKO Theatres.

His major career was at Shea Enterprises and its affiliate, Jamestown, which he joined in 1936 as general manager and of which he was elected president in 1949. Mr. Grainger's earlier industry experience was at 20th-Fox, where he rose to eastern division manager.

RKO Pathe-TV Integrates East, West Coast Units

The integration of production facilities of the RKO Pathe studio in the east and west for the making of motion pictures for television by RKO Pathe-TV, a division of RKO Radio Pictures, has been achieved during two weeks of conferences at the RKO home office, it is announced by Fred Ahern, supervisor of television operations. Details were worked out at the meetings by Daniel T. O'Shea, president of RKO; Jay Bonafield, head of RKO Pathe-TV in the east; Douglas Travers, production executive, and Mr. Ahern, who said the facilities of RKO Pathe-TV in the east would be available to outside TV film producers when not used by RKO, an arrangement in effect at RKO Pathe-TV's coast studio.

Malco Buys Four Houses

MAYFIELD, KY.: Malco Theatres has bought four theatres in the Mayfield, Ky., area and has taken over operation, it was announced by M. A. Lightman and M. A. Lightman, Jr., chief executive of the circuit. Involved in the deal were two downtown theatres in Mayfield and two drive-ins in Graves County.

People in The News

WILLIAM DOZIER, RKO vice-president in charge of production, was to leave this week for New York for four days of conference with DANIEL T. O'SHEA, RKO president, on forthcoming productions.

TED SCHLANGER, Stanley Warner Philadelphia zone manager, has been appointed a commissioner of the Delaware River Port Authority. He is the first representative of the industry to receive such an honor.

J. CHEEVER COWDIN, former industry executive and financier, has joined the stock exchange firm of Cady, Roberts & Co.

SIDNEY C. SAMUELS has been appointed manager of 20th-Fox's foreign version department.

VINCENT TROTTA, art director, has been designated dean of judges to head the panel to select "Miss Universe of 1956-57" in the International Beauty Congress to be held in Long Beach, Calif., July 15-22.

ANGELO LOMBARDI, with Warner Bros. in New Haven for 28 years, has been promoted to branch manager, succeeding MAX BIRNBAUM.

Receipts in New Orleans Up, Census Report Shows

WASHINGTON: Motion picture theatre receipts in downtown New Orleans theatres increased slightly from 1948 to 1954, while receipts of theatres in the rest of the New Orleans area were dropping sharply.

This was revealed as the Census Bureau issued the first in a series of bulletins on theatre business in major metropolitan areas as revealed by the 1955 Census of Business. The 1955 Census compares 1954 business with business in 1948, the year covered by the previous government survey. The Bureau has already issued a preliminary report on the nationwide results, but is now starting to issue a series on the results disclosed in major cities, giving separate totals for theatres in the central business district, for the entire city, and for the entire metropolitan area. This is the first time such a series has been prepared. Figures on state-by-state results will be made public later.

The figures for the New Orleans area showed that theatres in the central business district had a 1.1 per cent gain in receipts during the six-year period, while other theatres in the city had a 6.7 per cent drop in receipts and other theatres in the metropolitan area had a 28.9 per cent drop.

Matros Gets Theatres

BUFFALO: The Cinema theatre here and the Cinema in Rochester have been taken over by Matros Theatres, Inc., it has been announced by James A. Martina, president. Associated with him are his son, John R., and William P. Rosenow. Martros has long-term leases on the two theatres, Mr. Martina said. Both "art" houses have been operated by Philip Cohen of Caledonia, N. Y., and Morris Slotnick, Rochester.

Miller Heads Kansas Unit

KANSAS CITY, MO.: Beverly Miller, operator of drive-in theatres in Leavenworth, Kansas and St. Joseph and Jefferson City, Mo., has been reelected president of the Allied Independent Theatre Owners of Kansas and Missouri, Inc.

Mr. Miller will be heading the organization for the fourth time, having been thrice named by the board. Two vice-presidents were elected, conforming to a change recently made in the group's by-laws. Named were Ronald Means, owner of the Oak Park theatre in Kansas City, for the state of Missouri; and Ben Adams of El Dorado, for the state of Kansas.

William Bradfield of Carthage, Mo., was elected treasurer and Komp Jarrett of Nevada, Mo., secretary. Mr. Miller is the representative to National Allied and Jay Wooten, Hutchinson, Kan., is alternate.

WRCA-TV Will Show More Film Fare

NBC's New York flagship station, WRCA-TV, is planning full-scale competition with other stations in feature motion pictures. The station, which has generally eschewed motion pictures to a greater extent than the other six stations serving the New York area, plans to embark on a new policy of first run film exhibition in the Fall. William Davidson, station manager, has announced the appointment of Albert Odeal to the newly created post of film director. The new film acquisitions will be televised on the station's "Evening Theatre" from 5:0 to 6:45 P.M. during the week and at 11:45 P.M. on Saturdays and Sundays.

Urges Repeal Fund to Build Film Business

MINNEAPOLIS: Funds to be received from a possible repeal of the remaining Federal admission tax, if such a repeal is enacted by the Congress, should be funnelled into a common exhibition fund to be used exclusively to sell motion picture entertainment to the public, according to Leo Ross, president of Home Theatres of Minnesota. Mr. Ross, in outlining his plan, advocated that such funds be channeled to a central committee set up for the purpose and independent of any existing exhibitors or industry organizations to set up a campaign on a nationwide basis for "selling motion pictures to the public."

Calling attention to the fact that the present industry situation "is so serious that unless we get some help from some source we will be out of business in six months," Mr. Ross said, "we need $200,000,000 annually to advertise nationally the idea that it is good for the public to go to a theatre and see a good movie for 60 or 70 cents—and there are no really bad shows. Get them back into the theatre and our ills will be cured."

"In the Same Boat"

Exhibition and distribution have been fighting each other for many years to no avail, the Minnesota exhibition official said, adding that the big trouble is that both phases of the industry "are in the same boat due to the lack of box office receipts. We don't have enough money to pay our running expenses. We can't expect the Government or the film companies to subsidize our losses. This business will go out of business if we do not get the public back into the theatres."

Mr. Ross added that "the trick is to get $200,000,000 per year. Today we are paying that to the Government in admission tax. If we could get that repealed, we could put that money in a pot for an advertising campaign on a local and national basis. If we individually get our share of the tax, it would still do us no good, but with group participation it could help all exhibition. It is important that the Federal tax on admissions be repealed, but not unless we use it constructively."

Reopen Flooded Drive-in

HARTFORD: The Sirica Brothers (William and John) and Fred Quatrano, operators of the Hamilton and Lido theatres, Waterbury, Conn., have opened their Watertown drive-in, Watertown, Conn., following reconstruction. The theatre was demolished during the 1955 floods.

"Herald," "Daily" Staff Changes

Martin Quigley, editor-in-chief and publisher of Quigley Publications has announced three promotions on the staffs of Motion Picture Daily and Motion Picture Herald. Vincent Canby, on the staff of The Herald for the last five years, becomes news editor of that publication; Richard Gertner, formerly on the staff of Better Theatres, becomes news editor of The Daily; and Floyd E. Stone, photo editor of The Herald, becomes photo editor of The Daily also.

VINCENT CANBY

FLOYD STONE

RICHARD GERTNER

Mr. Canby was born in Chicago and graduated from Dartmouth College. He served as a Navy officer in the South Pacific during World War II and came to Quigley Publications in 1951 after working on newspapers in Paris and Chicago.

Mr. Gertner is a graduate of Rollins College, Fla., and was news editor for Florida newspapers before coming to New York. He was managing editor of Beach & Pool, a Hoffman publication, before joining Better Theatres in 1952 as assistant to George Schutz, editor.

Mr. Stone, a native New Yorker, attended New York University and the University of Wisconsin. He worked as a reporter for the New Rochelle Standard Star, the Westsider and Park Avenue Merry-go-round, and was editor of Neighborhood News, a New York local paper. He came to The Herald in 1938 as reporter-photographer and was made photo editor of that publication five years ago.

Warners to Produce Television Commercials

HOLLYWOOD: Entry into the field of filmed television commercial has been announced by Warner Bros., which states that it will make available to advertisers and agencies the full technical resources of its motion picture studios, as well as the animated facilities of its cartoon division. A new department has been set up in the Warner Bros. Television Division, the announcement said, and its further plans will be disclosed in the near future.

Loew's Opens Drive-in Near Keyport, N.J.

Loew's new "35" drive-in, on Route 35, near Keyport, N. J., opened last week. It is the first theatre of its kind to be operated by the circuit in that area. The opening attractions were "The Searchers" and "Magnificent Roughnecks." The "35" drive-in accommodates 1,000 cars.

'Boats' Coast Date July 18

"Away All Boats," Universal-International's big production, has been set for a 12-theatre opening in the Los Angeles area July 18 in connection with the simultaneous world premiere of the picture in key cities from coast to coast on that date.

Tax Cut Hope Is Revived

WASHINGTON: The Forand Excise Tax subcommittee has been revived by the House Ways and Means Committee. The Forand group's jurisdiction has been broadened to include recommendations for excise tax changes. This move apparently signalled a committee willingness to consider excise tax changes next year.

The Forand subcommittee was set up last year to study technical and administrative excise tax problems. In its final report this spring, it suggested that the full committee might want to consider further admissions tax relief, but when the full committee started going over legislation to carry out the subcommittee recommendations, Chairman Cooper (D., Tenn.) ruled out of order amendments for admissions tax relief or other excise tax changes. He held that the subcommittee's jurisdiction had been confined to technical changes, and not rate changes.

The committee has officially acknowledged that it is too late to get action on the Forand Bill and ordered Mr. Forand to introduce a bill shortly, to be available for business and public comment between now and January. According to reports, the idea would be to permit Congress to act quickly on the measure next year.

From the INFANT of the INDUSTRY

PICTURES WITH A PURPOSE... BOX

DOUBLE SOCK... ROCK... and THRILL SHOW!

Together on one program!

Girls in Prison

starring
RICHARD DENNING
JOAN TAYLOR • ADELE JERGENS
LANCE FULLER

PLUS

Hot-Rod Girl

starring
LORI NELSON
JOHN SMITH
CHUCK CONNORS

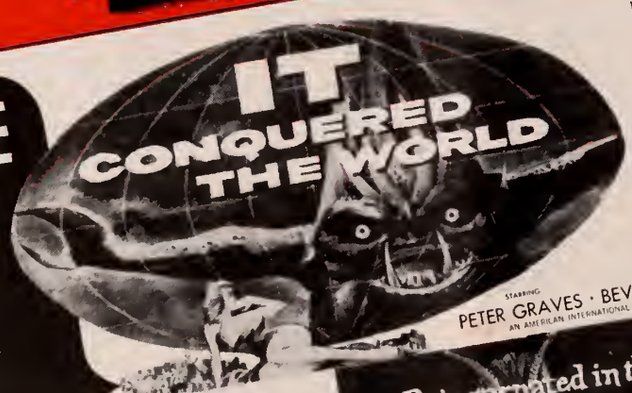
SEE: THE DEATH-DEFYING "CHICKEN RACE"... TEEN-AGE RUSSIAN ROULETTE!

SEE: THE TRUE STORY OF GIRLS BEHIND BARS... WITHOUT MEN!

SEE: TEEN-AGE TERRORISTS... ON A SPEED-CRAZY RAMPAGE... VIOLENT... RECKLESS!

SEE: 1000 TRAPPED WOMEN RIPPED FROM THEIR STEEL CAGES BY A SHATTERING EARTHQUAKE!

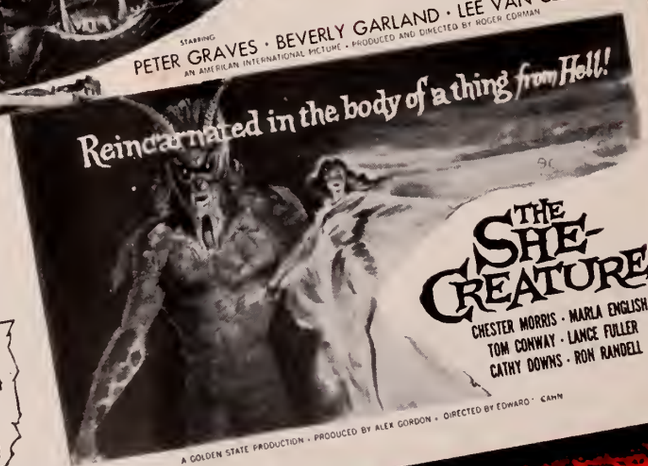
DOUBLE OUT—OF—THIS—WORLD HORROR SHOW



SEE: Civilization destroyed by the gruesome "flying fingers" of the monster!

SEE: World conquered by the horrible monster from beyond the stars!

starring
PETER GRAVES • BEVERLY GARLAND • LEE VAN CLEEF
AN AMERICAN INTERNATIONAL PICTURE • PRODUCED AND DIRECTED BY ROGER CORMAN



The She-Creature

CHESTER MORRIS • MARLA ENGLISH
TOM CONWAY • LANCE FULLER
CATHY DOWNS • RON RANDELL

A GOLDEN STATE PRODUCTION • PRODUCED BY ALEX GORDON • DIRECTED BY EDWARD L. CAHN

SEE: The terrifying she creature who lures men with unearthly beauty!

SEE: The startling disclosures about reincarnation and age regression!

OFFICE RESULTS!

American International PICTURES

COMING THIS YEAR

"FLESH AND THE SPUR"
(WIDE VISION COLOR)

"Shake, Rattle and Rock!"

AND

RUNAWAY DAUGHTERS

NAKED PARADISE
IN COLOR

JET FIGHTER

"HELL RAIDERS"

SEE YOUR LOCAL American International EXCHANGE!!!

Cogley Names "Blacklist" Report Men

WASHINGTON: John Cogley, editor of the Ford Fund for the Republic's study on "blacklisting" in the entertainment industry, gave the House Un-American activities committee Tuesday the names of various people who, he felt, acted as "clearance men" for entertainers seeking jobs.

Mr. Cogley named James O'Neill, director of publications for the American Legion; columnist George Sokolsky; Jack Wren of Batten, Barton, Durstine and Osborne, and Arnold Forster, chief counsel of B'nai B'rith Anti-Defamation League. He said these men were ones who could give clearance to entertainers who had been accused of Communist affiliations and were seeking work in entertainment industries.

Columnist Frederick Woltman was frequently "consulted" on clearance problems, Mr. Cogley said. He also cited to the committee a letter to CBS by an attorney for Paul Robeson, the letter using the names of Roy Brewer and radio-TV consultant Vincent Hartnett as other "clearance men."

The committee is investigating the background of the Fund report. It was to hear additional witnesses.

Mr. Cogley told the committee he resented any implication that he was defending "anyone or Communism in general." He said he had merely tried to state the facts as he found them, and did not attempt to express "approval or disapproval" of any blacklisting practices. Under questioning as to why he had stated particular points in particular ways, he declared "there were 600 ways to write this book . . . this book could have been written in many ways, but this is the way I wrote it."

Kill Massachusetts Bill Threatening Drive-ins

BOSTON: A bill that would put existing and proposed drive-ins under the authority of the Commissioner of Public Safety was killed recently in the Massachusetts House of Representatives when its members refused to accept a favorable committee report on the proposed measure. If passed, the bill would have given the commissioner the power to change existing layouts of drive-in theatres, such as changes in entrances and exits and alterations in the angles of screens with respect to highways. Frank C. Lydon, executive secretary of Allied Theatres of New England, vigorously opposed the measure, which was introduced to the House earlier this year.

South Florida Crippled Children's Hospital Monument to Greater Miami Variety Club

An inspection of equipment at the Variety Children's Hospital, Miami. From left, John H. Rowley, International chief barker; Bill Dock; Paul Brunn, International representative; Tracy Hare, director of the hospital, and Sig Eisenberg, Miami chief barker.

One of Variety Clubs' most noteworthy projects is the South Florida Crippled Children's Hospital, the brain child of the Variety Club of Greater Miami, Tent 33. The members of the tent and the old hospital board put on a campaign to raise the necessary funds to keep the hospital building. At this time, through the Hill-Burton Act, the hospital received assistance based on the number of dollars expended. The hospital's first president was George C. Hoover, chief barker.

Today the thriving hospital stands as a monument to the work of the members of Tent 33. The first nine months after opening, the hospital admitted 1,318 patients, with 16,562 patient days and had 4,269 clinic visits to its out-patient department. The volume of work has steadily increased to a high of 2,937 in-patients, 30,680 patient days and 23,679 clinic visits. September 30, 1955 the hospital had served over 31,000 individuals, had rendered nearly 149,000 days of patient care, with 91,000 clinic visits.

The hospital was designed as a 72-bed crippled children's hospital. Many changes have been made to improve the efficiency of operation. In 1952, a 40-bed addition, plus a larger and improved physical therapy department, was constructed. Continuous internal changes are going on to further increase efficiency since the Variety Club assumed operation. The permanent assets have increased almost $670,000, and charitable work for patients has been approximately $875,000. This means that Variety Club, through its activities, has contributed in services and improvements approximately $1,545,000.

The hospital, in addition to its humanitarian work, also takes its place in the community in medical education, participating in training of interns and residents; undergraduate and graduate professional nurses, and participates in the practical nurse training program of the technical high schools of Miami. Today the hospital represents an investment of nearly $2,000,000.

Bodde Sets Marketing Of New Film Screen

B. M. Bodde, Jr., general manager of the Bodde Screen company, has announced the marketing of a new screen developed through the cooperation of MGM studios' projection department, headed by Merle Chamberlin, in collaboration with MGM's technical research department, headed by Douglas Shearer. It has a non-metallic surface but is said to have reflective qualities comparable to those of an aluminum screen. As with all Bodde screens, it can be cast in one seamless piece of material up to 45 x 95 feet.

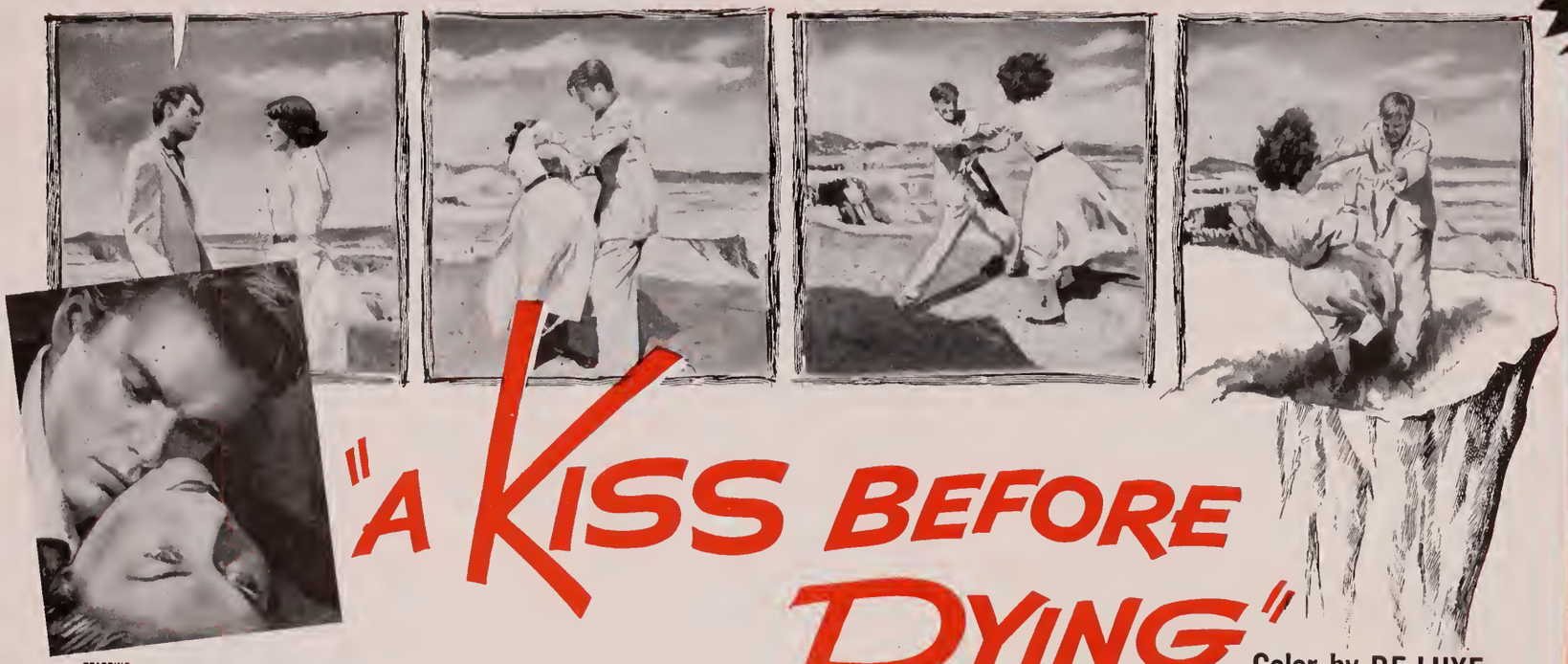
Ernest Stellings Named TOA Forum Chairman

CHARLOTTE, N. C.: Ernest G. Stellings has been named chairman of the Theatre Owners of America showmanship conference which will be held at the Edgewater Beach Hotel, Chicago, July 30-31, it is announced by Myron N. Blank, TOA chairman.

Mr. Stellings, who is president of Stewart & Everett Theatres, in accepting the post said, "The importance of this conference has already been recognized nationally, and I shall devote my best efforts to its ultimate success."

A DARING MOTION PICTURE... LAUNCHED WITH A DYNAMITE CAMPAIGN!

SHE WAS GOING TO HAVE A BABY... HIS WAY OUT WAS TO KILL HER!



"A KISS BEFORE DYING"

Color by DE LUXE

STARRING
ROBERT WAGNER · JEFFREY HUNTER · VIRGINIA LEITH · JOANNE WOODWARD
WITH
MARY ASTOR · Screenplay by LAWRENCE ROMAN · From the novel by IRA LEVIN · Produced by ROBERT L. JACKS · Directed by GERD OSWALD · Photographed in CINEMASCOPE

CROWN PRODUCTIONS PRESENTATION

THRU UA

and acclaimed by the trade press with BOXOFFICE reviews!

"Intensely dramatic murder story . . . heavy on suspense, well sustained throughout!" —M. P. DAILY

"This chiller has all the ingredients!" —BOXOFFICE

"Suspenseful murder melodrama will intrigue all audiences! Sensational aspects with which exploiteers can have a field day!" —FILM BULLETIN

"Robert Wagner registers in killer role!" —VARIETY

"Action and suspense . . . shock value. Highly polished!" —EXHIBITOR

"Notable boxoffice values!" —FILM DAILY

Berlin's Film Festival Seen Big Success

by VOLKMAR VON ZUEHLSDORFF

BERLIN: This year's international film festival in Berlin, the sixth since the modest beginnings in 1951, was a stunning critical success, thoroughly justifying the decision of the International Federation of Producers to place Berlin in the same Class A festival status as Venice and Cannes. It seems only right that Berlin, which has such an illustrious film heritage dating from the 1920s and now is on the brink of recapturing some of its pre-Nazi fame, should rank with the film capitals of Europe.

In attendance this year were top representatives from all branches of the industry, stars of international reputation (Gary Cooper, Bob Hope, Michele Morgan, to name a few) and members of the press representing 34 nations. Although the two other festival cities, Cannes and Venice, may offer more in the way of physical beauty, Berlin, a western island surrounded by the drabness of Communism, served in its festival dress as an important reminder to the eastern bloc that freedom survives in Western Europe.

Quality Improves

Happily too, the quality of the films at this year's festival showed a marked improvement over those at last year's festival. There was no one outstanding hit, but almost all the entries showed high qualities of one sort or another. The most popular entries included MGM's "Invitation to the Dance" (grand prize winner), United Artists' "Trapeze," Sir Laurence Olivier's "Richard III" and Vittorio de Sica's "Bread, Love and Dreams." Entries of quality from some of the smaller nations included Finland's "Unknown Soldier," Denmark's "Kispus," Sweden's "Ehegeschichten" and Western Germany's "Before Dusk."

Most importantly, of course, the festival was a splendid example of international cooperation among the film industries of the free world. The Berlin festival is here to stay.

New Theatre in Iraq

WASHINGTON: Iraq has a new theatre that compares favorably with first run U. S. theatres, the Commerce Department has reported. Nathan D. Golden, film chief, said the Khayam Cinema is equipped almost entirely with U. S. equipment. It has 1,500 seats, is air conditioned and has screen and sound equipment for the newest wide screen films.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended July 7 were:

Albany: Trapeze (U.A.)

Atlanta: The Eddy Duchin Story (U-I) 2nd week; The King and I (20th-Fox) 2nd week; Santiago (W.B.); Trapeze (U.A.) 2nd week.

Boston: Gaby (MGM); The Great Locomotive Chase (B.V.); The King and I (20th-Fox); Moby Dick (W.B.); That Certain Feeling (Par.); Trapeze (U.A.).

Buffalo: The King and I (20th-Fox 2nd week; Santiago (W.B.); Trapeze (U.A.) 2nd week.

Chicago: Autumn Leaves (Col.); The Come On (A.A.) 2nd week; The Eddy Duchin Story (Col.); The King and I (20th-Fox); The Proud and Profane (Par.) 3rd week; Trapeze (U.A.) 4th week.

Cleveland: The Great Locomotive Chase (B.V.); The King and I (20th-Fox); Trapeze (U.A.) 2nd week.

Columbus: Trapeze (U.A.).

Denver: Come Next Spring (Rep.) 2nd week; Day the World Ended (A.R.C.); The King and I (20th-Fox) Last Ten Days (Col.); Santiago (W.B.); That Certain Feeling (Par.); Trapeze (U. A.).

Des Moines: The King and I (20th-Fox).

Detroit: Bhowani Jungle (MGM) 2nd week; The Great Locomotive Chase (B.V.); Trapeze (U.A.).

Harford: That Certain Feeling (Par.); Kid For Two Farthings (Lopert); Santiago (W.B.); Toy Tiger (U-I); Trapeze (U.A.) 2nd week.

Indianapolis: That Certain Feeling (Par.); Trapeze (U.A.) 2nd week.

Jacksonville: The Fastest Gun Alive (MGM); Goodby, My Lady (W.B.); Trapeze (U.A.) 2nd week.

Memphis: That Certain Feeling (Par.); Trapeze (U.A.).

Miami: The Catered Affair (MGM) 2nd week; D-Day The Sixth of June (20th-Fox); The Fastest Gun Alive (MGM); Moby Dick (W.B.); Trapeze (U.A.) 2nd week.

Milwaukee: The Great Locomotive Chase (B.V.); That Certain Feeling (Par.); Trapeze (U.A.).

New Orleans: D-Day the Sixth of June (20th-Fox); The Eddy Duchin Story (Col.); Gunslinger (A.R.C.); The Ladykillers (Cont.); Oklahoma (Magna); The Rawhide Years (U-I); Trapeze (U.A.).

Oklahoma City: The Great Locomotive Chase (B.V.) 3rd week; Mohawk (20th-Fox) 2nd week; Santiago (W. B.); That Certain Feeling (Par.); Trapeze (U. A.).

Pittsburgh: The King and I (20th-Fox); The Ladykillers (Cont.) 10th week; Oklahoma (Magna) 4th week; Trapeze (U.A.) 2nd week.

Portland: Earth vs Flying Saucers (Col.); Gaby (MGM) 5th week; The King and I (20th-Fox); Trapeze (U.A.).

Philadelphia: The Eddy Duchin Story (Col.); The Proud Ones (20th-Fox); That Certain Feeling (Par.); Trapeze (U.A)

Providence: Trapeze (U.A.).

Toronto: The Man Who Knew Too Much (Par.) 2nd week; Oklahoma (Magna) 11th week; Trapeze (U.A.) 2nd week.

Vancouver: Trapeze (U.A.); The Wizard of Oz (MGM) (Reissue).

Washington: Autumn Leaves (Col.) 2nd week; The Fastest Gun Alive (MGM); The Great Locomotive Chase (B.V.); Intermezzo (Selznick) (Reissue) 2nd week; The King and I (20th-Fox); Santiago (W.B.); Trapeze (U.A.).

Theatre in Havana Leased for Studio

HAVANA: The 6,750-seat Blanquita theatre here has been leased to Miami Productions, Inc., a Miami, Florida, motion picture concern, for conversion into a motion picture studio, according to Alan M. Baskin, president, who said a small group of Cuban and American business men have leased the house from the owner, Senor Alfredo Hornedo. Mr. Baskin added that the air conditioned structure will easily handle four to six sound stages, all operating simultaneously.

Reade Reacquires Two

Walter Reade Theatres has resumed management of the Community and Warren theatres, Hudson, N. Y., it has been announced by Walter Reade, Jr., circuit president. They had been operated by Henry H. Freider and Henry Grossman on a lease basis. George Kemble, manager of the circuit's art house in New York, the Baronet, has been appointed to manage the Community.

Massachusetts Wage Law Enjoined Temporarily

BOSTON: A temporary injunction, under which the Commissioner of Labor and Industries in Massachusetts was enjoined from enforcing the new 90 cent minimum wage order, was granted recently by Judge Horace T. Cahill of Suffolk Superior Court. The wage order would have been in effect July 1. The injunction is returnable in September when there will be a formal hearing on the merits of the case to determine whether or not a permanent injunction will be granted. Attorney James C. Gahan is representing Allied Theatres of New England, who petitioned for the restraining order signed by Frank C. Lydon, executive secretary of the exhibitor group. The minimum wage order of 75 cents per hour for all employees, which was granted April 1, is in effect now. Commissioner of Labor Ernest Johnson signed an order June 20 for the amusement and recreations groups for a raise from 75 cents to 90 cents for ticket sellers, doormen and assistant managers and a minimum of 80 cents for ushers which Allied Theatres challenged in its petition.

The National Spotlight

Albany

Opening by **Sylvester Albano** of a 600-car at Ravena brought the total number of drive-ins served from Albany close to the 60 mark. . . . A four-man crew, under direction of **Bernard Mealey,** are soliciting program advertising in connection with Variety Club's sponsorship of the eastern finals, U. S. Olympic boxing team at Hawkins Stadium Aug. 22-23. **Ben Becker,** local educator, AAU district chairman and Variety member, has charge of event for benefit of Camp Thacher. . . . Navy Recruiting Station, through **Commander Frederick Lovell,** will cooperate with Universal manager **Norman Weitman** on the openings of "Away All Boats." **Jules Perlmutter** is giving trading stamps with admission sales to the Starlit drive-in at Watertown. . . . The Royal, Albany, has closed. . . . **Elias Schlenger,** Fabian division manager, returned from a New Jersey vacation

Atlanta

Gene Skinner, district manager of Dixie Drive-in Theatres is back in his office in Atlanta after a business trip to Charlotte. . . . R. D. Word, Jr., son of **R. D. Word,** theatre owner in Alabama, was married to **Elizabeth Paine** in Scottsboro, Ala . . . **H. P. Rhodes,** drive-in owner in Georgia, is back after visiting his father in Greensville, S. C. . . . **Ben Hill,** Universal publicist, returned from a trip to Memphis and Charlotte. . . . The Burke drive-in (formerly the Waynesboro drive-in) Waynesboro, Ga., has been reopened by new owner **A. L. Sheppard.** . . . The Essex theatre, Hialeah, Fla., is again participating in a childrens summer movie club program such as it offered last year. Club tickets are sold in advance for $1, entitling the holder to any eight of the 10 shows. Single tickets are sold for 25 cents.

Boston

Charles Cutelis of Reading, Mass., is manager of the new Medford, Mass. Twin drive-in. Opening was set for July 14. It is the first twin drive-in in the area. . . **Ben Williams** of Ben Williams Enterprises is moving his headquarters from Arlington St., Boston, to the Metropolitan Building at 260 Tremont St. where he will be associated in the distribution of films of the Edward Ruff Associates. . . . **Adam Geolz** of Texas is the manager of the new Meadowbrook drive-in, Middleboro, Mass, now under construction and set for an August opening. . . . **Ralph Banghart,** RKO publicist for the Chicago area, is in town for a New England vacation. Ralph held the RKO New England post for several years. . . . It's a baby girl for **Edwin Fideli,** owner of the Tri-Town drive-in, Lunenberg, Mass., and his wife.

Buffalo

Arthur Krolick, district manager, Paramount Theatres, Buffalo and Rochester, is vacationing on Cape Cod with his family. . . . The new Sheridan drive-in on Sheridan Drive, near the Grand Island bridge and owned and operated by **Irving Cohen,** was opened July 8. This drive-in, which has one of the largest screens in New York State, and accommodates 1,600 cars is managed by **Sid Cohen,** brother of **Irving. Harry Seeburg,** Buffalo clothing merchant, is financially interested in the Sheridan. . . . The Cinema in Rochester, now under the new management of **John Martina,** has unveiled a new CinemaSciope screen and on which "Gaby" is the first attraction. . . . A new company, the Riggs & Greene Broadcasting Corporation, has been formed by Riggs & Greene, Inc., of Elmira to take over Rochester radio stations WHAM and WHFM. The company will be wholly owned by the Elmira concern. . . . Increasing popularity of the drive-in church services at the Empire on Empire boulevard at West Webster, N. Y., near Rochester, was demonstrated last Sunday by an attendance of more than 400 persons at the 8:30 A.M. service. . . . The Twin drive-in presented two first run pictures last week—"The Slave" and "Too Bad She's Bad." . . . There's one straw hat theatre you don't have to drive out to the country to visit. It's right within the Buffalo city limits. It is known as the Theatre Arts Academy, Inc., and is operated by **Arthur G. Milligan, Jr.**

Charlotte

Many exchange managers, salesmen, and other personnel attended the annual party given by **George Carpenter** at Linville last week. Golf, card games and other sports were enjoyed. . . . **Rovie Brannon,** RKO manager here, is now selling film to TV stations. He will be contacting a number of stations each week. . . . The Manor theatre with the help of Columbia exploiter **Len Silver** put on an intensive pre-selling campaign for "The Eddy Duchin Story.' . . . "Trapeze" opened well at the Imperial Theatre here. . . . "Guys and Dolls" did nice business at the Plaza theatre . . . **Everett Olsen,** South Carolina drive-in owner, was here to map plans for an expansion of his Lucky game promotion which he also heads in the Carolinas. . . . **Scott Let,** Howco exchange manager, and **Hi Holston,** 20th-Fox manager, went to Charleston.

Chicago

Ken Edgerly, formerly manager of the recently closed Paradise theatre, has been appointed manager of B&K's Norshore. . . . The resumption of stage shows at the Chicago theatre is currently a strong rumor. . . . The State Street Council has a plan in work to encourage visits from more Hollywood celebrities, which not only boosts box office receipts considerably, but all State Street business. **Eddie Seguin** of B&K's publicity and advertising staff, is a member of the Council committee working on the proposition. . . . **Tony Steuver,** of the Oriental theatre managerial staff, returned from a vacation this week. . . . **R. P. Barry,** manager at the Capitol, is vacationing in the Ozarks. **R. K. Kubick,** recently appointed assistant manager at the Capitol, is taking over meanwhile. **Robert Sherman,** formerly assistant manager of this theatre, has been transferred to act in the same capacity at the Highland. . . . **Danny Newman,** owner of the Chelten theatre, is going to run the Studebaker theatre this season.

Cleveland

Excellent holiday business is reported by exhibitors of Cleveland and the surrounding area due to a combination of bad picnic weather and good pictures. Rain the early part of the day discouraged outdoor activities resulting in good theatre attendance both matinee and evening. By dusk everything was dry enough to attend outdoor theatres. . . . **Jack Silverthorne,** Hippodrome manager reports a new two-day house record for "The King and I' which opened there July 3. It broke the previous record held by "The Robe." . . . **Duke Hickey,** Universal-International field publicity and exploitation representative with headquarters in Cleveland, has been assigned to handle the campaign for the world premiere of "Walk the Proud Land' August 1 at the Community theatre, Hudson, N. Y. . . . Vacationists include **Mary Maxwell,** secretary for Modern Theatres Circuit, who is in Florida; **Nativa Roberts,** MGM booker, spending some time in New York, Long Island and the Atlantic coast and MGM shipper, **Steve Andrews.** . . . The **Bat Baraches** (he's NSS branch manager) spent the holiday in Toledo. . . . **Lyn Hogue, Trammell** of Academy Film Service, Inc., is the mother of a seven-pound boy born July 3 in Deaconess Hospital. . . . Services were held July 5 in Shelby, Ohio for Halmar (Hal) D. Shreffler, pioneer Ohio exhibitor and owner, who died July 3 after a heart attack.

Columbus

"Trapeze" was a smash in its first week at Loew's Broad and manager **Robert Sokol** held the Hecht-Lancaster film for a second week. . . . Good business was recorded by "That Certain Feeling" at Loew's Ohio and "The Great Locomotive Chase" at RKO Palace, indicating that the summer spurt in business has arrived. . . . **Bob Hope** dropped in town unannounced to visit his brothers, **Fred** and **George,** both of Columbus. Hope managed to get in a round of golf at

(*Continued on following page*)

(*Continued from preceding page*)
Scioto Country Club. Manager **Walter Kessler** of Loews Ohio, where "That Certain Feeling" opened on Independnce Day, persuaded newspaper reporters to include mention of the picture. . . . **Hugh Dillman,** 71, of Columbus, who was a stage actor in the early Twenties died here in Columbus July 7 at the home of his sister.

Denver

W. B. Weil has reopened the Trail, Evergreen, Colo., after being closed most of the winter. . . . The Hiway, Deertrail, Colo., has closed. . . . **Don Spaulding,** office manager and booker at Republic, is on vacation. traveling to West Virginia and Michigan. **Warren West,** salesman is subbing. . . . **George Tucker,** booker and buyer for Albuquerque Exhibitors, Inc., Albuquerque, N. M., is moving his office to Denver. . . . **Pete Bayes,** Paramount publicity man, to Salt Lake City on campaign for "That Certain Feeling." . . . **Philip Isaacs,** Paramount district manager, to Des Moines on company business. . . . **Tom Bailey,** independent distributor, back to Albuquerque, N. M., after just having flown in from there. . . . **Bonnie Mae Lloyd,** helping out at Apex Films, owned by her father, **Chick.**

Civic Activities Make Manager and Theatre Community Assets

The Junior Chamber of Commerce of Fond du Lac, Wis., at a recent dinner recently presented a distinguished service award to John Isely, 30, manager of the Fond du Lac theatre there. It is presented each year to a young man between the ages of 21 and 35 for outstanding service to the community.

John Isely

Mr. Isely is a member of the Jaycee board of directors. He has worked extensively with Boy Scouts, the Civic Music Association, Community Chest and March of Dimes. He is a member of the Elks, Lions, St. Joseph's Holy Name society, and the National Conference of Christian and Jews. He manages the Fond du Lac theatre for the Alliance Amusement Company of Chicago. He is also manager of the adjacent Commercial Building containing seven stores and 18 apartments.

Prior to coming to Fond du Lac he was city manager in Marinettee-Menomine for Thomas Theatres, and before that he was with Alliance in Illinois and Indiana. He was with Fox-Wisconsin nine years, starting as an usher at the Wisconsin theatre in Milwaukee and was District Manager. During World War II, Mr. Isely served aboard a submarine in the Pacific and Atlantic from 1942 to 1946. He is married and has four children, four boys from ages seven to ten months.

Last year he was in first place in company competition in the annual drive in the outside revenue category. This was the third straight year he has finished first in the circuit in this category.

Des Moines

Harold B. Golden, manager at the Rocket theatre in Rock Island for the last six months, has been named to manager the new Illinois theatre in Moline, replacing **Jack Bunker. G. C. Black** has taken Golden's place at the Rocket. Black formerly was student manager at the Fort in Rock Island. Golden once had been assistant manager of the Capitol in Davenport. . . . Business and professional men of Oakland have launched a drive to form a group to purchase and operate the Oakland theatre. Under the plan, members of the group would take turns in the operation of the theater in a non-profit venture. A similar plan has worked successfully in Carson since that theatre closed a year ago. **W. W. Hockenberry** owns the building. . . . More than 80 persons attended a recent Chamber of Commerce meeting at Perry to discuss the Perry theatre situation. A number of views regarding reopening of the Perry theatre were advanced by those attending the meeting. . . . The theatre at Lakota will reopen for two showings a week with the co-operation of Lakota businessmen in the venture. **Harry Mileham** and **Mike Ellsworth** will operate the house. . . . Distributors Corporation of America has opened an exchange at 1104 High St., Des Moines. **Bert Thomas** is branch manager and **Mrs. Betty Olson** is booker and secretary at the new office.

Detroit

Nick Kuris has opened the GK drive-in at Muskegon on Lake Michigan. . . . **Douglas Groenert** of the Hugo Vogel Co. was killed at Iron River in an auto accident. He is survived by his brother **Robert,** manager of Milwaukee's Alhambra theatre. . . . **Eunice Nammberg,** who was Ernest Conlon's right hand at Allied for six years, has retired to the kitchen. **Jean Cupples** is now at the typewriter. . . . **James Sharkey,** late of Co-Operative Theatres, gets better news as two of his daughters, **JoAnn** and **Sharon** became June brides. . . . "Oklahoma!" is still running strong in its 20th week at the United Artists. . . . **Tom Szelenyi** has left Universal for the West Coast . . . **LaVina Stretch** and **Patricia Gowatch** have retired from RKO. . . . **Alden Smith** has bracketed a half-mile stretch of Woodward Ave. with two huge marquee-type signs carrying current billings and directions showing patrons how to reach his Oak drive-in.

Hartford

Mrs. George E. Landers, wife of the E. M. Loew's Theatres Hartford division manager, and their son, Richard, have returned to Hartford from San Francisco. . . . **Al Schuman,** formerly general manager of the Hartford Theatres Circuit, and **Mrs. Schuman,** are visiting in Hartford, prior to returning to their Daytona Beach, Fla., home. They recently toured Europe. . . . **Sperie Perakos,** general manager, Perakos Theatre Associates, has been elected a three-year director of the Yale Club of New Britain, Conn . . . **Jack Keppner** has been named assistant manager of Loews Poli Palace, Hartford. . . . **Stanley Warner** has closed the Art theatre, Springfield, Mass., for an indefinite period. The house has been used primarily for art films. . . . In an apparent move to compete actively against prevailing drive-in theatre practice of admitting children under 12 free, Murray Lipston of the independent Majestic theatre, West Springfield, Mass., has adapted a "Family Night" policy, Monday through Friday with the entire family, including all children under 12, admitted for $1.

Indianapolis

Bob Hope played a round of golf and made two personal appearances on the Circle's stage in a busy July 4 here. Greater Indianapolis gave him a party at the Claypool that night. . . . A big opening for "That Certain Feeling" and continuing prosperity of "Trapeze" in its second week at Loew's have brightened the downtown situation considerably. . . . **Dale McFarland,** general manager of Greater Indianapolis, has started rebuilding the seats in the Lyric, which closed for the summer. . . . Dates for the Allied Theatre Owners of Indiana fall convention are Oct. 22-24. Cable theatres will be on the agenda as **Bob Jones,** who is studying the possibilities for ATOI, has invited **Milton Shapp,** president of Gerrold Electronics, to speak on the subject. . . . **Paul Webster** of Republic is back at work after a siege of illness. . . . **Dal Schuder,** manager of the Circle, has returned from a vacation in Florida.

Jacksonville

Jeanne Pettengill, daughter of FST advertising executive **Howard Pettengill,** is engaged to marry **Joseph Reinert** on July 28 at the Church of the Little Flower in Coral Gables. . . . **Cameron Price,** RKO branch manager and Florida chairman of the Will Rogers Drive, issued a last-minute appeal for exhibitors to make audience collections the week of July 16. . . . The screen tower of the Pinecrest drive-in, recently destroyed in a storm, is being rapidly rebuilt by owner **Hans Vige.** . . . Back from a trip down the west coast was **Joe Charles,** manager, Capitol theatre. . . . Atlanta executives at local branch offices were **Dick Ingram,** Columbia, and **Saul Lett,** Howco. . . . The Riviera theatre,

(*Continued on opposite page*)

(*Continued from opposite page*)

Riviera Beach, owned by **Bob Crawford**, is now being booked by **Jack Rigg**. . . . **William Korenbrot** is a new addition to the FST managerial staff.

Los Angeles

Jack Grossman, after having operated the Montrose theatre in Montrose for only two weeks, has sold the house to **Joe Hertzberg,** an exhibitor from Texas. . . . **Jack Goldman,** who operates the Aero, Santa Monica, received word that his mother had a heart attack while touring through Nice, France. . . . **Bob Benton,** Sero Enterprises, was in the hospital for a check-up. . . . **Dick Pritchard** has joined the United Artists exploitation staff as an assistant to **Bill Scholl**. . . . **Hugh Braly,** western division chief of Distributors Corp. of America, flew to Portland and Seattle. . . . **Bill Wasserman,** UA salesman, was back at his desk after vacationing in Yellowstone. . . . **Don McLaren,** formerly with J. P. Filbert and National Screen Service in sales capacities, has joined the Mellows Popcorn office as salesman and theatre representative. . . . In town for a short business junket was **Jack Van Leer,** of the Harry L. Nace Theatres, Arizona. . . . **Charles Bragg, Jr.,** has joined his father in the insurance business on Film Row.

Memphis

A Sunday movies referendum in Jackson, Tenn., Aug. 2 will decide not only whether Jackson will have Sunday movies but whether Jackson will have movies at all. . . . **Alex Thompson,** manager of Tenarken Paramount Theatres, which operates Paramount in Jackson, said Paramount had lost $4313 this year in its Jackson theatre. . . . **M. A. Lightman, Jr.,** Malco Theatres, Inc, said Jackson "already has Sunday movies—20,000 people looking at television on Sunday." . . . All house records were broken during the first week of "Trapeze," U. A. film, at Loew's Palace where there was four times average business, according to manager **Robert Westermann**. . . . **G. C. Hale,** National Theatre Supply Co., returned from a Texas vacation with four live rattlesnakes he captured while there . . . **Faye McPherson** is the new employee at 20th-Fox. . . . **Lon Roundtree,** Holly at Holly Springs and Valley at Water Valley, Miss., was in Memphis on business. . . . **W. F. Ruffin, Jr.,** Ruffin Amusements Co., Covington, Tenn., which operates a chain of theatres and drive-ins in west Tennessee and Kentucky, was a Memphis visitor.

Miami

Alan Baskin, president of Miami Productions, Inc., is very enthusiastic about the leasing of the 6,750 seat Blanquita theatre in Havana for use as a modern film studio. . . . The Asheville **Times** devoted a full page of text and pictures in covering the wedding of the **Mitchell Wolfsons'** daughter **Frankie** to **Jack Waxenberg** July 4. Included in the 65 guests were many executives of Wometco and WTVJ. . . . Down on a short business trip from Jacksonville was FST's **Mark DuPree**. . . . Wometco's **Sonny Shepherd** was in San Juan, P. R. recently in connection with USNR business which will also take him up to Pensacola, Fla. to board a carrier there. . . . Wedding bells pealed in New York for Roosevelt theatre manager **Martin Caplan** who journeyed up yonder to take **Bev Branner** as his bride. . . . Cuba was the holiday locale for vacationing Cinema manager, **Charles Rich.**

Milwaukee

July 6 was Wisconsin Variety Club night at the Miilwaukee County Stadium when the Milwaukee Braves played the Chicago Cubs. . . . **Beatrice Schoenberg** will be taking **Vera Mellon's** place to help out in the Wisconsin Allied office when Vera goes on her vacation up north. . . . The shipping clerk at the Republic exchange is a proud father of a new baby boy. . . . Everyone here is sorry to hear of **Billy Pierce's** misfortune. Mr. Pierce, of the Savoy theatre, broke his arm when he opened his garage door and the car rolled out against him. . . . **Miss Gertrude Schneiger**, Milwaukee Film Center secretary, has returned from a vacation in California. . . . **Al Sudduth,** sound engineer at Theatre Sound, Inc., cut his thumb off with a power saw.

New Orleans

A large crowd of exhibitors from here and out of town attended United Artist's invitational screening of "The Ambassador's Daughter' at the Pitt theatre July 6. . . . **John A. Bacon,** father of **Miss Elizabeth M. Bacon,** office manager at U. A, passed away June 30 at the age of 83 . . . Allied Artists branch manager, **Henry Glover** and **Mrs. Glover** attended the funeral of their uncle, **Arthur C. Bromberg,** president of Allied Artists Southern Exchanges, who died July 3 at his home in Bayou La Batre, Ala. . . . **Mr. and Mrs. Levere C. Montgomery, Sr.** accompanied by their aunt and niece, returned to New Orleans after a three-week leisurely automobile trip throughout the east. Mr. Montgomery is president of Delta Theatres, Inc. . . . **H. Ruston,** co-owner of the East Forest drive-in, Petal, Miss, reopened the indoor Petal in that town. It was formerly operated by **R. B. and C. R. Dossett**, who also own and operate the Star in Hattiesburg, Miss.

Oklahoma City

United Theatre Owners of Oklahoma held its regular monthly meeting July 2 with 14 members attending. The forthcoming meeting in Tulsa July 17 was the topic of discussion. **Earl Snider** is chairman of the Tulsa meeting. . . . The offices of the UTOO have been moved from 20 North Lee to 706 W. Grand. . . . **Bob Eufinger,** manager of the Tower theatre, is on a two-week vacation, part of which was spent in Colorado. During his absence **Mr. Shambour,** manager of the Criterion theatre, managed the Tower. . . . **Robert Busch**, manager of the Villa theatre is vacationing in Florida. He returns to his post July 15. . . . **Clifford Jim** has been named manager of the Del City theatre. Mrs. Clifford Jim has been named relief manager for Barton theatre.

Philadelphia

Frank Carter is the new film booker at Screen Guild, replacing Ed Larsen. . . . The first theatrical cartoon ever to be made in Philadelphia, "L'il Davy and Danu'l Coon," produced by **Louis W. Kellman's** Brian Cartoons, had its first run at the Stanley Warner's first run Stanley. . . . **J. Douglas Jones,** manager of the Beach, Cape May, N. J., has turned over the theatre lobby to an exhibit of photographs of old homes made by **George O. Timanus,** noted commercial photographer. . . . **Jack Beresin,** former International chief barker of the Variety Clubs, was named chairman of the entertainment division for the forthcoming United Community Campaign in the fall. . . . According to the will filed for probate, his widow and son share in the estate of the late **Walter Schumacher,** owner of the Pottsville drive-in, Pottsville, Pa. . . . **Max Chasens,** manager of the Hollywood, Atlantic City, N. J., won the golf tournament at the Linwood Country Club. . . . Bob Montgomery, former lightweight boxing champion, has turned to theatre management in taking over that assignment at Abe Sunberg's Strand, which is the first local neighborhood house operating around the clock.

Pittsburgh

Bill Brooker was in town getting in last minute publicity licks for the Harris' "Eddie Duchin Story." . . . "King and I" mopping up in the Fulton, and not feeling the competition from the Civic Light Opera production running simultaneously in Pitt Stadium. . . . The Variety Club netted $3,000 from its Gay Nineties Ball, the last official event in historic Schenley Park Hotel before the University of Pittsburgh took it over. . . . "The Proud and the Profane" has a Stanley date following "Moby Dick." . . . "Oklahoma!" is picking up at the Nixon. . . "Seven Wonders of the World" holding up much better than the other two Cinemarama pictures. This one has been averaging $20,000 weekly in the Warner.

Portland

Portland is loaded with strong product which is paying off at the box office despite the heat, transient name attractions, and single billing. . . . **Rita Moreno** did an outstanding promotion job for Evergreen's Oregon district manager **Oscar Nyberg** in opening "The King and I" at the Fox. . . . Paramount manager **Dick Newton** also had a smash campaign on "Trapeze" with big results in box office. . . . Broadway manager **Herb Royster** is working hard for the Shrine Circus.

Providence

Bill Trambukis, Loew's State manager, returning from the first week of his annual three-week vacation, was tanned after several sessions on the golf links. He reported that **Paul McKenna,** former chief-of-service, has been elevated to student assistant manager. . . . **Virginia Leith**, co-star in "A Kiss Before Dying," was in

(*Continued on following page*)

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town with **Abe Bernstein,** United Artists exploitation man. . . . The Avon Cinema was the locale of the first Rhode Island showing of "Lovers and Lollipops". . . . The Majestic management recently distributed giant balloons to the first 500 children attending the opening performances of a double-bill comprising "The Animal World," and "Mohawk." . . . **Rudy Vallee,** film, stage, radio and TV star, recently stopped off on his way to fill a nightclub engagement in Boston. . . . **Harry Erinakes'** Lonsdale drive-in, this state's newest drive-in, opened June 27. The 1,800-car operation is located opposite the Lonsdale Sports Arena.

St. Louis

The Rialto theatre at Illmo, Mo., has ceased regular operations because of increased operational costs and lowered attendance. However, **Truman Putz**, the owner, announced that the theatre might open on weekends. . . . The Dixie theatre at New Madrid, Mo., prints coupons in the New Madrid newspaper each week containing the names of couples who then are admitted free. . . . Shelbyville, Ill., is without an operating motion picture theatre with the closing down of the Roxy theatre. The town has not been without a theatre since the days of the nickelodeons and for many years had two theatres.

Toronto

Arthur Gottlieb, president of Canadian Film Industries is in the hospital recuperating from a bone infection in his arm, now in a traction cast. . . . **Dawson Exley** was shifted to Vancouver as branch manager for 20th Century-Fox from the Saint John branch. He was succeeded in the Maritime city by **Gordon Lightstone, Jr.** . . . In Winnipeg, **Bert Segal** succeeded as Republic representative following the resignation of **Ralph Zelickson.** The JARO salesman in the territory is **Abe Kovnatz,** while **Al Winegratsky** is in charge of the 16mm section of the JARO operation in the western city. . . . A fire in a nearby restaurant forced 700 patrons of the Crystal Palace, Montreal, from the theatre, while firemen doused the flames. . . . Batten Films, formerly operated by **Ralph Foster** and **Julian Roffman,** has been transferred to S. W. Caldwell Ltd., Toronto, and will be continued as a production studio. . . . Veteran showman and formerly manager of the Garrick in Winnipeg, **Daniel Everett Laurie Fisher,** 73, died recently at his home in Matlock, Manitoba.

Vancouver

Television, now in full stride, has been the main reason for bad film business, exhibitors here say. Product scarcity, rather than product quality, also is said to be detrimental to exhibitors. . . . **Rev. Captain Robert Pearson,** 77, motion picture censor for the Province of Alberta until his retirement in 1946, when he moved to Vancouver, died here at his home. . . . **Clarence Palmquist**, assisant manager at the International-Cinema, was hospitalized for a checkup. . . . **Hugh Hamilton,** who left RKO in Calgary to join another firm, is back at RKO as office manager at the Alberta branch. . . . **Max Sheine, Peerless** films sales manager, is here from Toronto checking local theatres conditions. He reports that business is brisk in the states rights market. . . .
New members of the Alberta branch of Canadian Picture Pioneers are **Charlie Coombes,** who operates two theatres and a drive-in at Lloydminster, Saskatchewan, and **R. V. Kiefer,** of the Kiefer circuit at Hardisty, Alberta.

Washington

New District Commissioner **David B. Karrick** was scheduled to receive his membership card in the Variety Club of Washington, Tent 11, at a luncheon July 12 in the Willard Hotel. . . . Local representatives who attended the IATSE meeting in Harrisburg, Pa. were **George Sullivan, Ethel Curtis** and **Max Rutledge.** . . . **Jack Fruchtman** has taken over the Greenbelt theatre in Greenbelt, Md. . . .The Variety Club will have its August and September Board of Governors meetings at lunch instead of in the evening. Evening meetings will resume in October. . . . The Globe theatre, Berlin, Md., has been closed. . . . **Dorothy Kolinsky,** Variety Club secretary, and the Herald correspondent, will spend one week of her vacation in Atlantic City starting July 16.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

JOAN CRAWFORD
AUTUMN LEAVES
co-starring
VERA MILES • LORNE GREENE
RUTH DONNELLY
and CLIFF ROBERTSON
Story and Screen Play by JACK JEVNE
LEWIS MELTZER and ROBERT BLEES
Directed by ROBERT ALDRICH
A WILLIAM GOETZ PRODUCTION

Frankie Lucy
LAINE • MARLOW
He Laughed Last
co-starring ANTHONY DEXTER • DICK LONG
with ALAN REED • JESSE WHITE
Screen Play by BLAKE EDWARDS • Story by RICHARD QUINE and BLAKE EDWARDS
Produced by JONIE TAPS • Directed by BLAKE EDWARDS
Print by TECHNICOLOR

FAITH DOMERGUE • LEE PATTERSON
SPIN A DARK WEB
also starring
RONA ANDERSON • MARTIN BENSON
with ROBERT ARDEN
Screenplay by IAN STUART BLACK • Based on a novel by ROBERT WESTERBY
Produced by GEORGE MAYNARD • Directed by VERNON SEWELL

Reade Named TOA Convention Head

Walter Reade, Jr., former president and chairman of the board of Theatre Owners of America, has been named executive chairman of the 1956 TOA International Convention and Trade Show, it was announced by Myron N. Blank, president. The TOA convention and trade show will be held at the New York City Coliseum September 20-24. Mr. Reade, in accepting the assignment, said, "We are calling on the individual talents of all exhibitors to solve our difficulties. Experience has taught us that the application of sound principles of showmanship can overcome these obstacles. The main objective of the 1956 convention is to place in the hands of all exhibitors participating, tried and proven ideas on how to improve our box office."

MGM Makes Overseas Changes In Staff

A series of changes in managerial assignments in MGM overseas offices has been announced by Morton A. Spring, first vice-president of Loew's International Corporation. Eddie F. O'Connor goes from Japan to Cuba, F. W. N. Beckett goes from Cuba to Venezuela, and Bernard Blair goes from Venezuela to Japan. Bronislau Landau goes from Singapore to Manila and Al Cassell goes from Manila to Singapore. It was also announced that Adolph Judall, administrative manager of MGM of Brazil, has resigned for reasons of ill-health.

Kazan at New Studios

The first company to use Gold Medal Studios in New York will be Elia Kazan's Newtown Productions, which will produce "A Face in the Crowd," it was announced by A. W. Schwalberg, board chairman of Gold Medal. The latter recently took over Gold Medal (the old Biograph Studios) on a long term leasing arrangement and is now carrying out a complete modernization program under the supervision of Milton Glass, it is announced.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

IT'S WHAT YOU DO—with a Picture

THE historic, and original, department in Quigley Publications—"What the Picture Did For Me," established in 1916, has long been an expression of the exhibitor's feelings, and his personal experiences with current releases—in his own words, uncensored. But, there is a comparable point of view, and that is "What You Do With The Picture"—which really counts, especially when extensive and elaborate preparations have been made at the point of sale.

We cite the matter particularly in this meeting because of the extravagant exhibit of pre-selling and promotion which Universal-International has set up with the U. S. Navy, for the exploitation of "Away All Boats." It is the most comprehensive example of typical Navy Department cooperation we have ever seen, and will serve to show what the military services are capable of doing—and have been doing—for theatre managers, these many years. Universal did practically the same thing before, with "To Hell and Back"—and the Army.

This sort of thing is being done more often—and with more variations and extensions of plan, than ever in industry history. United Artists have the most complete pre-selling and sustained field exploitation plan for "Trapeze" that we have seen, now in work—and Max Youngstein says it will gravitate down to the subsequent runs as a matter of policy, because it will be directed to small theatres as well as large, to neighborhood houses as well as downtown, to those who should benefit from accumulative "want-to-see" advertising—unless it is allowed to "wither on the vine" at the source.

What we propose is that managers of theatres, beyond the first runs, and all members of this Round Table, take full advantage of the splendid job that is being done on a national and over-all scale, and find out for yourselves where this benefit is to be found, at your local level. We know that an enormous volume of military cooperation is available to hundreds of cities, with many installations located within reach, in all parts of the country. Nor are these all "big towns"—for the Army and the Navy are not concentrated in the cities. They have bases, military training, equipment that is often nearby, and furthermore, they will run it over to your theatre and operate it, for your benefit, for the asking. But you must take an equivalent step.

The resumé of what Universal is doing with "Away All Boats" will serve as a memorandum of all that the military services are prepared to do for the exploitation of any good picture.

"AWAY ALL BOATS"

That's Navy talk, and it means "let's get going"—and similar ideas in nautical language. It's appropriate here and now, because Universal-International have landed, like the Marines, with more equipment to take the box-office beachhead than has been used in previous assaults.

The United States Navy likes "Away All Boats"—and a letter from the Department of Defense is quoted as complete approval of every item of cooperation you'll find outlined on this and the following pages. They have given distinguished service citations to Mr. Howard Christie, producer of the picture, and others, for the results attained. We have a sample, here in the Round Table, which says that "Away All Boats" is inspirational—among the finest motion pictures of record.

The purpose of this special treatment in the Round Table is to impress you with the fact that "the top brass" are pleased—and willing to cooperate, beyond any limit or degree that we have known in the past. So, if we prod you to go out and get it, find and make use of it, develop and profit by it, then our own mission is accomplished. The Round Table has landed—and the beachhead for better business is ours to hold.

SHORT FILMS of American cities is a new series in production by Columbia Pictures, and these can be popular and profitable when handled on an exploitation basis by theatre managers as an added feature on the program. Harry Foster, who produces and directs the new films, says, "Why travel abroad when there's so much to see at home?" He coins the word, "Travelark" films—because they are so much fun. And you know what makes Cinerama successful—the scenery, for the most part, and they're travelogues. "Wonders of Manhattan" was released last March, and is now going "strong" as the first of the new attractions. Similar screen adventures in Washington and New Orleans will follow later this year. Managers are urged to accomplish tieups with travel agencies, local organizations, airlines and railroads, hotels and other interested parties. Contests are in order for the best letters on the topic, "The American city I'd most like to see," and trips can be promoted.

■ ■ ■

CLAUDE MUNDO, administrative assistant to the president of Theatre Owners of America, hit upon a new angle in promotion when he put in a plug for "The Eddie Duchin Story" in an official wire to a meeting in progress out of town. He merely suggested that those present go and see this fine picture, and his postscript got applause. Further than that, he added the same postscript to business letters, and soon others were following his example. Walter Reade adopted the idea as staff policy, and so who knows how many thousands of our friends may be influenced to see current films by this suggestion? It is axiomatic in film business, that people who work with films often fail to see them. It's a smart remark, to say, "I'm in the business, but I don't go to movies." That's setting a fine example for the public, isn't it? No wonder we have a lost audience, if some of those lost ones are gainfully employed in our own vineyards. —*Walter Brooks*

In New York George Nader, visiting from Hollywood, gets sailing orders from the Commandant of the Third Naval District, in a control room on board the carrier "Lake Champlain."

In Boston, on the fantail deck of the cruiser "Boston," invited guests, members of the press and of the Variety Club, are entertained with a conducted tour and preview.

The Navy Goes Into Action

AT STRATEGICALLY LOCATED BASES

In Philadelphia, George Nader is seen with the Commander of the U.S.S. "Canberra" — second guided missile cruiser in the world—as part of the welcome for "Away All Boats" at the Navy Yard.

In Cleveland, Jack Silverman, manager of the Hippodrome theatre, greets a group of Navy personnel in uniform, who are only a part of the numbers who will appear in behalf of Universal's new film through an over-all campaign developed through 106 U. S. Navy offices in eight recruiting districts from coast to coast.

On the faraway isle of Guam, Herbert Johnson, Nat Nathanson, local distributor for Universal-International, and Mrs. Nathanson, great Navy dignitaries at the premiere of "Away All Boats."

In Los Angeles the premiere at the adjoining Westwood Village and Bruin theatres was plainly nautical. This is how the front display of the Bruin appeared to a press photographer, approaching in a small boat, and very obviously, in a rough sea.

"Away All — Showmen!"

"Firepower" is a good word in military usage, and it refers to "the effectiveness in terms of accuracy and volume"—and "the capacity of a given unit to deliver fire." It serves as a way to summarize the degree of actual cooperation which showmen may expect from the Department of the Navy in their support and promotion of Universal's "Away All Boats."

The Recruiting Services of the U. S. Navy have 435 local offices strategically located throughout the country, as field contact offices for cooperation. These offices will turn out theatre displays, Naval equipment, personnel, bands, etc. in coordination with the Public Information Offices of Commands. This is in addition to the News Service Bulletin sent to schools, etc., and the "Wire Service" for the Navy which goes to commands worldwide.

As an indication of the volume of this "firepower" the Recruiting Service have distributed as much as 300,000 pieces of advertising per week, to all stations in the U. S. There are 15,500 "A" boards, which many showmen have used, and these will be allocated, and/or "sniped" for "Away All Boats." Other types of printed material include window cards (16,743 per month) bulletin board posters (8,527 per month) and 24-sheets (228 per month).

Phenomenal Coverage

Besides these, there are monthly allocations for 106,983 mailers; 288,917 blotters; 257,430 folders: 183,664 booklets; 6,581 car cards; 31,328 bumper stickers, and book covers, to schools, as desired. Actual cost of printing, in some instances, will be borne by Universal. Special displays in 150 booths are to be set up during the summer months in high density traffic locations. Local cooperation is provided with all military and veteran organizations.

In radio and television, there is complete coverage. 2400 radio stations will be available for tie-in platters. Two special programs prepared by the Navy are included as free time and space for Navy purposes. Television time and talent is available and included in a number of network shows. Tours and local events will be keyed to local playdates for the picture. Recruiting offices have 700 projectors showing motion pictures for local service organizations. Model ships and merchandising tieups, from national manufacturers and local dealers, include tieups with 109 Councils of the Navy League, with 14,500 members, including 1,000 honorary chaplains. The "Navy Buddy" program reaches 1,400,000 boys with special materials aimed at youth, and the sponsorship of the Navy Reserve and the Naval ROTC. Various special events are planned for summer.

SERIOUS OUTLOOK FROM OKLAHOMA

Jess Jones, owner-manager of the Ritz theatre, Crescent, Oklahoma, has been in correspondence with the Editor of the Herald, and contributes his serious discussion of small town problems for this meeting of the Round Table. He is so right, in our own experience and belief, that we feel his point-of-view at the point-of-sale should have serious thought, in high places.

He bought the Ritz in 1951, when he had been the manager of two indoor theatres and a drive-in, twenty-five miles way. He has a fifty-foot brick building, a 35-foot screen and 600 seats. He says his town has a few more people than it had 20 years ago, but buying power is much improved. Although they have lost some rural population, they have gained in oil income, and some families in Crescent commute to jobs in Oklahoma City, 35 miles away.

Since coming to Crescent, Jess Jones has served four years as local Commander of the American Legion; two years as City Councilman; three years as treasurer of the Lions' Club; two years as Scoutmaster; two years as Cubmaster, and has singlehanded, shouldered the promotion of various civic and community affairs, for the children, for the Red Cross, for Christmas and other celebrations. He says he falls into line with these events, and he has his theatre, a big PA system, and his showmanship, to add to his contribution.

Theatres in his area charge less than 50c admission, and have no admission taxes, but while he has lost less money than some others, he is merely higher up in a downward spiral. His nearest competition is yelling louder than he is—but the nearest drive-in hurts him very little. But things have been going from bad to worse —over the past three years, and gradually, he feels that he and other theatres in his class are being pushed to the wall.

His number one problem is television —and the loss of the movie habit on the part of the public. He has a chance to buy a good film, on 50% terms—and he loses money before and after he plays it. We know that any small theatre must offset its highs with corresponding lows. When you turn them out for a big picture at high cost, then the average movie-goer will feel "he's had it"—for a few days or longer and he'll stay home with his television. It really hurts, to know that Oklahoma City stations buy TV films for less than theatres will pay.

Jess Jones has ideas for a series of institutional advertisements, and he sends a rough, pencil sketch, to stress this point of information—that the average family of four pay $254 per year for "free" television in their own homes, as against the $156 per year it would cost them to go to their local theatre. He says there isn't room to show the difference in quality between the small home screen and his big theatre screen—with color that is perfected and in use. He believes the American public is entitled to the very best.

Jess is quite a traveler; says he has visited with Bob Walker, in Fruita, Colorado, twice in the past two years, and that's more than a hop-skip-and-a-jump from Crescent, Okla. He went out last year with a road show, and played engagements in five neighboring states, to confirm his belief that some were in worse shape than his local situation, and very few were any better. He was responsible for the letter which Charles A. Owen, editor of the *Logan County News*, published to tell residents of Crescent "the importance of the theatre in the town"—and which was reprinted as a Round Table editorial in our issue of last January 14th.

In conclusion, it would be impossible to over-emphasize the importance of small theatres, in towns where they offer the public their only motion pictures as entertainment, with professional quality and our new dimensions. The Herald has for many years maintained the policy and belief that the only theatre in the town must be kept operating for the future welfare of the industry as a whole.

Front and center, above, is Bosley Crowther, critic for the *New York Times*, taking on chow aboard the USS Lake Champlain, at the press showing of "Away All Boats"—and at right, center, John Huston and Gregory Peck, at the "Moby Dick" clam bake in New Bedford. The character at extreme left in the second picture is NOT Bosley, although he was there, without a beard.

Showmen in Action

Sure enough, we did take the *Fruita Times* home to read, and found news of Bob and Melba Walker, and the Unitah theatre, even on the classified advertising page. Bob read an ad to say "500 Fresh Eggs Wanted"—and offered free admission to "The Egg and I" for every youngster who brought a fresh egg as his guest ticket. Also, he had an amateur photo contest for the best picture of a buffalo herd grazing in the vicinity, as exploitation for "The Last Hunt"—and believe me, that's rugged country, out there in the uranium belt.

▼

Lester Pollock, manager of Loew's theatre, Rochester, held a sponsored contest which ran for three weeks in advance of "The Eddy Duchin Story" to find a local lad who most resembled the original. Disc jockeys plugged hard to find "another Eddy" on the home grounds, and stirred up plenty of pre-selling interest. A tieup with dance studios was included—and the contenders had to be able to play the piano, with varying degrees of skill. Winner, in addition to other awards, got a week's booking as a local celebrity.

▼

Mark Alling, manager, and Joe de Victoria, publicist, are first to cross this desk with reports of their promotion and exploitation for Universal's "Toy Tiger"—a department store deal, with plenty of publicity for the picture.

▼

Adam Goelz, well-known in our Round Table meetings, sends a newspaper story to advise that he will be in charge of the new Meadowbrook Drive-In, at Middleboro, Mass., as general manager of the corporation. He says he will be glad to get out of the construction business and back into showmanship, with the opening of the new outdoor theatre scheduled for early August.

▼

Paramount has a very unusual ad in the current LIFE magazine, with Al Capp, famous cartoonist, making an appearance for "That Certain Feeling." Schine theatres, upstate and beyond, are making something of the event, publicity-wise, with displays of the magazine pages, and appropriate comment in the press.

▼

Toby Ross, manager of Schine's Fox theatre, Corning, N. Y., contrived a tieup with a local dance studio, with a recital on stage, as a promotion idea—one that will work in almost any situation where there are youngsters, and their parents, who like to dance. The families turn out to support their favorites.

▼

Best attended of the events at New Bedford, for the world premiere of "Moby Dick" was square dancing on the pier, with the wind blowing cold, but the dancers otherwise—and not a sign of a refreshment counter for blocks around! Jeff Jeffries has a Friday night square dance at the Pine Hill Drive-in, Piedmont, Mo., and says that exercise sells soft drinks, and food.

▼

W. S. Samuels, manager of the Texas theatre, Dallas, uses that "Get out of your rocker"—theme which he borrowed from National Screen Service trade paper ads, and adapted in the offset herald that he does so well. Gives him art work at low cost, and he can use practically anything he sees that he likes.

▼

Jack Foxe, of Loew's theatres in Washington, promoted a fine cooperative ad campaign for "The King and I" which was sponsored by the Hecht Company, leading department store advertisers. Large space in all local papers, and with a preponderance of value to the picture, since it complimented their merchandise.

▼

CinemaScope 55 has hit the Hawaiian Islands, and for the first time we have received tear sheets from the *Honolulu Advertiser*, a famous newspaper that never seemed to travel our exploitation trails before. Buch Buchwach, byline writer, says "Critics nearly swoon" with effect of the new techniques.

And in Britain—

• J. ARCHER, manager of the La Scala cinema, Glasgow had fine cooperation from the Times, Scotland's largest circulation evening paper, who supported their serialization of "The Man Who Never Was" with large window sign, overhead poster boards on their fleet of vans and 3,000 heralds, all with full theatre credits. . . . BRIAN BINT, manager of the Gaumont theatre, Chorltoncum-Hardy, ran an ad headed "Who is Chorlton's Audie Murphy?" and as a result had a highly decorated member of the British Legion make a personal appearance when he played "To Hell and Back" . . . PETER BUTTON, manager of the Playhouse Bexhill-on-Sea, gained a front-page story about the picture when his efforts to locate a descendant of "Davy Crockett" brought him in contact with a retired army major who said he was a distant relative. . . . G. LENNOX, assistant manager of the Regal cinema, Stirling, Scotland, had his staff distribute 500 overprinted envelopes containing jewels to business premises, also 2,000 additional announcements around town for "To Catch a Thief." The jewels had been painstakingly collected from old pieces of jewelry by his staff. . . . JOHN D. CLARK, who is assistant to the manager at the Odeon, Halifax, inserted an ad in the newspaper personal column reading: "Feeling Gloomy? Ring 'The Court Jester' Halifax 5660." All who called—and there were several dozen—were told a joke and then advised to come and see the film. . . . C. D. CONWAY, manager of the Odeon cinema, Hereford, brought out his Christmas "snowman" during a recent heat wave, with a sign to remind patrons that it was 20 degrees cooler inside. . . . R. J. CRABB, manager of the Lyric cinema, Wellingborough, promoted a composite newspaper page to announce search for the "Helen of Troy" of the county, with complete wardrobe and a day at the Elstree studio as first prize. . . . J. F. C. DICKINSON, assistant manager of the Ritz cinema, Huddersfield, reports valuable publicity on "A Town Like Alice" as a result of his morning preview for local dignitaries.

We like this picture of Gregory Peck and John Huston, reading the Dell comic book version of "Moby Dick" to the children of St. Mary's Home, in New Bedford—which was only a part of their program for the premiere of the picture. But time will tell that these movie people have earned lasting fame in a whaling port that lives in history.

Special Service For Drive-In Theatres

Columbia was the first of the major companies to create a special page in the pressbook for drive-in theatres, and we have referred to this added service on several occasions in our review of "Selling Approach." Since the initiation of the idea, MGM and Fox have followed suit, and each says the supply of special material will be a regular feature in their pressbooks, from now on.

Of course, there are really not two kinds of showmanship, one for conventional theatres and another for drive-ins. But, now that there are so many drive-ins, it becomes noticeable that too many of them operate without any special display of showmanship at all, and merely gravitate on the novelty of their installations. As time marches on, it's going to be very necessary to develop special handling for these situations. Many things are obvious to all real showmen, and the practical application is in their hands.

Routine Stunts Remembered

Columbia adds many well-known stunts to their page of drive-in suggestions—such as, for instance, "Load the Car" for "Buck Night" at "Safari." You can surely make a safari to your favorite drive-in, so that's made to measure. They also suggest "safari trail markings" which point the way along the route to your income gate. We are slightly amused at the suggestion that "Safari" will be so very absorbing that you should warn your customers not to forget to go to the concession counter in time to load up on provisions. Drive-in showmanship, at this stage, is heavily on the side of concession sales—and you can afford to admit a hayload of patrons who will buy enough merchandise to make their trip to the movies profitable, even if there are a minimum of paying customers who buy tickets. We quite purposely put this piece in space adjoining "Better Refreshment Merchandising" — which appears here weekly, and as an augmented feature with *Better Theatres* in the Herald, thirteen times a year.

With the pressbook for "The Eddie Duchin Story" there is a special mat of "drive-in drop-in"—slugs to insert on advertising to accent the outdoor quality of your entertainment. About a dozen of these special slugs are included in a single mat, which will cost about 30¢ at National Screen. They also suggest a piano placed so it may be used by a local musician and amplified over your PA system as a plug for the picture, which is a simple installation, if you have a microphone pick-up, as all drive-in theatres should. For "Storm Over the Nile" they suggest sandpile, sun helmet and other stunts that might also be used for "Safari" or any other desert picture.

MGM joins the parade with their initial drive-in page on "The Catered Affair"—but say it will be continued in the future, for all MGM pictures. They encourage display, by illustrating posters in drive-in locations, and for this picture, special concession items that are "catered" for the occasion. "Ladies' Night" or a real outdoor wedding may be utilized to fortify the theme of the picture. As in the case of other attractions, a majority of the pressbook suggestions for conventional theatres are equally applicable to drive-ins, so don't make the mistake of merely turning to the drive-in page and successfully skipping all the rest of the issue. That would only be a new way to cheat yourself, for pressbooks are profitable, and no one in this business can afford to pass them by without study.

20th Century-Fox has its first drive-in page, to our knowledge in their big pressbook for "The King and I"—and while that won't be going outdoors too soon, the ideas are well planned, and will be followed by more material on current releases. Fox starts from scratch to supply special drive-in theatre mats, in all sizes, beyond anything we've seen elsewhere, and the section in their pressbook is the best to date, with more thought given to the particular objective, and to promotion that fits the purpose. "The King and I" is a family picture—about a family, and what a family! So, you can start with the "Family Register" idea and build it up.

Added Attraction Is—More Movies

Chet Philbrook, manager of the Meadows drive-in, Hartford, Conn., has come up with something new in the form of free kiddie films half an hour before performance time. He uses 16mm. machine showing against shaded screen in the children's playground area. No extra charge, and he reports good family attendance.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Reade Makes Four Awards

Four Walter Reade theatre managers in New Jersey and New York were winners in the circuit's "Spring Refreshery Decoration" contest, according to an announcement by Walter Reade, Jr., circuit president.

Cash was awarded managers for the best stand decorations (either a spring or military motif) done at the least cost. Each manager is in direct competition with the managers of the other 40 theatres in the circuit. Theatres were broken down into three competing groups: "A" house, "B" house and drive-ins. Three sets of prizes were awarded.

In the "A" category Mike Dorso of the Community-Kingston won first prize for his display of branches and leaves that cost nothing; Bert Green of the St. James-Asbury Park, N. J., won second place. John Guiton of the Strand-Perth Amboy, N. J., won first place in the "B" group and Frank Deane won first prize in the drive-in category.

A second contest is planned for some time in August.

Rowe Adds Charcoal Gray Cigarette 'Showcase'

The Rowe Manufacturing Company, New York, has announced it is now supplying its "Ambassador" line of cigarette vending machines with the "showcase" display front in charcoal gray (as well as the standard white) for locations where more subdued displays may be required. At the same time Charles H. Brinkmann, sales vice-president, reported that production has been stepped up on both the 14-column and 11-column "Ambassadors" and they are now available for immediate delivery anywhere in the country.

The "Ambassador" machines are produced (with either white or charcoal gray showcase) in body colors of charcoal gray, hammertone green and light wood grain, and in the 11-column model, in coral also. Both machines are manual upright vendors, vend at three different prices and handle all types of packages. The 14-column "Ambassador" has a 510-pack capacity; the 11-column a 445-pack capacity.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

THEATRE GENERAL MANAGER, MUST BE thoroughly experienced and familiar with all phases: Buying - Booking - Supervising, for chain theatres in the middle West. An unusual position for a live and competent man. Answer in detail. BOX 2927, MOTION PICTURE HERALD.

THEATRE MANAGERS, THOROUGHLY EXperienced for theatres in the Middle West. Good positions. Answer in detail. BOX 2928, MOTION PICTURE HERALD.

WANTED—THEATRE MANAGERS. EXPERIenced. Exploitation-Minded. For key and neighborhood houses. Pittsburgh and surrounding territories. Write in detail to Charles Comar, Personnel Manager, STANLEY WARNER THEATRE, 2217 Clark Building, Pittsburgh, Pa.

THEATRE MANAGERS WANTED FOR NEW Jersey. Top salary. Many benefits including retirement plan, group insurance, and hospitalization. Apply WALTER READE Theatres, Mayfair House, Oakhurst, N. J., or call Kellogg 1-1600.

DRIVE-IN EQUIPMENT

CURLEY SPEAKER CORDS, STRETCH 8'. THREE conductors of #22 wire. Government surplus. Case lot of 200 at $100 per case. Samples, $1.00. HARRY BERNS, 80 Winder St., Detroit 1, Mich.

IN-CAR SPEAKERS $4.25! YEAR WARRANTY. 4" unit, steel case painted blue-white. Price per set 2 speakers, junction box, $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES! Ballbearing Bucketblade Exhaust Fans 12", $25.50; 16", $37.50; 18", $45. Prompt deliveries Blowers and Airwashers. Send for details. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

INTERMITTENT MOVEMENTS—NEW SURPLUS for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

ECONOMY — ECONOMY — ECONOMY. HUNdreds of practical, experience-tested, money-saving tips on economical theatre practices are yours in the Master Guide To Theatre Maintenance at only $5.00 for them all. Send for your copy Right Now. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

USED EQUIPMENT

H.I. LAMPHOUSES GALORE! PEERLESS MAGnarcs, $395 pr.; Strong Mogul, Brenkert Enarc, Forest U.T., Ashcraft, Ballantyne, $300—all good condition. Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak, "Sunray" Series I, 2", 3", 3½", 3¾", 5", 5½", 6", 7¾", $35.00 pair. Superlite Series III "C" coated 2¾", 3", 3¼", $150 pr. Others available, tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

CANADIAN-PORTABLE RCA SOUND PROjector, 3000' magazines, to close estate. Best offer. BATEMANS, 427 Bank St., Ottawa, Canada.

THEATRES

PUBLIC SALE ORPHEUM THEATRE, QUINCY, Ill. pursuant to court order in partition suit. Will be sold on August 11, 1956, 10 o'clock A. M. (C.D.T.), South door Court House, Quincy, Ill. Terms: 15% at time of sale, balance due upon approval of sale by court. Abstract of title to date of sale furnished. Rapp & Rapp designed, air-conditioned by Kroeschell, seating capacity 1087, modern lobby vending section, excellent stage facilities and location. Opposition, two down-town, one neighborhood. Population 45,000. Address inquiries to DONALD BINKERT, 214 North Sixth St., Quincy, Ill.

STUDIO EQUIPMENT

HALLEN SYNCHRONOUS 17½MM RECORDER, B22, value $1950, excellent $495; Neumade RK-102 Film Racks, hold 102, 1000' reels, originally $165, new $87.50; Arriflex II 35mm camera complete, $2000 value, $1195; Arriflex Cinekad Blimp, w/follow focus, $995; Amer. Cinematographers Handbook, ½ price, $2.50; Bridgamatic Jr. 16mm Automatic Processor, $1500 value, $975; Maurer 16 Camera, lens, 2 magazines, syncmotor, 12V motor w/battery, all cases, complete $2395; Moviola 35mm composite sound/picture, $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Legion Approves 10 of 14 New Productions

The National Legion of Decency this week reviewed 14 pictures, putting five in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults, and three in Class B, morally unobjectionable in part for all. One film was placed in a separate classification. In Section I are "The First Traveling Saleslady," "The King and I," "Francis in the Haunted House," "Magnificent Roughnecks" and "Pardners." In Section II are "Black Sleep," "Rebel in Town," "Lust for Life," "Run for the Sun," and "Santiago." In Class B are "Bandido" because of "light treatment of marriage; suggestive sequence and dialogue"; "He Laughed Last" for "suggestive dancing," and "Queen of Babylon" for "suggestive costuming and situations." In a special classification is "Storm Center" because "the highly propagandistic nature of this controversial film (book burning, anti-Communism, civil liberties) offers a warped, oversimplified and strongly emotional solution to a complex problem of American life. Its specious arguments tend seriously to be misleading and mispresentative by reason of an inept presentation."

Ray Moon Dies at 59

Funeral services were held Tuesday, at Westport, Conn., for Raymond E. Moon, 59, assistant general sales manager of Universal Pictures Co. since 1952, who died at his Westport home July 7 after a brief illness.

Ray Moon

Mr. Moon, who was a member of the New York Variety Club Tent in addition to the Motion Picture Pioneers, joined Universal 35 years ago as a salesman in the Detroit area and later was named branch manager there. In 1930 he left Universal to organize the first buying cooperative, the Cooperative Theatres of Michigan, an organization which he directed for many years. He rejoined Universal in 1952 as assistant sales manager.

Martin Kruger

PHILADELPHIA: Martin Kruger, 56, manager of the Jackson Theatre here for the past 25 years, died July 4 at the Presbyterian Hospital. Two sisters and two brothers survive. The house has been independently owned by various exhibitors over the past several years.

Soviet Propaganda Films Aiming for Quality

WASHINGTON: The Soviet Union and its satellite countries are sharply increasing the production of high quality propaganda motion pictures, according to Turner B. Shelton, chief of the motion picture division of the United States Information Agency. Mr. Shelton, who has just returned from an extended overseas tour, reported to Theodore C. Streibert, agency director, that the propaganda pictures will be shown to motion picture audiences all over the world in order to demonstrate the "cultural achievements" of the Communist countries. According to Mr. Shelton, the Soviet Union has indicated that it will produce 120 feature pictures a year by 1960.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 95 attractions, 3,174 playdates.

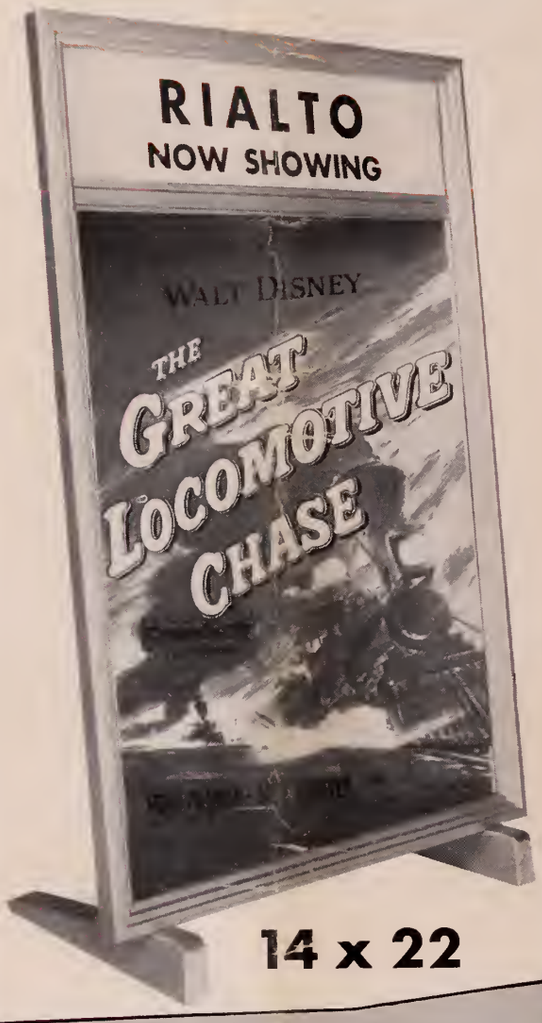
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average: PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	5	—	6	1
All That Heaven Allows (U-I)	5	29	23	20	4
Animal World, The (W.B.)	—	3	4	3	1
Anything Goes (Par.)	3	4	1	11	14
Artists and Models (Par.)	10	33	20	7	2
At Gunpoint (A.A.)	—	1	12	27	3
Backlash (U-I)	—	15	3	18	5
Battle Stations (Col.)	—	7	2	2	1
Benny Goodman Story, The (U-I)	1	12	16	30	19
†Bhowani Junction (MGM)	—	3	—	1	4
Birds and the Bees (Par.)	—	6	2	2	2
Blackjack Ketchum Desperado (Col.)	—	2	1	1	5
Bold and the Brave (RKO)	—	4	—	2	1
Bottom of the Bottle (20th-Fox)	—	2	12	17	26
Carousel (20th-Fox)	1	13	3	24	12
Cockleshell Heroes (Col.)	—	2	—	4	—
Comanche (U.A.)	—	5	1	10	20
Come Next Spring (Rep.)	—	1	4	20	4
Conqueror, The (RKO)	17	11	11	6	—
Court Jester, The (Par.)	—	9	8	6	9
Court Martial of Billy Mitchell (W.B.)	1	41	28	12	1
Creature Walks Among Us (U-I)	—	1	3	2	1
D-Day the Sixth of June (20th-Fox)	—	5	1	—	1
Day of Fury (U-I)	—	2	—	4	2
Day the World Ended (A.R.C.)	—	21	2	1	—
Diane (MGM)	—	—	1	8	29
Dig That Uranium (A.A.)	—	4	2	—	—
†Earth vs. Flying Saucers (Col.)	—	2	7	—	—
Flame of the Islands (Rep.)	—	1	2	10	3
Forbidden Planet (MGM)	1	10	14	1	5
Forever Darling (MGM)	7	30	30	12	8
Fury at Gunsight (Col.)	—	1	3	2	2
Gaby (MGM)	—	7	—	2	1
Glory (RKO)	1	3	7	9	9
Goodbye, My Lady (W.B.)	—	5	2	7	—
†Great Locomotive Chase, The (B.V.)	—	1	2	2	—
Guys and Dolls (MGM)	20	8	5	3	4
Harder They Fall, The (Col.)	—	1	—	12	16
Helen of Troy (W.B.)	—	7	28	9	12
Hell on Frisco Bay (W.B.)	—	8	13	12	26
Hilda Crane (20th-Fox)	—	3	—	1	7
Hot Blood (Col.)	—	2	11	8	5
I'll Cry Tomorrow (MGM)	11	28	8	1	1
Indian Fighter (U.A.)	—	13	28	14	6
Inside Detroit (Col.)	—	—	1	5	2
Invasion of the Body Snatchers (A.A.)	—	1	2	9	19
Jubal (Col.)	—	15	1	12	1
Kettles in the Ozarks (U-I)	1	12	14	16	3
†Killer Is Loose (U.A.)	1	—	—	6	1
*Kismet (MGM)	—	4	17	22	26
Last Frontier (Col.)	—	3	18	20	7
Last Hunt, The (MGM)	—	3	21	23	7
Lawless Street (Col.)	1	7	15	5	1
Lieutenant Wore Skirts The (20th-Fox)	—	10	30	26	3
Littlest Outlaw (B.V.)	5	17	12	8	22
Lone Ranger, The (W.B.)	9	28	11	7	2
Man in the Gray Flannel Suit (20th-Fox)	21	9	10	3	8
Man Who Knew Too Much (Par.)	1	4	2	1	—
Man Who Never Was (20th-Fox)	—	19	15	1	15
Man With the Golden Arm (U.A.)	7	20	23	15	—
Maverick Queen, The (Rep.)	—	1	1	5	1
Meet Me in Las Vegas (MGM)	5	16	5	9	5
Miracle in the Rain (W.B.)	—	7	5	17	25
Never Say Goodbye (U-I)	—	20	6	10	16
On the Threshold of Space (20th-Fox)	—	4	7	11	15
Our Miss Brooks (W.B.)	—	—	11	7	10
Picnic (Col.)	19	25	12	1	—
Quentin Durward (MGM)	—	—	5	12	26
Rains of Ranchipur (20th-Fox)	—	10	34	30	10
Ransom (MGM)	1	2	21	18	13
Red Sundown (U-I)	—	9	7	9	3
Revolt of Mamie Stover (20th-Fox)	—	10	1	2	1
Rock Around the Clock (Col.)	7	11	11	1	—
Rose Tattoo, The (Par.)	11	9	15	9	4
Running Wild (U-I)	3	16	6	2	—
Screaming Eagles (A.A.)	—	3	2	5	2
Searchers, The (W.B.)	3	6	3	1	—
Second Greatest Sex (U-I)	—	9	9	18	8
Serenade (W.B.)	—	2	—	6	15
Shack Out on 101 (A.A.)	—	4	9	1	2
Slightly Scarlet (RKO)	—	2	5	4	7
Spoilers, The (U-I)	1	12	19	18	4
Square Jungle (U-I)	—	2	1	11	37
Storm Fear (U-I)	—	—	—	3	3
Swan, The (MGM)	2	13	7	5	1
Tarantula (U-I)	2	14	5	6	—
Target Zero (W.B.)	—	2	5	3	4
There's Always Tomorrow (U-I)	—	—	9	8	25
Three Bad Sisters (U.A.)	—	4	3	1	1
Tribute to a Bad Man (MGM)	—	8	2	7	13
Trouble With Harry (Par.)	10	7	11	10	1
23 Paces to Baker Street (20th-Fox)	—	—	—	2	9
Uranium Boom (Col.)	—	—	—	3	4
While the City Sleeps (RKO)	1	—	16	—	1
World in My Corner (U-I)	—	—	5	14	28

FRAMED Displayaways

COUNTERS



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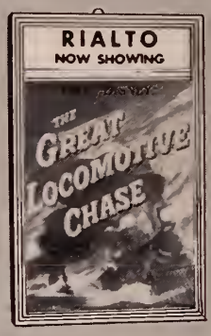

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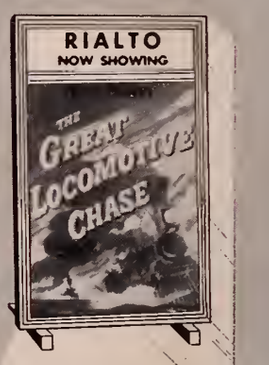


WINDOWS

The modern inexpensive in-and-away-from-theatre advertising that pulls in patrons wherever they're seen... *without extra imprinting headaches!*

You get attractively displayed card coverage for your pictures... handsomely mounted in 14 x 22 *footed,* silver-colored frames... including your own personal Dater Service... all in one package!

Investigate N. S. S. DISPLAYAWAYS today... contact your nearest N. S. S. Salesman or Exchange for information on how to do away with printing bills... *and* on how to properly and inexpensively display your attractions... *all over town!*

get 'em all over town!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

JULY 21, 1956

MOTION PICTURE HERALD

A Bright Summer:

HOLLYWOOD STUDIOS HIT RECORD PRODUCTION PACE

NEW HOPE LOOMS FOR FURTHER TAX REDUCTION

REVIEWS (In Product Digest): JOHNNY CONCHO, HE LAUGHED LAST, EDGE OF HELL (In News Section): HIGH SOCIETY

Entered as second class matter January 22, 1938 at the Post Office at New York City, U. S. A. under the act of March 3, 1879. Published weekly by Quigley Publishing Co Inc. 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas $10.00 a year Foreign. Single copy, 25 cents *All contents copyrighted 1956 by Quigley Publishing Company Inc.*

"LOOK WHAT'S COOKIN'!"

There's DOUGH in these great big M-G-M entertainments on the way to sweeten your box-office!

"TEA AND SYMPATHY"

JUST SCREENED! TERRIFIC!

The famed stage hit is even greater now! It will be the most talked about film of our time!

M-G-M presents in CinemaScope and Metrocolor • "TEA AND SYMPATHY" starring Deborah Kerr • John Kerr • with Leif Erickson • Edward Andrews • Screen Play by Robert Anderson • Based on the Play by Robert Anderson • Directed by Vincente Minnelli • Produced by Pandro S. Berman

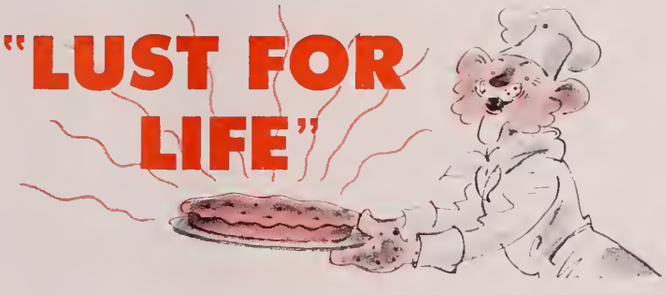
"THE OPPOSITE SEX"

JUST SCREENED! TERRIFIC!

It mixes minxes, mischief and marriages with songs and hilarity in a sensational entertainment.

M-G-M presents in CinemaScope and Metrocolor • June Allyson • Joan Collins • Dolores Gray • Ann Sheridan Ann Miller • Leslie Nielsen • Jeff Richards in "THE OPPOSITE SEX" co-starring Charlotte Greenwood • Agnes Moorehead Joan Blondell • Sam Levene • And Guest Stars: Harry James • Art Mooney • Dick Shawn • Jim Backus • with Bill Goodwin Screen Play by Fay and Michael Kanin • Adapted From a Play by Clare Boothe • New Songs: Music by Nicholas Brodszky Lyrics by Sammy Cahn • Directed by David Miller • Produced by Joe Pasternak

"LUST FOR LIFE"



JUST SCREENED! TERRIFIC!

All the excitement, the daring, the novelty of the remarkable book comes to life on the screen.

M-G-M presents in CinemaScope and Metrocolor • Kirk Douglas in "LUST FOR LIFE" co-starring Anthony Quinn • James Donald • Pamela Brown • with Everett Sloane • Screen Play by Norman Corwin • Based on the Novel by Irving Stone Directed by Vincente Minnelli • Produced by John Houseman

★

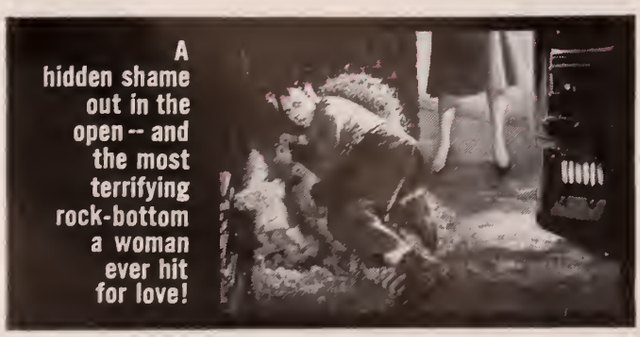
"KEEP LOOKIN'! THERE'S MORE COOKIN'!"

(And See What's Cookin' on Page 15)

"THE BAD

THE BIG S

watch the hot way Warner



TRADE SHOWS JULY 25th

ALBANY
20th Century-Fox Screening Room
1052 Bway • 2:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
20th Century-Fox Screening Room
115 Bway • 2:00 P.M.

BUFFALO
Motion Picture Operators Hall
498 Pearl St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M

CINCINNATI
RKO Palace Th. Screening Room
12 E. 6th St. • 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. • 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Screening Roo
2310 Cass Ave. • 2:00 P.M.

SEED" IS HOCKER!

Bros. present it!

INDIANAPOLIS
Universal Screening Room
517 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Fox Westcoast Sc. Rm.
1837 So. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 3:00 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 8:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. North • 2:00 P.M.

NEW HAVEN
Stanley Warner Screening Room
70 College St. • 1:30 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 Liberty St. • 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 10:00 A.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of the Allies • 1:30 P.M.

PORTLAND
Star Screening Room
925 N.W. 19th Ave. • 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Screening Room
216 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Neptune Theatre
2:00 P.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 10:30 A.M.

broadway's biggest becomes marilyn's best!

20th CENTURY-FOX presents

and introducing
Hollywood's newest
hunk of man...
DON MURRAY

with
ARTHUR O'CONNELL
BETTY FIELD
EILEEN HECKART

Based on the Stage Play by William Inge

COLOR by DE LUXE
CINEMASCOPE®

Produced by **BUDDY ADLER** · Directed by **JOSHUA LOGAN** · Screenplay by **GEORGE AXELROD**

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 204, No. 3

July 21, 1956

From the Roots Up

AMIDST all the planning of ways and means to increase box office attendance which is currently in progress, any tendency to overlook the importance of "the grass roots" should be resisted.

It is fundamental in nature and in this (and in all other) business that growth comes from the roots up. In other words a plant, flower or tree—or even a blade of grass—may not be in healthy condition, if the roots are withering.

National promotions are important but so, too, is activity carried on at the local level. As has been often said, "Fundamentally all business is local." That is especially true of motion pictures which—unlike most merchandise—cannot be ordered by mail or telephone at the buyer's convenience. The motion picture must be seen at a particular time in a particular theatre.

This state of affairs places a great responsibility on the men who manage the theatres and those in circuit authority. They must realize that no matter what is done in New York or Hollywood in the way of creating, by advertising or promotion, interest in film attractions, is of little avail if the effort is not capitalized on at the local level.

The roots of exhibition, be they small in a thousand hamlets, or large in a hundred metropolitan areas, all need to be cultivated. Exhibitors and their employees need to stimulate themselves to a spirit of high morale and optimism. Showmanship and pessimism are contradictory terms. If the public wants gloom and troubles, they can find plenty in the newspapers or listening to radio or TV news.

■ ■ ■

New Spirit at Warners

THE whole industry will benefit by the new spirit of enthusiasm at Warners following the change in working control of the company. Certainly a management that was weighing offers to sell large blocks of stock was not the most ideal for producing pictures. Outside of a comparatively small number of important attractions, there has been little filming going on at the Warner studio for a long time. This is all to be changed now.

Jack L. Warner, the new president and long-time production head, has stated that the resources of the organization "will wholeheartedly be turned toward providing a constant supply of important and challenging motion pictures for the U. S. and world market." The other two principal members of the executive team—Ben Kalmenson, executive vice-president, and Samuel Schneider, vice-president, treasurer and assistant to the president—are also men warmly dedicated to the success of the production-distribution company. Fears that the new management would embark upon a liquidation of the company may be laid at rest.

It is significant that such experienced financial men as Serge Semenenko and Charles Allen, Jr., with their associates, have invested approximately $18,000,000 through the purchase of most of the stock holdings of Harry M. and Albert Warner. These men survey the whole field of American enterprise. It is a tribute to their confidence in the future of the motion picture industry that they pledged such a sum in Warners rather than any one of thousands of companies in other industries.

* * * *

Although both Harry M. and Albert Warner continue as directors, it must be assumed that the days of active contribution to the company and to the industry made by these two men are at an end. In the understandable interest in what the Warner company plans to do under the new management, one should not forget the memorable influence the Warner Brothers, as a family team, have had for fifty years. Importantly aided during his life by the late Sam Warner, who died as the sound era he did so much to bring about just began, directed by Harry in his role of president and chairman of the board of directors, and by the sound and steadying hand of Major Albert, the Warner Brothers "built a monument more enduring than bronze."

Warner Bros. Pictures enters upon a new era but it is ready to go forward with proved executive talent and a thoroughly competent organization. The future looms as bright or brighter than any period in the past.

■ ■ ■

ONE WOULD THINK that predictions about how many thousands of theatres can or should close would cease to be considered newsworthy. Perhaps it is too much to hope for, but industry spokesmen should close the book on this subject. It does no conceivable good and may do much harm both to industry morale and to the public relations standing of the industry. You do not hear drug industry spokesmen talk about how many thousands of drug stores close each year; or about filling stations that are discontinued. However, more drug stores and more filling stations are closed for a variety of reasons than motion picture theatres in this or any other year.

■ ■ ■

A WARNING came last week that the forces in favor of film censorship are far from dead. Dr. Hugh M. Flick, executive assistant to the New York State Education Commissioner and for years state film censor, said, "I am confident that the pendulum of public opinion will swing back to some reasonable and legal form of censorship." This is a reminder that the industry needs to maintain vigilance over screen fare or face the rebirth of aggressive political censorship.

—Martin Quigley, Jr.

REACTION TO BUILDUP PLAN

In the issue of June 16 The HERALD published an "outline of an idea" by Raymond Levy, to revitalize business. Reaction was immediate and widespread. Below is additional comment.

LOUIS W. SCHINE, Schine Circuit, Inc., Gloversville, N. Y.

I have read the article by Raymond Levy, and I believe any article like this can be a great help in increasing the attendance at the theatres. As you probably know, we need it and need it badly because we have had a very poor run of pictures, and I believe we have to get people out of the house and into the theatres, and now is the time to do it if we are ever going to do it.

M. R. GOLDSTEIN, General Sale Manager, Allied Artist Pictures Corp., New York.

I was most impressed by Ray Levy's reference to the word "interest"—"how to effect a revival of continuous interest in movies." It could well be that Mr. Levy's plan for a talent search would arouse considerable interest that would result in improving business, but I doubt that this plan alone would succeed in getting people to come to the movies regularly. Undoubtedly, this plan would stimulate attendance, but it would have to be augmented by several other plans. For one thing, I personally believe that a review of admission prices would prove very clearly that present admissions are keeping many from regular attendance.

Secondly, some way must be found to interest the women in once more becoming regular movie patrons. On this point, I believe we could emulate the plan used by baseball. In order to attract the women, baseball instituted and promoted Ladies Day, and I am sure that this resulted in attracting many thousands of women who seldom, if ever, previously attended ball games. With the many theatre seats available, I sincerely believe it would be most practical to institute a Ladies Day for any one of the midweek days, or even all of them.

I found Mr. Levy's article most interesting, and I would certainly like to see his plan given a trial.

GERALD SHEA, Jamestown Amusement Co., Jamestown, N. Y.

I have studied Raymond Levy's interesting plan and must say it presents a job which could be done, in our judgment, most productively but only under very active and controlling auspices. Obviously, a continuing effort would be essential to its success. While reading it, COMPO's "Audience Awards" campaign kept coming to my mind. The Shea circuit went all out for that campaign and felt that what was accomplished may not have been sufficiently related to the effort expended. Consequently, it seems to me, that the scope of Mr. Levy's idea poses a need for implementation requirements equally great in scope and command, and sponsored or administered by a group such as COMPO. The Shea organization would be very much interested to contribute what it could to the accomplishment of such a program.

HARRY BRAND, 20th Century-Fox Film Corp., Hollywood.

It is thoughtfully conceived and I'm sure will receive attention throughout the production channels of the industry.

MERVIN HOUSER, Director of Publicity, RKO Radio Pictures, Los Angeles, Calif.

The essence of Ray Levy's plan is to turn back the clock 25 years. Whether Mr. Levy realizes it or not, television is doing just about what he suggests and if he would take the trouble to look at a local television show you know that everybody who has a drop of actor's blood in his veins is on stage on television. The essence of the problem is the competition for the public's leisure time. The public is shopping for its entertainment. They have more time, and they have more money, but they're only spending it when they get value for their money. They'll spend $500 for a color television set, but they won't pay a dollar to see a dull movie.

We are in a highly competitive market, and we must improve our product if we want to stay in business. We can only succeed on a qualitative basis. We have to broaden our base of operation but the broadening of the base should be with a product more people will want rather than try to interest more people in a product they don't want. Also, I have a pretty fair idea of what Mr. Levy's plan would cost, and I'll bet you a new hat that the exhibitors of the U. S. wouldn't put up enough dough to get the thing off the ground.

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On the Horizon

OPTIMISTIC PRODUCER

Expressing optimism for the future of theatrical motion picture production and exhibition if costs to film-maker and theatre operator are contained within "possible profit levels," James H. Nicholson, president of American International Pictures, has announced the projected release of 90 features within the next three years by his 20-month-old distribution company. Formed originally by Mr. Nicholson, Samuel Z. Arkoff and Joseph Moritz for the release of Roger Corman's independent productions, AIP (originally incorporated as American Releasing Corporation has scheduled at least 20 feature motion picture releases for its 1956-57 year, which began July 1. A release program of 30 features is planned for next year, with an increase to 40 scheduled for the third year of AIP's augmented release program. See details of a production spurt on page 13.

RESEARCH

Elmer C. Rhoden's report of the National Theatres circuit's survey of comparative publicity apportionments by American newspapers proves, in addition to other vital truths, the virtue of conducting statistical research at first-hand.

ASK MEDIATION

Hollywood locals of the International Alliance of Theatrical Stage Employees will ask the international crafts union, which will hold its biennial convention in Kansas City August 20-25, to settle a jurisdictional imbroglio over film production for television. The IATSE locals are currently having jurisdictional disputes with the International Brotherhood of Electrical Workers concerning filming TV shows. The IBEW, it is said, points out that it recognizes the IATSE claim to filming for motion picture theatre exhibition, but since the DuMont Electronicam has been put into operation in filming for television exhibition, the IBE says that it now has the right to act as collective bargaining agent for workers using this new equipment.

WRITERS GUILD CONTEST

Members of the Writers Guild of America will be requested to submit their best television and radio scripts of 1955-56 this month for judging by the organization. A plan is being considered whereby winning scripts will be published in book form in the Fall. The guild announces that there will be eight categories for TV writers and four for radio authors. Members will be allowed to enter one script in only one of the divisions, whether TV or radio.

MORE OPTIMISM

In tune with the optimistic spirit of the week (see pages 12 and 13) Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., reported that for the first six months of the year his company rang up a net operating profit gain of 25% over the same period in 1955. Here are the figures: For the first six months of 1956 profits amounted to $4,202,000, which is equivalent to 97¢ a common share; for the same period in 1955 profits were $3,355,000, equal to 77¢ a common share. In the second quarter of 1956, profits were $1,632,000 or 37¢ a common share, compared with $1,438,000 or 32¢ a common share for the same quarter of 1955.

AND MORE OPTIMISM

After accepting investor-backing for his first 11 features, and returning the investors a reported 100 per cent on their money, producer Roger Corman, only three years in the producing field, will use his own funds, exclusively, in financing his 12th, "The Undead." It is three or four decades since producers used their own money for their productions, and it was when the fundamentals of the motion picture's success as commercial entertainment were laid down. If the business is back again to those comforting manifestations of confidence, its 1956 horizon may be brighter than it seems to be to the unaware eye.

William R. Weaver—
Lawrence J. Quirk—Jay Remer

WHEN and WHERE

August 13-20: Executive board meeting of the International Alliance of Theatrical Stage Employes, Hotel Muehlebach, Kansas City, Mo.

August 20-24: Biennial convention of the Internationanl Alliance of Theatrical Stage Employes, Hotel Muehlebach, Kansas City, Mo.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Assaciation and Theatre Equipment and Supply Manufacturers Associatian at the Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, scheduled to be in Las Angeles.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendan, Mass.

October 22-24: Allied Theatre Owners of Indiana, meeting at the Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 27-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

This week in pictures

THE INSPECTION. RKO's production chief, William Dozier, right, went out into the desert the other day to see for himself how Samuel Fuller's "Run of the Arrow" was proceeding. Mr. Fuller, in the striped shirt, briefed him on problems, some of which have to do with the heat, which at the St. George, Utah location runs 100 degrees plus. At the left, casting director Douglas Whitney, and photographer Joseph Biroc.

NORMAN LAND is RKO's new publicity manager for Europe and the Near East. He will be based in Paris.

ROBERT L. BENDICK below, last week left his NBC television producing to direct and make pictures for Merian C. Cooper at C. V. Whitney Pictures. He had been producing "Wide, Wide World" and, previously, "Today."

AT COLUMBIA'S "The Solid Gold Cadillac" New York preview, below: executive vice - president Jack Cohn; Mrs. Paul Douglas (Jan Sterling); Mr. Douglas, co - star; and advertising vice - president Paul Lazarus.

APPOINTMENTS. Thomas J. Martin, left, succeeds Samuel Carlisle as Warner Brothers controller, and Walter Meihofer follows Mr. Martin into the post of assistant treasurer. Mr. Carlisle resigned last week and now is consultant on matters financial.

NEW PRODUCTION, in Madrid, from Yago Films; and it is announced by general manager Angel Martinez, right, at a reception for stars Aurora Bautista, Paco Rabal and Paquita Rico.

CONCERNING "Bigger Than Life," a *New Yorker* story about the hallucinatory side effects of cortisone. The meeting at the 20th-Fox New York office brought together exploitation manager Rodney Bush, assistant TV-radio manager Bill Stutman and manager Martin Miehel, advertising manager Abe Goodman, trade contact Harold Rand, and, seated at the right, vice-president Charles Einfeld and Lopert Films general manager Max Fellerman.

ON THE SET of the United Artists' Bob Goldstein "Love Story"; Texas Interstate Dallas manager James Cherry and star Barbara Stanwyck.

SHE'S SEEING how cartoons are made; and the newspapers are telling the public. Cheryl Stoner of Johnstown, Pa., with Edward Seltzer, Warner cartoon chief, during her three-day visit as grand prize winner of Newspaper Enterprises Association's National Bugs Bunny Coloring Contest.

GREETINGS at Tokyo airport for Alfred Katz, U.A. foreign sales executive. In array: branch manager Milton Schneiderman, Mr. Katz, starlet U. Naumi, and Shochiku company (Japan's largest producer) president Shiro Kido.

UNITED ARTISTS was host at the New Orleans screening of "The Ambassador's Daughter." Southern district manager George Pabst, left, below, and his preview hostess welcome Arthur Barnett of the Barnett Booking Service and Sid Havenar of Exhibitors' Cooperative Service.

NEW FACES: Marion Stafford, above, is signed in New York as Gold Medal Productions' first star, by president Martin Poll, as her discoverer, Carmel Myers, watches.

Karen Steele, right, who stars in the U.A.-Sam Goldwyn, Jr., "The Sharkfighters" elicits cooperation from Marine Major Douglas Kelley not merely because she's a beauty. She also is "Miss Air Marine Reserve of 1956."

House Group Votes Ticket Tax Exemption To $1; Industry Rallies

by J. A. OTTEN

WASHINGTON: What may turn out to be the first step toward further relief from the Federal admission tax was taken here Monday when the House Ways and Means Committee voted to boost the tax exemption from 50 cents to $1. Under the committee's decision, motion picture theatre tickets or other admission charges costing $1 or less would be completely free from the 10 per cent Federal tax. Tickets costing over $1 would be taxable on the entire amount, however—that is, a $1.20 ticket would have a 12-cent tax.

Further progress was made on Wednesday when the House Rules Committee speedily cleared the bill for House voting. The committee specified that there should be a debate of one hour on the proposed bill and that no amendments would be in order in the House floor.

The committee's action prompted an immediate call for exhibition support by Sam Pinanski of Boston, who a year ago rallied industry opinion in behalf of a tax relief campaign. In a statement issued through the Council of Motion Picture Organizations, Mr. Pinanski paid tribute to "the magnitude" of the industry's tax campaign leaders—Robert O'Donnell, Robert Coyne and Charles McCarthy—in getting the bill past the Ways and Means Committee. As a result of their perseverance, said Mr. Pinanski, "we now have an excellent chance of obtaining tax relief at this session of Congress."

He continued, "I hope all exhibitors who have worked so valiantly in this campaign will now redouble their efforts in pushing it to a successful conclusion. They should wire their Congressmen and Senators that passage of the King Bill at this session is absolutely necessary for the preservation of our industry.

Cites Mason Bill

"I want to point out that in 1953 the Mason Bill was passed by both houses of Congress at about the same period in the session as that which we are in now. We showed then what could be done. There is no reason why we can't repeat that achievement this time and get the King Bill through both the House and Senate before adjournment. If we do I feel confident the President will sign it, as this time there is a budget surplus and the tax cut will mean only a small loss to the Treasury. We can win if we keep fighting."

Mr. O'Donnell and Mr. Coyne were to be joined in Washington Monday by Pat McGee, co-chairman of Compo's 1953-54 tax campaign, in a windup effort on the bill next week.

The Ways and Means Committee actually approved a modified version of the so-called King bill. The original bill, sponsored by Rep. King (D., Calif.) would have exempted the first $1 of each admission charge from the tax. That is, tickets of $1 or less would have been tax free and tickets over $1 would have been taxable only on the portion over $1. The $1.20 ticket mentioned above would have had only a two-cent Federal tax.

Unusual Procedure

Rep. Mills (D., Ark.) and other Committee members suggested in the Committee's executive session discussion of the bill that the original proposal might be considered as going too far, and that some opposition might be eliminated if the bill were changed to a straight increase in the exemption, with the charge applying in full to tickets costing more than the exempt amount. Rep. King reluctantly accepted the proposed change in order to improve the chances for approval of the bill.

Rep. King said he hoped to call the bill up soon—probably some time next week—for a House vote under an unusual procedure requiring two-thirds vote—rather than the usual majority vote—for passage. The advantage of this procedure is that it brings the measure to a vote more quickly, and Rep. King said that this late in the session, he felt time was all-important and that the measure had to be brought up to the House promptly if there was to be a chance for Senate action before Congress adjourns. Anyhow, he said, he felt sure he had the two-thirds vote necessary for passage of the bill.

Senate Action Doubtful

Even if the House should act promptly, the odds are long against Senate action, since Congress is driving hard to adjourn within the next two weeks. Moreover, strong Treasury Department opposition conveyed to the Ways and Means Committee Monday indicated a possible Presidential veto if the bill were passed by Congress.

In a letter read to the Committee in executive session, during consideration of the King bill, the Treasury Department declared its firm opposition. Treasury Secretary Humphrey pointed out in the letter that the President in his state of the union and budget messages had urged Congress to make no change in excise rates, and declared that the budget situation was still such that the Treasury would fight any rate reduction.

Members said a modified version of the King bill was reported out by the Committee on a voice vote, without any record vote of the individual members. They said there were at least four or five "no" votes heard. The Committee has 25 members, but not all were present today.

The Treasury and staff of the House-Senate Internal Revenue Committees told the Committee that the original version of the King bill would cost the Treasury $80,000,000 to $85,000,000 a year, and that the modified version reported by the Committee would cost "as a guess" about $70,000,000 a year. Industry officials insist that the Treasury would lose far less, since increased corporate income tax collections from industry firms would make up for much of the reduction in admissions tax excise revenues.

RKO Shooting At New High

HOLLYWOOD: Production activity at RKO has rocketed to its highest point in over a decade under the management of Daniel T. O'Shea, president, and William Dozier, vice-president in charge of production, the studio has announced.

With five pictures currently before the cameras, the largest number in production at one time since 1945, employment has gone to a total of almost 1,900 persons, the largest number of persons on the lot in 11 years. Some of the films now shooting are: "I Married a Woman" with George Gobel and Diana Dors; "Bundle of Joy" with Eddie Fisher and Debbie Reynolds; "The Day They Gave Babies Away," with Glynis Johns and Cameron Mitchell; "The Young Stranger" with James MacArthur and Kim Hunter, and "Run of the Arrow" with Rod Steiger.

Six productions currently in editing stages are "The First Traveling Saleslady" with Ginger Rogers, Barry Nelson and Carol Channing; "Public Pigeon Number One" with Red Skelton and Vivian Blaine; "Tension at Table Rock," with Richard Egan, Dorothy Malone and Cameron Mitchell; "Beyond a Reasonable Doubt" with Dana Andrews and Joan Fontaine; "Back from Eternity" starring Robert Ryan, Anita Ekberg and Rod Steiger, and "The Brave One" starring Michel Ray.

Hollywood Erupts in Geyser of Production Activity: 57 in Work

. . . Seen a boon to exhibition as recent trend is reversed and for second successive week studios are sparked into high gear

HOLLYWOOD BUREAU

"Hang on, you product-starved exhibitors—help is on the way."

That could have been Hollywood's word-of-the-week to the nation's showmen, if Hollywood had a voice, and a unified motive in spurting ahead, for the second seven-day stretch in succession, in a production rush that sharply contradicts recent trend and expert prediction.

45 Previous Week

The production branch of the business put 14 new properties in camera range during the week, completing shooting on two others the while, lifting the over-all total to a fat 57 at the weekend.

It's been years and years since that many pictures were facing ASCinematographers at the same time, although the count had risen to a fine 45 the preceding week on the starting of 10 features.

Nobody around Hollywood appears to have a simple, straight answer for the fortnight's production splurge. There is no factor of calendar importance to corporate structures to explain the abrupt unturn. There is no unanimity as to kind or size or quality of picture to be discovered in an inspection of the new undertakings collectively.

Maybe the most satisfactory explanation of the sudden and widespread activity is, in the most ordinary and altogether agreeable way, the influx of favorable news from box offices around the country. (It was favorable news from that quarter, it must be remembered, that kept the shooting level in the 50-to-60 slot back in the magnificent mid-40s, and when that news flagged and faded, so did production.)

Varied in Type

Whatever the reason for the upturn, the 14 newcomers to the shooting stages are of almost that many kinds, sources, shapes and colorations, and are destined to reach theatre screens via seven different distributing companies, not counting possible independent or roadshow channels. The new ventures are as follows:

"I Married a Woman" is the second George Gobel picture, this one for RKO distribution, and in it the diminutive comedian has among his cast associates the great Julius Tannen, regarded by many Gobel admirers as the actor who, appearing in the first or second Gobel telecast, started the young man off on his swift ascent to Fame, and, finally, films.

Others in the cast are the imported Diana Dors, rich in publicity and photogenic pulchritude; Adolphe Menjou, Jessie Royce Landis and Nita Talbot. Hal Kanter, who make the Gobel telecasts the silver lining of a Saturday night at home, is directing the picture. William Bloom is producer.

Business as Usual

Republic, still optioned to some Beverly Hills capitalists for purchase on or before September 4 started shooting "Accused of Murder" quite as if business were going on as usual which indeed it is. The picture is being made in Trucolor and Naturama and it has Vera Ralston, David Brian, Sidney Blackmer, Virginia Grey, Lee Van Cleef and Barry Kelley in the cast. Joseph Kane is associate producer-director.

Producer Morton Fine and director David Friedkin went to work on "Capital Offense," which MGM will distribute, with Leslie Neilsen, Colleen Miller, Edward Andrews, Jay C. Flippen, Paul Richards and Barbara Lang among the players. Joel Freeman is assistant director.

"The Jim Piersall Story," for Paramount release, got under way with a cast including Anthony Perkins, Karl Malden, Norma Moore, Perry Wilson and Adam Williams. Alan Pakula is producing; Robert Mulligan is directing.

Universal-International's Robert Arthur launched "The Eyes of Father Tomasino," in CinemaScope, with Joseph Pevney directing Tony Curtis, Marisa Pavan and Gilbert Roland.

The same studio's Edmund Chevie began filming "Crazy Love," in which Sal Mineo, from TV, John Saxon, Luanna Patten and Fay Wray are principals. Richard Bartlett is directing.

Security Pictures, producing for United Artists release, turned cameras on "Men In War," with Robert Ryan, Aldo Ray, Robert Keith, James Edwards and others in the cast. Sidney Harmon is the producer, and Anthony Mann is directing.

"War Drums" Starts

Bel-Air Productions, whose product reaches theatres through UA, directed lens attention to "War Drums," with Lex Barker, Joan Taylor, Ben Johnson, Jil Jarmyn and Larry Chance. Aubrey Schenck is executive producer, Howard Koch is producer, and Reginald LeBorg is director.

Galahad Productions, shooting in New York, started "Brave Tomorrow," for RKO release. Hiram Brown is producer, Mende Brown is executive producer, and John Newland is directing John Beal, Augusta Dabney, Sheppard Strudwick and the others in the cast.

"Woman and the Hunter"

Producer-director George Breakston began work on "Woman and the Hunter" at Kanab, Utah, for Gross-Krasne and Kenya Productions. Ann Sheridan, David Farrar and Jan Merlin are top principals.

Sam Katzman began shooting "Rumble on the Docks" for Columbia, with Fred F. Sears directing James Darren, Jerry Janger, Edgar Barrier and Michael Granger.

Harry Joe Brown started filming a Randolph Scott vehicle, "The Captives," for Columbia release, with Budd Boetticher directing.

Producer Collier Young commenced filming "The Halliday Brand," for U. A. distribution, with Joseph H. Lewis directing Joseph Cotten, Viveca Lindfors, Betsy Blair and Ward Bond.

"The Counterfeit Plan" is an Amalgamated Productions number started in England, with Zachary Scott, Peggie Castle and Mervyn Johns in lead assignments. Richard Gordon and Charles F. Vetter, Jr., are the producers, and Montgomery Tully is directing.

The two films completed during the week are the 20th-Fox "Between Heaven and Hell" and the U-I "Mister Cory," both in CinemaScope and color.

PRODUCTION RATE COULD SET RECORD

HOLLYWOOD: Placing 24 feature pictures in production within a fortnight, the producing branch of the industry has provided strong evidence that the industry's future is not inescapably limited by its past. Year-'round maintenance of this production rate would yield an annual total of 624 pictures, more than doubling the 1955 output of American companies and surpassing even 1937's lush 608, the top mark of modern times. That may be too much to expect. But considerably less than that many pictures would be enough to put an end to the product shortage, expand greatly the paying theatregoer's range of choice, and—who can tell?—might usher several millions of persons back into the theatre and conceivably into the theatre-going habit. W.R.W.

Newspapers Giving Away Too Much Space to TV, Says Rhoden

. . . National Theatres president cites results of big-city survey and says papers are hurting film theatres and themselves

LOS ANGELES: Newspapers are building up their biggest competitor for the advertising dollar, television and radio, with publicity running two-to-one to paid advertising, said Elmer C. Rhoden, president of National Theatres, Inc., in announcing this week the results of a comparative motion picture-television and radio publicity survey conducted by National Theatres in 16 newspapers of metropolitan areas.

According to Mr. Rhoden, newspapers are committing "a double sin—mass homicide of motion picture theatres, and journalistic suicide." He referred also to the fact that "motion pictures, using five times as much ad space as television and radio, received publicity and news (only) on a ratio of 50 per cent to advertising."

Not Including Logs

"These figures for television and radio publicity do not include the space newspapers give to the logs, except in two cities," added Mr. Rhoden. "If the logs were included, the ratio of free space for TV would be even greater. In San Francisco the inclusion of free TV-radio listings raises publicity to three and a half times that of paid advertising.

"On the one hand newspapers give away directory listings to their worst competitors, TV and radio; and they charge the motion picture theatres for the same kind of directory listings at higher than commercial rates."

Claiming that newspapers were sowing seeds of their own destruction with TV-radio publicity, Mr. Rhoden said, "The buildup may eventually prove injurious to other service businesses who advertise. The demand for the luxuries of the automobile, gasoline, restaurants and stores can well diminish through the influence of TV, making us a race of moles living in dark, dank rooms illuminated only by a dim TV set."

Mr. Rhoden said he is instructing all theatre managers of the National circuit to visit newspaper publishers and editors and acquaint them with this trend so detrimental to both newspapers and theatres.

"This disproportionate relationship between publicity and advertising is neither good busness nor, n my opinion, good journalism," said Mr. Rhoden. "We were astonished when Robert Selig, division manager, initiated this survey in Denver to find how much space was being given to TV and radio in relation to the movies. But Denver was not unique. The same conditions were found to prevail in other areas.

"I am sure that the publishers will realize this, too, when they are acquainted with the facts, and will take steps to protect both themselves and their old customers, the motion picture theatres."

In a recent compilation of statistics, covering representative newspapers on the national scene, the radio-TV percentage of publicity over advertising was 183.1 per cent; the same percentage for motion pictures was 50 per cent.

SURVEY MUST READING FOR CIRCUIT MANAGERS

"The results of the survey comparing the relationship of motion picture publicity and advertising to TV-radio publicity and advertising is must reading for every manager of National Theatres, Inc.," says Elmer C. Rhoden in the August issue of National Theatres' publication, "Showman."

Mr. Rhoden continues: "It reveals an alarming situation that we and the newspapers have allowed to develop in recent years. It poses a serious threat to our future success and to the newspapers. We must take immediate steps to correct the situation. I want each manager in each town to run his own survey. And I want him to call on his newspaper and present the facts, both as to his local situation and as to our national survey. I am sure the average newspaper will be just as astonished as we were when the final results were tabulated. And I am sure that the newspaper publisher, both as an astute business man and the operator of a public service newspaper, will take steps to correct a situation that is harmful both to you and to the paper."

Award to Columbia

A double merit award for distinguished achievement in its annual report to stockholders both for the 1955 report and for those of the last 13 years has been received by Columbia Pictures from the investment weekly magazine, *Financial World*. The citation certified that the 1955 financial statement of Columbia was judged among the most modern.

Blumenstock Dies At 54

HOLLYWOOD: Mort Blumenstock, 54, formerly vice-president in charge of advertising and publicity for Warners, died here July 18 of a heart attack. Mr. Blumenstock was with Warners for 28 years, ending his association with the company last May. At that time he expressed intentions of entering production on his own. Later there were rumors that he would rejoin Warners. Since 1945 he had held the Warner ad-publicity post.

Widely known and highly respected throughout the motion picture industry, Mr. Blumenstock was born in New York in 1901. He entered the industry as a writer and film editor for First National Pictures. Prior to this he had taken a degree from Columbia University.

Mr. Blumenstock during his long publicity career was responsible for a number of "firsts." He is credited with originating "junkets," or arranging trips for personalities and the press in connection with a certain project or fete. He also created a war bond premiere for "Yankee Doodle Dandy" in 1942, with a resultant $5,000,000 sale.

He is survived by his widow, Sandra; a daughter, Mrs. Marvin Perskie of Wildwood, N.J.; two brothers, Sid Blumenstock, advertising manager for Paramount Pictures, and Leonard Blumenstock of Miami, Fla., and two grandchildren.

Maryland's Censor Loses "Arm" Fight

BALTIMORE: The Maryland Court of Appeals at Annapolis has ruled that a scene in "The Man with the Golden Arm" showing Frank Sinatra receiving a narcotics injection does not "teach and advocate" the use of such drugs, and therefore is not in conflict with the state's revised film censorship law. Thus Maryland's Board of Motion Picture Censors has lost its fight with United Artists over deleting a two-minute scene from the picture. In a 21-page opinion the court decreed: "On the contrary, the evidence is strong and convincing that the picture is likely to have a beneficial effect as a deterrent from the use of narcotics." The action, reversing a Baltimore City Court decision, was the first legal test in the Court of Appeals of Maryland's censorship law since it was rewritten in 1955.

The curtain rises on

High Society

starring the hottest names in the entire show world. Imagine these great entertainers together for the first time.

good busness nor, n my opinion, good journalism," said Mr. Rhoden. "We were as-

financial statement of Columbia was judged among the most modern.

Court of Appeals of Maryland's censorship law since it was rewritten in 1955.

A NEW HIGH IN THE MOVIE SKY!

Here's why "HIGH SOCIETY" is the talk of every Film Row. Because it's bursting with high-star talent: Bing Crasby, Groce Kelly, Frank Sinotra, Louis Armstrang and his Band. Because it's the entertainment rarity, a wonderful lave story, explosive with upraariaus comedy sparked with new Cale Porter songs that enhance this hilarious low-down on high life.

A NEW HIGH IN PROMOTION!

"HIGH SOCIETY" ADS IN THESE MAGAZINES

LIFE
LOOK
SAT. EVE. POST
COLLIER'S
AMERICAN
COSMOPOLITAN
GOOD HOUSEKEEPING
McCALL'S
PARENTS'
REDBOOK
SEVENTEEN
TRUE STORY
WOMAN'S HOME COMPANION
MODERN SCREEN
SCREEN STORIES
MOVIELAND
MOTION PICTURE
MOVIE LIFE
SILVER SCREEN
SCREEN STARS
PHOTOPLAY

★

MAGAZINE ADS REACH 197,953,500

Full pages on "High Society" in Life, Satutday Evening Post, Collier's and a page and a half in Look Full pages in all leading fan magazines. M-G-M's famed Picture-of-the-Month columm in American, Collier's, Cosmopolican, Good Housekeeping, Look, McCall's, Parents', Redbook, Seventeen, True Story, Woman's Home Companion, Lion's Roac column in Saturday Evening Post.

ED SULLIVAN PLUG REACHES 45,000,000

Sunday night July 15th, a great interview with Bing Crosby, Louis Armstrong in person, a plug foc "High Society" that sells tickets. Plus continuous plugs on cadio and TV. All in addition to the extensive M-G-M TV and radio campaign.

TOP RECORD COMPANIES' HEAVY PROMOTION

Capitol Records Original Cast Album with Bing Crosby, Frank Sinatra, Louis Armstrong, Celeste Holm doing the new Cole Potter songs launched in a special 30 minute progcam over NBC cadio network. Altogedier, the biggest national promotion ever accorded any album. Additionally Decca, M-G-M Records and othets have single records by top artists. It adds up to terrific nationwide promotion for the picture.

STAR NAMES GIVE "HIGH SOCIETY" GREAT PUBLICITY

Mention of the picture in connection with Grace Kelly's publicity has given it unprecedented penetration. Crosby-Sinatta teaming hailed as show business milestone by Colliet's. Feature stories in 20 top publications add to the ever-swelling fame of "High Society."

UNIQUE CROSBY-ED SULLIVAN TRAILER, TEASER TOO

A fast-paced especially produced screen trailer in which Bing and Ed Sullivan sell the attraction with fun and punch! The teaser trailer is a knockout too. Use them both.

HOW TO WALK ON AIR!

PRINTED IN U.S.A.

Paramount to Offer 10 Films To Year End

Ten major Paramount releases will enter release during the final six months of 1956, the company has announced. The schedule includes special engagements of Cecil B. DeMille's production of "The Ten Commandments" and Ponti-DeLaurentiis' "War and Peace." The 10 productions are offered to theatres in conjunction with Paramount's "Salute to George Weltner" 26-week sales drive in honor of the world-wide sales head's 34 years at Paramount.

While "War and Peace" and "The Ten Commandments," will only enter the initial phase of their long-range distribution during the second half of 1956, the eight other pictures for all practical purposes will be released generally in the period. In keeping with Paramount's announced policy for all its productions, the 10 new films have been made in VistaVision. Eight are in Technicolor and two in black-and-white.

Upcoming Product

Paramount's general release schedule for July through December follows:

July: Panama-Frank's "THAT CERTAIN FEELING," in Technicolor, starring Bob Hope, Eva Marie Saint and George Sanders, and Perlberg-Seaton's "THE PROUD AND PROFANE," with William Holden and Deborah Kerr.

August: Dean Martin and Jerry Lewis' "PARDNERS," in Technicolor.

September: "THE VAGABOND KING," Technicolor, introducing Oreste co-starring with Kathryn Grayson, Rita Moreno and Sir Cedric Hardwicke, and "THE SEARCH FOR BRIDEY MURPHY," starring Louis Hayward, Teresa Wright and Nancy Gates.

October: Edward Dmytryk's "THE MOUNTAIN," Technicolor, starring Spencer Tracy, Robert Wagner and Claire Trevor.

November: "THREE VIOLENT PEOPLE," Technicolor, starring Charlton Heston, Anne Baxter and Gilbert Roland.

December: Hal Wallis' "HOLLYWOOD OR BUST," Technicolor, starring Dean Martin and Jerry Lewis with Anita Ekberg.

November will see premieres of "The Ten Commandments" at the Criterion, New York; Warner's Beverly, Los Angeles; RKO Keith's, Washington; the Randolph, Philadelphia; the Astor, Boston; University, Toronto; Loew's Ohio, Cleveland, Madison, Detroit, and McVickers, Chicago. Additional premieres of the DeMille film will follow in December in Baltimore, Montreal, Miami Beach, San Francisco and Cincinnati.

"War and Peace," viewed last week in London for the first time by top Paramount executives, is due to have its world premiere in August at the Capitol, N. Y.

ROY HAINES WARNER GENERAL SALES HEAD

Roy Haines has been named general sales manager of Warner Bros. Pictures, Inc., it is announced by Benjamin Kalmenson, executive vice-president. Mr. Haines, formerly western division sales manager, succeeds Mr. Kalmenson as the company's sales head. Mr. Haines is a distribution veteran. He was born in Minerva, Ohio, and attended Mount Union College. His career in the industry began as a salesman for First National Pictures. He then became a branch manager for First National, and subsequently district manager. Mr. Haines then became eastern and Canadian sales manager, southern division manager, and western division manager. In 1941 he was elected vice-president of the Vitagraph Corp. Since 1943 he has been western division sales manager for Warner Pictures.

Roy Haines

"I know of no one more uniquely equipped by experience and personality than Roy Haines," said Mr. Kalmenson. "He is one of the most respected and best liked sales figures in the entire industry, and I am delighted and proud that he has seen fit to accept the position as my successor."

Thrillarama Described At Oklahoma Meeting

TULSA: The new Thrillarama process, which is scheduled to open at Houston next week, recently was outlined before the business session of the United Theatre Owners of Oklahoma at the organization's first anniversary convention held at the Indian Hills Country Club here, with Albert H. Reynolds of Dallas, president of the Thrillarama company, presenting the description. Other speakers at the one-day session included Julius Gordon of Beaumont, Texas, and Ed Thorne, former UTO official, now associated with the Al Sindlinger organization in Philadelphia. A screening of "Oklahoma!" preceded the session.

RKO Signs Dors

HOLLYWOOD: RKO Radio announced here this week that it has signed British star Diana Dors to a multiple picture contract. Miss Dors came here three weeks ago to make "I Married A Woman" with George Gobel. Under the new contract, Miss Dors' next film will be "The Lady and The Prowler," which starts shooting September 5.

RKO Planning O'Shea Drive

Daniel T. O'Shea, president of RKO, will be honored by the company's 1956 sales drive, which will be called the "Dan O'Shea Drive" it is announced by Walter Branson, RKO's vice - president in charge of world wide distribution. The sales competition, with cash prizes for winning exchanges, will run for 16 weeks, beginning August 31.

Daniel O'Shea

"We have a dual purpose in instituting the 'Dan O'Shea Drive," Mr. Branson explained. "First it will give us an opportunity to show the entire motion picture industry the new RKO in action. Secondly it gives all of us in sales a means of expressing to our president, Mr. O'Shea, our deep appreciation for his efforts under the new RKO management in giving us merchandisable product and a renewed and active interest in our daily activities." In a message to the RKO branches, Mr. Branson called for plans for the greatest drive in the history of the company, one that would be a real pacesetter.

Nat Levy, eastern sales manager, and Herbert H. Greenblatt, western sales manager, will leave this week to hold sales meetings at each of the exchanges in their respective territories. Mike Poller, home office assistant to Mr. Greenblatt, will also go on the road to the exchanges. Among the top RKO productions to be released during the "Dan O'Shea Drive" are "The First Traveling Saleslady," the first film under the aegis of the new RKO management; "Back from Eternity," "Tension at Table Rock," "Beyond a Reasonable Doubt," "Public Pigeon Number One," "Run of the Arrow," "Bundle of Joy" and "The Brave One."

Los Angeles Meeting

The Los Angeles exchange meeting, July 18-20, will have western district manager J. H. MacIntyre participating with Mr. Greenblatt and Mr. Poller. The entire Los Angeles sales staff will attend. July 23 and 24 Mr. Greenblatt, Mr. Poller and Mr. MacIntyre will hold meetings in San Francisco and Seattle for the local and the Portland branches. July 30 and 31 Mr. Greenblatt and Mr. Poller will be joined by A. L. Kolitz, Rocky Mountain district manager, for sessions in Salt Lake City, and in Denver August 1-3. Sam Gorelick, midwestern district manager, will join them in Chicago for meetings August 6-7. Other dates are being worked out.

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

Brings New Magnificence To The

So Rousing in Scope–
So Provocative in Romance–
So Rich in Selling Angles...

...it's the picture that will be long remembered for introducing the greatest new singing star of our time,

ORESTE!

LAUNCH IT LABOR DAY and start Paramount's Golden Autumn—After A Summer of Hits Like "Pardners" (*Tech.*)—"That Certain Feeling" (*Tech.*) and "The Proud and Profane" . . . . . .

Most Magnificent Of All Musical Spectacles!

STARRING

KATHRYN GRAYSON ORESTE

RITA MORENO · SIR CEDRIC HARDWICKE · WALTER HAMPDEN

Produced by PAT DUGGAN · Directed by MICHAEL CURTIZ · Screenplay by KEN ENGLUND and NOEL LANGLEY

Based on the Musical Play • Music by Rudolf Friml • Book and Lyrics by William H. Post and Brian Hooker • Presented on the Stage by Russell Janney • From a play by Justin Huntly McCarthy • Additional songs by Rudolf Friml and Johnny Burke • A Paramount Picture

U.A. IS STILL SEEKING "PLATEAU," SAYS KRIM

THE CONFERENCE at which United Artists' president, Arthur B. Krim, right, with his sales and promotional chiefs, told of his company's continuing and phenomenal success. Back of the executive's desk are publicity manager Mort Nathanson, assistant promotion manager Al Tamarin, promotion manager Roger Lewis, distribution vice-president William Heineman and board chairman Robert Benjamin.

by FLOYD E. STONE

United Artists still is climbing.

The first half of the current year brings it $28,330.000, which is ahead of last year's gross by 15 per cent. Whatever other companies may say or have happening to them, United Artists still has to reach its "plateau." Fact is, its investment now is $50,000,000, which is in any industry a sizable chunk of money, and is its "investment in the future."

Very Satisfying

Arthur B. Krim, the company's president, said in his New York office last week he wasn't in a position to talk authoritatively about downbeat trends in other home offices. He did say gross figures vindicated his prediction earlier this year and certainly were tremendously satisfying because of the theatre attendance decline.

He added of the gross increase (to July 7) of $4,130,000, the home market gave $3,000,000. This, he observed, certainly is "bucking the trend." He reminded reporters the third quarter usually is best, and his prediction had been for a $65,000,000 year. The first-half figure puts the company "on schedule."

Of the investment, he broke it down into 41 pictures representing $35,000.000 (these are in work, being edited, or complete); and $15,000,000 in pictures playing.

The company is about a year ahead of its releases; it begins at least four pictures monthly; it can tell theatre owners they may depend upon it for continuous pictures the next three years, said Mr. Krim.

About selling to television, board chairman Robert Benjamin answered so far there is only "thought." Similarly, about a public stock issue.

About that reported acquisition of Republic, Mr. Krim alleged he had not met, nor did he know, B. Gerald Cantor, of Cantor, Fitzgerald. This west coast banking and investment firm has an option on holdings of Herbert J. Yates and associates. Mr. Cantor has been in New York.

Obviously big pictures do draw grosses, Mr. Krim said, but formula is elusive, he also stressed; and there is room in the industry for "little" pictures. U.A. will continue to finance as many as its schedule will allow.

He said one asset accruing from so many producers is the flow of ideas. Hundreds of them, from dozens of executives. His company rarely goes to the producer with the germ of an idea.

United Artists Week, July 1 through 7, collected in this country alone $3,640,000 and achieved 18,000 bookings, a record. William J. Heineman, sales vice-president, also told the trade writers.

As always with Mr. Krim's "progress reports"—delivered with interjections by his advisers and department chiefs—there was a small exercise in remembrance of "the early days" when he and his management took over a United Artists just ready, it seemed, to disappear.

So far, the record is, 1951—18 million; 1952—28 million; 1953—36 million; 1954—44 million; 1955—55 million.

1956—65 million?

Industry Has Red Problem in Hand: Brewer

WASHINGTON: Roy M. Brewer recently informed the House Un-American Activities Committee that the motion picture industry now has well in hand the problem of Communist infiltration. Mr. Brewer, executive of Allied Artists and former vice-president in Hollywood for the International Alliance of Theatrical and Stage Employees, declared, "the situation is improving daily and by and large is now in reasonably good shape." He said that "so far as I know there is no effective effort being carried on today" by Communists in the Hollywood studios.

Mr. Brewer testified as the committee continued its hearings on the Fund for the Republic report on "blacklisting" in the entertainment industries. According to Mr. Brewer, blacklisting in the sense of "an illegal, improper, sinister activity" does not exist in the industry. He admitted that since the 1947 Hollywood hearings, people publicly identified with Communism have not been hired by the studios.

Mr. Brewer emphasized his feelings that the industry has tried to make it as easy as possible for people who have become innocently involved with Communism to clear themselves. The fund report, Mr. Brewer stated, "ignores the basic problem confronting the motion picture industry—the problem of Communist infiltration of the industry which the fund prefers to brush off."

He also charged that Hollywood Communists have carried on a vicious blacklisting scheme of their own "through character assassination of all anti-Communists." Right now, Mr. Brewer said, "the line of communication between the hard core of the Communist Party and the people who did the work for them in Hollywood has been effectively severed."

Meanwhile committee chairman Walter (D., Penna.) in a dinner speech in Philadelphia, declared that the committee has found that "increased infiltration of the entertainment industry is one of the foremost objectives of the Communists at this very moment."

"Bigger" Premiere

Twentieth Century-Fox's "Bigger Than Life," in CinemaScope and produced by and starring James Mason, will have its world premiere August 2 at the Victoria theatre, New York, as part of the city's annual Summer festival. The opening, to be attended by the Mr. Mason, other stars and celebrities from all professions, will be preceded by a major promotional campaign and covered by radio and television hookups.

U. A. Theatres Talks Merger With Affiliates

United Artists Theatre Corp., is discussing with Skouras Theatres and its other theatre and industry affiliations a program under which all interests will be merged into one large operation, it was learned this week. It was indicated the merging may take place early next year.

The discussions between United Artists Theatres, headed by George P. Skouras, and Skouras Theatres, headed by Spyros S. Skouras, have been going on for some time.

It was pointed out that Rowley United Theatres of Texas is also involved in the merger planning and that a combination of all UATC interests would bring about a theatre operation involving close to 250 theatres throughout the United States. UATC operates 40 theatres, Skouras 45 theatres, Rowley United 135 houses.

UATC, it was reported, has extensive exhibition interests in Metropolitan Playhouses, United California Theatres, and Penn Federal Enterprises. The circuit is also financially active in Magna Theatre Corp., and Todd-AO Corp., the licensed producers to make motion pictures in the Todd-AO process and distribute Todd-AO motion picture theatre equipment.

An executive of Skouras Theatres, when questioned about the merging of interests between his organization and UATC, said that the talks "have been going on for some time." He said that both circuits have "been working together" for a long time and that a "merging of interests was eventual." The Skouras Theatres executive said that legal proceedings, and other matters, was holding up progress and that he wouldn't be surprised if the "wedding" took place early next year.

20th-Fox Holds Atlanta Sales Drive Meetings

ATLANTA: The second in a series of regional sales meetings launching a 20th Century-Fox "World Showmanship Drive" was convened here July 17-18 under the chairmanship of Alex Harrison, general sales manager, and Harry G. Ballance, southern division manager. Bringing together managers and salesmen from the company's four southeastern and four southwestern district offices, the two-day parley developed and initiated local applications of the drive, the first joint program conducted by the domestic and international sales organizations. At the conference the executives described the objectives of the global campaign which covers the third and fourth quarters of 1956 and the lineup of films to be released in the 26-week period.

Charlie Picquet Marks 80 Years As Showman and Friend to Many

PINEHURST, N. C.: Fourscore years of age and still going strong. That's the story of a remarkable exhibitor down Carolina way who woke up the other day to find himself 80 years young, and the folk who had loved him and worked with him for 44 years, on hand to do him honor.

Charles M. Picquet, a long-time president of the North and South Carolina exhibitors, got into this motion picture business back in 1912 in the Sandhills. He started the Carolina theatre in Southern Pines, which he still operates, in 1914, after three years as a professional entertainer in Canada and parts north and west. In 1916 he invaded nearby Pinehurst, N. C., opening another theatre in that community. For the past four decades the name of Picquet has rung a bell—a loud bell—among film aficionados and just plain folks in the area, all of whom know Charlie as a warm friend and a devotee of public-spirited causes.

Take Charlie's glee clubs. He loves to hear folks' voices raised in song, and for years he organized singing groups in Pinehurst and Southern Pines. He also went about promoting singing in the public schools of his home county through his donation of a trophy, to be presented annually by the Kiwanis Club, of which he is an honorary member, to the school glee club adjudged best in each year's contest. This mark of recognition, cherished by many a budding thrush to whom it has gone, is known as the Picquet Cup.

A good example of the esteem in which Charlie is held was the presentation to him in 1940 of the Kiwanis Builders Cup, awarded annually for "unselfish personal service, without hope of personal gain, and for outstanding contribution to the upbuilding of the Sandhills section."

Charlie and his wife, Juanita, were married in 1908 after several years as entertainers in the same troupe, where they often co-starred in song-and-dance numbers for delighted audiences. One of his oldest friends said recently that Jeanette MacDonald and Nelson Eddy had nothing on Charlie and Juanita in those days.

CHARLES M. PICQUET

So Charlie knows what it is like on both sides of the proscenium arch—one reason for his exceptional showmanship sense and shrewd exhibitor policies which have brought the best in entertainment to his theatres, culminating with a popular run of "Guys and Dolls" this year.

At noon one day recently, he arrived at his Carolina theatre in Southern Pines. The house is usually dark and empty at that hour. Suddenly the lights went on, and scores of folk were on hand singing "Happy Birthday to You" to a surprised and delighted Charlie. Eats were provided, and all settled down for a viewing of "Guys and Dolls." A huge cake was brought in. The lump in Charlie's throat prevented him from blowing out all the 80 candles. —Lawrence J. Quirk

Drive-in Houses Evolve New Single Rate Basis

A new single rate basis for compensation went into effect June 30 for drive-in theatres. This is the result of meetings held last November and this February with the National Council of Compensation. The matter of rating and classification was presented to the Council in New York by a special TOA committee composed of Philip F. Harling of Fabian Theatres, Milton Blumberg of Walter Reade Theatres, Robert Rawley of Michael Redstone Theatres, Jack G. Wallens of A. Yarchin Insurance Company, and Joseph G. Alterman of TOA.

Harry Birch Is Named To Filmack Post

Harry H. Birch has been named executive vice-president of Filmack Studios, Chicago, producers of theatre trailers and television film commercials, it is announced by Irving Mack, president. Mr. Birch will assume direction of Filmack's live action production and will be in charge of the firm's new sound stage, scheduled to open August 1. He was formerly chief cameraman and camera department head for WBBM-TV, Chicago CBS station. He had held the same position previously with WBKB, the Chicago ABC outlet.

FEATURE REVIEW

High Society

MGM—Cole Porter Musical
(Color by Technicolor)

"High Society" follows what has become a prosperous trend in musicals: the setting to song of a play that was told as a straight comedy or drama in its original form. This picture's source is Philip Barry's "The Philadelphia Story," which was a huge comedy success on Broadway and then equally successful as a film in 1940.

In its pristine state, as those with long memories will remember, it was a great personal triumph for Katharine Hepburn, for whose highly individualized talent it had been carefully made-to-order by the playwright. Thin in substance, it was given theatrical force and wit by the star's virtuoso acting. This time around it may lack Hepburn, but it has been recharged with a large battery of potential assets for exhibitors to exploit.

The greater part of the box office voltage is likely to emanate from the cast, which is headed by Bing Crosby, Grace Kelly and Frank Sinatra—all well-proved attractions individually. Collectively they should constitute a bombshell, and their supporting cast will surely help in setting it off. For it includes such popular and able personalities as Celeste Holm, John Lund, the late Louis Calhern (in his last performance) and Sidney Blackmer. As an extra bonus, the incomparable Louis Armstrong is also on hand with his band to make some of the music sound even better than might be expected.

As for the picture's score, it has plenty of facets to sell, too—the foremost being that it is by Cole Porter and is the first one that he has written expressly for the screen in 11 years. In it, furthermore, there are at least three or four songs which should soon be blasting from juke boxes all over the land.

Add to these assets photography in VistaVision and color by Technicolor and the exploitative material for this Sol C. Siegel production is all in array.

In adapting the story to be told with melodious interludes, which are fitted for the most part naturally into the proceedings, John Patrick has changed the locale from Philadelphia to Newport and brought the time up to the present. Otherwise the plot is essentially the same and again concerns the coming to emotional maturity of a vain and self-centered society girl. This growth is manifested in her decision to reject her fiancé—a priggish, self-made fellow—and remarry her former husband —wealthy, ne'er-do-well (and sometime song-writer, in this version).

Helping the heroine to reach this momentous decision is an assortment of odd "characters": a male magazine reporter and a female news photographer sent to cover the lavish wedding which has a change in bridegrooms; the bride's impudent kid sister, her philandering father, her long-suffering mother and a flighty uncle who is something of a black sheep.

Some of the incidents in which these people are involved—and some of the lines they are given to speak—are still delightfully amusing while a few appear to have suffered somewhat from repetition over the years. Fortunately, before tedium has a chance to set in—a musical interruption comes along to give the show new and exciting life.

By far its most exhilarating moments (in this observer's opinion) are provided by Crosby and Armstrong in a bouncy, riotous duet called "Now You Has Jazz." There is plenty of infectious vitality, too, in "Well, Did You Evah?" in which Crosby and Sinatra join voices and then do some impromptu "dancing." The lyrics get even more Porterish—and tricky—in "You're Sensational," which Sinatra sings to Miss Kelly (and refers to her at one point as "my fair frigidaire"). Charles Walters has staged the musical numbers in a pleasantly casual way.

Vocally, Miss Kelly is not given much chance, limited to a brief duet with Crosby (in a flashback) and humming a few bars at the wedding eve party. On the other hand, she shines brightly enough in the acting department.

Seen at a "sneak" preview at Loew's Lexington in New York. Reviewer's Rating: Excellent.—RICHARD GERTNER.

Release date, August, 1956. Running time, 107 minutes. PCA No. 18065. General audience classification.

C. K. Dexter-Haden ..... Bing Crosby
Tracy Lord ..... Grace Kelly
Mike Connor ..... Frank Sinatra
Liz Imbrie ..... Celeste Holm
George Kittredge ..... John Lund
Louis Calhern, Sidney Blackmer, Louis Armstrong, Margalo Gillmore, Lydia Reed, Gordon Richards, Richard Garrick

HIGH TALENT for MGM's "High Society." This is the renowned cast, excepting one, Bing Crosby. Watching Grace Kelly and John Lund in the dance are Margalo Gillmore, Sidney Blackmer, Celeste Holm and Frank Sinatra. Louis Armstrong is in it, too.

Cinerama Set For Features

Upon liquidation of its current $295,000 debt, Cinerama Productions, Inc., plans to engage in production and distribution of feature length pictures under the supervision of Louis B. Mayer, board chairman; Theodore R. Kupferman, vice-president, and Irving N. Margolin, treasurer. The firm expects to wipe out its indebtedness "early next year" according to a spokesman and will commence production activities possibly in May.

Mr. Kupferman, who expressed himself as most optimistic about the future of Cinerama Productions, has revealed that the product which the company plans to produce and distribute will be made in the Cinerama process, backstopped possibly by CinemaScope or VistaVision versions. Mr. Margolin pointed out that once the company's debts are wiped out, it is possible that a general expansion program will be inaugurated in order to prepare for the entry into production and distribution. According to present indications, the firm's initial producing venture will be the life of William Boyd, "Hopalong" Cassidy.

Mr. Kupferman said that under the current agreement with Stanley Warner Corp., the company which holds all the rights to the Cinerama process, his organization can enter production "at any time." He added that while Cinerama Productions would produce and distribute its own product, the Cinerama films would be "naturally presented in Stanley Warner houses equipped for the process."

McCarthy Now Feldman Aide At Universal

Universal Pictures has named Frank J. A. McCarthy, southern and Canadian sales manager for the past 15 years, to the post of assistant general sales manager, to replace the late Raymond E. Moon, according to an announcement by Charles J. Feldman, vice-president and general sales manager. The appointment is in line with the company's policy of developing its top executive sales personnel from within the ranks.

Mr. McCarthy's post as southern sales manager will be filled by the promotion of Henry H. Martin, now district manager with headquarters in Dallas, a post he has held for the past five years. Mr. Martin's spot as district manager will be filled by the promotion of Robert N. Wilkinson, now branch manager in Dallas. Succeeding Mr. Wilkinson in Dallas will be Walter E. Armbruster, sales manager in Dallas since 1950. All appointments are effective immediately.

Frank J. A. McCarthy

Henry H. Martin

Mr. McCarthy entered the industry in 1918 as a student manager for the old Fox Film Corporation. He held branch manager posts with Paramount, First National and Warner Brothers between 1920 and 1931. He joined Universal in 1931 as Boston branch manager. In 1932 he was promoted to eastern sales manager and in 1941 southern and Canadian sales manager. Mr. Martin joined Universal in 1929. He served in the U. S. Navy from 1943 to 1946 and when he rejoined Universal in the latter year he was named branch manager in Oklahoma City. In 1948 he was named Dallas branch manager and in 1951 district manager with headquarters in Dallas.

Mr. Wilkinson joined Universal in 1941 as a booker in Memphis. After war service, in 1946 he was named office manager in Memphis, becoming branch manager there in 1948. He was named Dallas branch manager in 1951. Mr. Armbruster joined Universal in Dallas in 1935. He was named Dallas office manager in 1947 and sales manager in 1950.

Georgia Industry Launches Drive to Boost Attendance

ATLANTA, GA.: According to reports from here, Georgia distributors and theatre owners are launching a statewide campaign to increase film attendance. Some 30 representatives of the state's industry have formulated initial plans here for a proposed campaign to be put underway on August 15.

J. H. Thompson of Hawkinsville, Ga., president of the Georgia Motion Picture Theatre Owners and Operators Association, told the meeting there is a need to "overhaul" the advertising and publicity methods used by the industry. He said emphasis placed on sex and violence is keeping away a large number of the potential audience of women and children. According to other representatives at the meeting, there is a need for more varied advertising methods.

Other suggested features of the proposed campaign:

1. Creation of nurseries in theatres for the convenience of parents of young children, who would otherwise be forced to hire baby sitters.

2. Statewide use of a slogan to be decided upon by members of the unit.

3. More enthusiastic support of motion pictures by people employed in the industry.

4. An objective evaluation of the approach to motion picture production and exhibition.

5. Use of a contest to be sponsored by individual theatre owners.

A committee named to formulate detailed plans for the campaign includes: Gordon Bradley and Paul Wilson, both of Atlanta, representing distribution; O. C. Lam, Rome, Ga.; A. B. Padgett and E. E. Whitaker of Wilby-Kincey Theatres, and Furber Mincey of Claxton, Ga., representing exhibition, and, representing WOMPI; Mrs. Jackie Cowart, Mrs. Juanita Elwell and Mrs. Ailene Robbins.

Dr. Flick Predicts Censorship Return

ALBANY: Predicting the return of some form of censorship, Dr. Hugh M. Flick, executive assistant to the New York State Commissioner of Education, commenting on the recent grand jury report in Philadelphia recommending the establishment of motion picture censorship in that city, said, "It may take a little time, but I am confident that the pendulum of public opinion will swing back to some reasonable and legal form of regulation." Dr. Flick, who headed the New York State censorship board for six years, disagrees with those who say censorship is dying. Nor does he agree with the belief that self-regulation by the industry is an effective solution. Dr. Flick feels that the fact that 50 per cent of the pictures submitted for licensing in New York are foreign-made and therefore outside the Production Code, is in itself sufficient cause to question the efficacy of self-regulation.

"Horse" Recommended

"The Phantom Horse," new Japanese film in Eastman color opening at the Normandie theatre, New York, July 24, is the first foreign language motion picture to be recommended without qualification by the National Children's Film Library for exhibition to children in all theatres, it is announced by Mrs. Marjorie Dawson, associate director of community relations for the MPAA. The endorsement advises that children may attend the film without adults accompanying.

$2,029,200 Warner Circuit 39-Week Net

The net profit of the Stanley Warner Corporation and its subsidiaries for the 39 weeks ended May 26, 1956, amounted to $2,029,200, after all charges including $3,649,300 deduction of depreciation and amortization and $2,400,000 deduction for Federal and Canadian income taxes, it is announced by S. H. Fabian, president.

This profit is equivalent to 94 cents per share on the outstanding common stock. The net profit for the 39-week period of 1955 was $2,222,000, after all charges including $3,373,800 deduction of depreciation and amortization and $2,850,000 deduction for Federal and Canadian income taxes. The profit for this 1955 period was equivalent to $1.01 per share on the common stock then outstanding.

Theatre admissions and merchandise sales, rents from tenants, etc., for the 39 weeks ended May 26, 1956, amounted to $70,758,100 as compared to $68,630,600 for the same period ended May 28, 1955.

The net profit for the quarter ended May 26, 1956 after all charges was $400,100 as compared to $600,500 earned in the same period during the prior fiscal year. This is equivalent to 18 cents per share on the common stock outstanding as compared to the 1955 quarter's earnings of 27 cents per share.

Davis Hits Americans' Producing in England

. . . Rank's chief executive says U. S. companies get benefits of British legislation, quota and Fund while subsidiaries of majors

by PETER BURNUP

LONDON: John Davis, managing director of the Rank Organization and president of the Producers' Association, had some pertinent things to say in his presidential address at the annual meeting of the Association in regard to the vexing question of American production of so-called "British" pictures.

After acknowledging the benefits in some directions which have accrued to his countrymen from American production efforts in England, Mr. Davis added: "However, there is another side to be considered. American companies have established subsidiaries in this country which are legally British companies and enjoy all the advantages which have been devised by Parliament and otherwise chiefly in order to enable British producers to survive notwithstanding the fierce competition in their home market from American imports.

Cites Wide Benefits

"American subsidiaries in this country not only have the benefit of Exhibitors' Quota but receive payments from the Production Fund on precisely the same terms as British producers. They also claim British export licenses for foreign countries and even put forward their films to be presented at International festivals as being British."

Speaking of the British Film Production Fund, Mr. Davis said: "It was established in 1950 on the initiative of the Government for the purpose of providing British producers with a supplementary revenue over and above the receipts from cinema box offices in this country. Although it was agreed at the time that the distribution of the Fund should, generally speaking, be for the benefit of British quota films, it is obvious that the scheme would not have been put forward by the Government or accepted by the industry on the ground that the levy recoverable from boxoffice takings was required to support films made in this country by American subsidiaries. At the present time, American production in England is greatly increasing and it is this increase which is so disturbing to British picture makers."

Speaking on the future of the Fund and the Eady Plan, Mr. Davis said: "I cannot emphasize too strongly how essential it that a decision on the extension of the Fund should be announced before Parliament rises for the Summer recess. Unless producers can be sure, within what is now only a matter of two or three months, that an adequate Production Fund will be available to them in some form after October, 1957, British production inevitably must now start to contract. No producer, as a prudent business man, will be able to put a film into production after the end of November next unless he is assured of the continuance of the Fund, but to go into production in November, he must start his planning in the summer."

Warns of Peril

A grave warning of the peril threatening the British production industry in the event that the Film Production Fund comes to an end was uttered also by Sir Philip Warter in his annual statement to his ABPC stockholders. Failure to reduce the entertainment tax next year, said Sir Philip, may well mean the end of major British film production. "There is a serious risk to producers," the ABPC chairman added, "that unless there is a reduction in tax, exhibitors will be unwilling and in many cases unable to make their contribution to the British Film Production Fund."

Without the assistance of the Fund, which last year amounted to some £2,650,000 sterling, some British films would not have been made at all, Sir Philip continued, and an absence of tax reduction "may well mean the end of British production with all that is involved in employment, dollar expenditure and overseas sales."

Regarding television, in which ABPC has embarked as a program-contractor in the North of England, Sir Philip felt that one answer the film business should make to the challenge of TV was to change the practice of withholding top pictures for the winter months. He advocated a more even balance in the distribution of the best pictures throughout the year.

Television, he believes, will become the most effective method of advertising and promoting films. He declared that one of the reasons why ABC Television, Ltd., was formed was the belief that commercial TV, properly harnessed and exploited, could bring immense benefit to the film trade.

Sees TV Selling Force

Sir Philip went on record with "a profound belief in the success of this new industry," i.e. television. He anticipates, he said, that when the Yorkshire station commences later in the year, ABC Television, Ltd., will be serving a potential viewing population of over 20,000,000 people. Despite costs and initial problems, he foresees "the enormous selling force of this new medium with corresponding benefits to our advertising revenue."

Contrariwise, Sir Philip had little comfort to offer complacent film men. Cinemagoing habits, he pointed out, have changed considerably from the years after the war when films had a virtual monopoly of mass entertainment expenditure. Present-day demands on leisure time are greater and television is making the public far more selective in the choice of pictures they will pay to see.

As previously reported by this Bureau, the trading profits of ABPC dropped this year to £2,024,948 from £2,988,093

DAVIS IS TOP MAN IN PRODUCER GROUP

LONDON: Indication of the strength of John Davis' hold on the membership of the British Producers' Association is to be seen in his election for another year to the presidency and in the withdrawal of the resignation from the Association previously tendered by Sir Michael Balcon's Ealing Films. Nominations for the vice-presidency of ABPC's Robert Clark and independent producer James Lawrie were also withdrawn. Mr. Davis now rules the association in solitary command.

SHURLOCK, ON VISIT, DISCUSSES U. S. CODE

England-born Geoffrey Shurlock, head of the American Production Code Administration, has arrived here on a mission which he describes as partly exploratory, partly holiday, but mainly holiday. Mr. Shurlock has had talks with Arthur Watkins, secretary of the British Board of Film Censors, and contemplates visiting France and Germany, where—as he says—it is likely that he will have similar "exploratory" talks with trade executives. At a conference in MPA's London office, he gave newsmen an informal account of the Code's mechanics, emphasizing in particular what he called its "continuing flexibility."

Mr. Shurlock diplomatically declined to discuss the varying approaches to alleged profanity in pictures of the British censors and their American counterparts and contented himself by repeating Joseph I. Breen's well known dictum that the purpose of the Code was to produce "reasonably acceptable pictures for reasonable people."

Stress Need Of Producer Backing Film

By Samuel D. Berns

HOLLYWOOD: "Producers are never through 'making' a picture until it has played its last engagement," is the sage observation of young James Harris, 27-year-old producer of the new Harris-Kubrick Productions organization. He reasoned that "a lot of 'creative interest' can be projected through a continuous advertising program, which would insure maximum liquidation with the best possible grosses."

"Producers and distributors have such an obligation to their films, especially those which receive excellent trade reviews, as well as the plaudits of important national magazines and syndicated columnists," Mr. Harris said. He cited his own film, "The Killing," now in release by United Artists, as one.

Stanley Kubrick, the director-writer component of the new producing unit, also 27, whose exceptional artistry on "The Killing" prompted Dore Schary to sign the team for a special one-picture deal, made another point in the conversation at their new headquarters at the MGM studios: "The most difficult obstacle facing independent units planning a film on a low budget is securing star names that will satisfy the financing-distributors. We are hopeful that future films, like 'Marty' and 'The Killing,' made on low budgets, will ultimately inspire the exhibitor, distributor and financial sources to back such product with advertising appropriations that denote confidence."

"We can no longer make a profit on films that depend more on the star than the story. The new era in picture making demands that we cast for the film, rather than film for the cast," Mr. Kubrick said.

Harris and Kubrick will make "The Burning Secret," from a short story by Stefan Zweig, for MGM before developing a screenplay on "The Paths of Glory," a novel by Humphrey Cobb, which they recently purchased.

Stanley Kubrick who made his mark as a top photographer for *Look* Magazine, produced, directed and wrote two films on his own.

Glass Again Producer

HOLLYWOOD: George Glass, who joined Hecht-Lancaster Productions prior to the promotion of "Trapeze," has announced plans to reactivate his independent production company to make "Comedian" by Ernest Lehan. Previous plans to produce this property with Hecht-Lancaster have been abandoned by mutual agreement.

Hollywood Scene

New-Type Black and White Film Now in Studio Use

MGM, Columbia, 20th Century-Fox and several independent concerns have announced plans to shoot some of their forthcoming product in a new-type black and white film invented by Eastman Kodak, according to the latter firm. Labeled "Plus X Type B," the film eliminates irregular print and through a finer grain gives a clearer, more definitive picture, according to MGM cinematographer Harold Mazzeratti, who is using it to shoot "Capital Offense," starring Leslie Nielsen. According to Mr. Mazzeratti, the finer grain is achieved by a combination of the original negative with the duplicate, utilizing the best physical qualities of each. MGM plans to use the new film on all forthcoming MGM productions. The cost involved, according to Eastman Kodak, is no greater than that for black and white film in current use.

ON THE SET

Universal has acquired the *Maxwell Anderson-Rouben Mamoulian* musical drama, "The Devil's Hornpipe," to star *James Cagney*. The latter will appear first for the studio in "The Man of a Thousand Faces," the story of Lon Chaney. . . . *John Wayne*, *Dan Dailey* and *Walter Pidgeon* will co-star in MGM's "The Wings of Eagles," with *John Ford* directing. . . . "Sex and Miss McAdoo," *Cosmopolitan* story by *Adela Rogers St. John*, has been purchased by RKO. . . . *Paddy Chayefsky* is adapting his teleplay, "The Bachelor Party," for the Hecht-Lancaster film version. . . . *Nita Talbot*, Broadway and TV actress, has been signed by RKO to a multiple-picture contract. She makes her film debut in "Bundle of Joy" and will appear next in "I Married a Woman." . . . *Rory Calhoun* will star in "Utah Blaine," which *Sam Katzman* will produce for Columbia. . . . *Reginald LeBorg* has been signed to direct Bel-Air's "War Drums," which United Artists will release. . . . Universal has acquired the screen rights to *Al Dewien's* forthcoming novel, "The Night of the Tiger." *Albert Zugsmith* will produce. . . . The Department of Defense has approved the scenario of "Guard of Honor," based on the 1948 Pulitzer-Prize novel by *James Gould Cozzens*. Producer writers *Julian Blaustein* and *Daniel Taradash* will produce it in the Fall for Phoenix Productions and Columbia release. . . . *John Dudley*, who is an attorney, plays his first acting role—as a doctor—in "Baby Doll," the *Elia Kazan* production for Warners.

THIS WEEK in PRODUCTION

. . . Started—14

Columbia—The Captives; Rumble on the Docks.
Independent—The Counterfeit Plan (Amalgamated Prods.); Woman and the Hunter (Gross-Krasne & Kenya Prods.).
Metro-Goldwyn-Mayer—Capital Offense.
Paramount—The Jim Piersall Story.
Republic—Accused of Murder (Trucolor, Naturama).
RKO Radio—I Married a Woman; Brave Tomorrow (Galahad Prod.).
United Artists—Man in War (Security Pictures Prod.), War Drums (Bel-Air Prod.), The Halliday Brand (Collier Young Prod.).
Universal-International—The Eyes of Father Tomasino (CinemaScope); Crazy Love.

. . . Completed—2

20th Century-Fox — Between Heaven and Hell (CinemaScope, Deluxe Color).
Universal-International—Mister Cory (CinemaScope, Color).

. . . Shooting—43

Allied Artists—Out of This World; Dragoon Wells Massacre (CinemaScope, Eastman Color), Jeannie (CinemaScope, Color); Hunchback of Paris (CinemaScope, Eastman Color).
American-International — The Flesh and the Spur (Hy Prods., Color).
Columbia — The Missing Witness; The Phantom Stagecoach; Seven Waves Away (Copa Prods.); End As a Man (Horizon-American Prod.); Fire Down Below (Warwick Prods., CinemaScope, Technicolor).
Independent—The Gun and the Gavel (Albert C. Gannaway Prods., Color); Badge of Marshal Brennan (Albert C. Gannaway Prods.; Color).
Metro-Goldwyn-Mayer — The Little Hut (Robson-Herbert Prod.); The Great American Pastime; Barretts of Wimpole Street (CinemaScope, Color); Teahouse of the August Moon (CinemaScope, Color); Raintree County (65mm, Color).
Paramount—The Buster Keaton Story (VistaVision, Technicolor); The Rainmaker; Funny Face (VistaVision, Technicolor).
RKO Radio—The Young Stranger; The Day They Gave Babies Away (Eastman Color); Run of the Arrow (Eastman Color); Bundle of Joy (Eastman Color).
20th Century-Fox—Teenage Rebel (CinemaScope, Deluxe Color); Stagecoach to Fury (Regal Films); Anastasia (CinemaScope, Deluxe Color).
United Artists—Love Story (Bob Goldstein Prods.); Hidden Fear (St. Aubrey-Cohn Prods.); The Monte Carlo Story (Titanus Films, Technicolor); Twelve Angry Men (Orion-Nova Prods.); Spring Reunion (Bryna Prods.); Drango (Earlmar Prods.); The King and Four Queens (Russ-Field Prods., CinemaScope, Deluxe Color); The Big Boodle (Lewis Blumberg Prods.); Pride and the Passion (Kramer Prods., VistaVision, Technicolor).
Universal-International — Joe Butterfly (CinemaScope; Technicolor); Quantez (CinemaScope, Technicolor); Interlude (CinemaScope, Technicolor); The World and Little Willie (Technicolor); The Incredible Shrinking Man.
Warner Bros. — Buffalo Grass (Jaguar Prods., WarnerColor); The Old Man and the Sea (WarnerColor).

Ricketson to Top National Theatres Post

DENVER: Frank H. Ricketson, Jr., president of Fox Intermountain Theatres, vice-president of National Theatres and manager of the houses in the National circuit from Salt Lake City east, has been named general manager in charge of all the houses in the group, but will still continue to make his home in Denver.

F. H. Ricketson, Jr.

The change has been made necessary because of the fact that Elmer C. Rhoden, president, is devoting practically his full time to the development of Cinemiracle, and the making of films by that process. Mr. Ricketson takes over his new post August 6, and will immediately hold a series of annual conventions for the company, two in Denver, one each in Salt Lake City, San Francisco, Los Angeles, Milwaukee and New York.

Mr. Ricketson started in motion pictures in the 1920s after a law education and work as a newspaper man. A man of many varied interests Ricketson is a director in Continental Air Lines; Cheyenne (Wyo.) Newspapers; Public Service of Colorado; Denver Dry Goods Co.; Denver National Bank; Northern Oklahoma Gas Co. He served in World War I, and was president of the old Midwest Baseball League in 1922, and his initial job in theatres was that of exploitation man for Denver theatres.

Ask Check on Foreign Showings in Schools

WASHINGTON: More effective safeguards must be placed around the showing of foreign films in U. S. schools and colleges, according to Senator James O. Eastland (D., Miss.), chairman of the Senate Internal Security subcommittee. During recent hearings, one of the witnesses, Alexander Sherman, testified he distributes foreign films, including those of the U.S.S.R.'s Artkino, and that he placed them mostly in schools. Mr. Eastland said he also noted recent statements by Turner Shelton, U. S. Information Agency film chief, that the Soviet is spending millions of dollars a year on subtle propaganda feature films and documentaries. He did not make any specific suggestions as to the type of "safeguards" he would like to see the authorities implement.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended July 14 were:

Albany: The King and I (20th-Fox); Toy Tiger (U-I).

Atlanta: The Eddy Duchin Story (U-I); Johnny Concho (U.A.); The Ladykillers (Cont.); Safari (Col.); That Certain Feeling (Par.)

Boston: Francis in the Haunted House (U-I); The King and I (20th-Fox) 2nd week; Moby Dick (W.B.) 2nd week; Trapeze (U.A.) 2nd week.

Buffalo: The King and I (20th-Fox) 3rd week; Satellite in the Sky (W.B.); Trapeze (U.A.) 3rd week.

Chicago: Autumn Leaves (Col.) 3rd week; The Eddy Duchin Story (Col.); The King and I (20th-Fox) 2nd week; The Ladykillers (Cont.) 3rd week; The Proud and Profane (Par.) 3rd week; Thunderstorm (A.A.) 2nd week; Trapeze (U.A.) 4th week.

Cleveland: The King and I (20th-Fox) 2nd week; Moby Dick (W.B.); Somebody Up There Likes Me (MGM); That Certain Feeling (Par.) 2nd week; Trapeze (U.A.).

Columbus: The Great Locomotive Chase (B.V.); That Certain Feeling (Par.); Trapeze (U.A.) 2nd week.

Denver: The Eddy Duchin Story (Col.); The Great Locomotive Chase (B.V.); The King and I (20th-Fox) 2nd week; That Certain Feeling (Par.) 2nd week; Trapeze (U.A.) 2nd week.

Des Moines: The King and I (20th-Fox) 2nd week.

Detroit: The King and I (20th-Fox); Trapeze (U.A.) 2nd week.

Hartford: The Catered Affair (MGM); Earth vs Flying Saucers (Col.); Johnny Concho (U.A.); A Kid for Two Farthings (Lopert) 2nd week; The Killing (U.A.); That Certain Feeling (Par.) 2nd week; Trapeze (U.A.) 3rd week.

Indianapolis: The King and I (20th-Fox); That Certain Feeling (Par.) 2nd week; Trapeze (U.A.) 3rd week.

Jacksonville: The King and I (20th-Fox); Moby Dick (W.B.); Trapeze (U.A.) 3rd week.

Kansas City: Trapeze (U.A.) 3rd week.

Memphis: Santiago (W.B.); Trapeze (U.A.) 2nd week.

Miami: The Catered Affair (MGM) 3rd week; The Eddy Duchin Story (Col.); Moby Dick (W.B.) 2nd week; Oklahoma (Magna) 20th week; Trapeze (U.A.) 3rd week.

Milwaukee: Trapeze (U.A.) 2nd week.

New Orleans: The Eddy Duchin Story (Col.) 2nd week; The Ladykillers (Cont.) 3rd week; Oklahoma (Magna) 4th week; That Certain Feeling (Par.); Trapeze (U.A.) 2nd week.

Oklahoma City: Cockleshell Heroes (Col.) 2nd week; The Leather Saint (Par.); Moby Dick (W.B.); That Certain Feeling (Par.) 2nd week; Trapeze (U.A.) 2nd week.

Philadelphia: Bhowani Junction (MGM); The Catered Affair (MGM); The Eddy Duchin Story (Col.) 2nd week; Moby Dick (W.B.); The Proud and Profane (Par.); That Certain Feeling (Par.) 2nd week; Trapeze (U.A.).

Pittsburgh: The Eddy Duchin Story (Col.); The Great Locomotive Chase (B.V.); Lovers and Lollipops (Cont.) 2nd week; Oklahoma (Magna) 5th week; Trapeze (U.A.) 3rd week.

Portland: The Eddy Duchin Story (Col.); The King and I (20th-Fox) 2nd week; The Ladykiller (Cont.) Trapeze (U.A.) 2nd week.

Vancouver: The Black Sleep (U.A.); The Creeping Unknown (U.A.); Trapeze (U.A.) 2nd week.

Washington: The Fastest Gun Alive (MGM) 2nd week; The Great Locomotive Chase (B.V.) 2nd week; The King and I (20th-Fox) 2nd week; Madame Butterfly (I.F.E.); Moby Dick (W.B.); That Certain Feeling (Par.); Trapeze (U.A.) 2nd week.

UPA Pictures Plans "Quixote" Cartoon

Plans for the production of a full-length animated cartoon film based on the adventures of Cervantes' fictional hero, "Don Quixote" have been set by UPA Pictures, Inc., it is announced by Stephen Bosustow, president. To be peopled by "typically-UPA" cartoon characters, the development of the initial treatment and storyboard get under way immediately, with Sidney Peterson assigned as writer. According to Mr. Bosustow, the film will be produced entirely by UPA independently, with no distribution release plans set, and it will first be scheduled for theatrical showing for a two-year period, following which it will be edited down from its scheduled 75-80 minutes length, for national television syndication. Once the preliminary work is completed, all three UPA studios, in Burbank, New York and London, will produce "Quixote," with all production to be coordinated from Burbank.

Loophole Avoids Tax On French Theatres

PARIS: A "loophole" in a law passed by the French Government last year is giving exhibitors a "way out" of municipal tax payment. While several cinemas have threatened to close rather than pay the tax, other exhibitors have examined the 1955 law and found that philanthropic and patriotic clubs may give four cinema performances each year free from taxation. The "loophole" has spurred the organization of clubs, particularly in the Reims area, where the organizations have grown by leaps and bounds. Organized by the cinemas, the new "clubs" are screening films at the usual prices but, under law, avoiding the municipal tax. By law, an arrangement is made which benefits the associations but this has proved to be far more beneficial to the cinemas than paying the tax. Other cities are currently studying the system and, if the associations can be brought in, the cinemas will play free of the tax.

The National Spotlight

Albany

As drive-in competition increases, their beauty and comfort become more important, according to **Mel Berman,** general manager of Tri-State Automatic Candy Corp. . . . . The Rustic drive-in, between Troy and West Sand Lake, advertised free admissions Monday through Thursday, for steel workers and their families during the current strike. "Your badge is your admission," said the newspaper copy. The strike has idled 1,700 in Troy-Watervliet area. . . . Albany County Restaurant & Liquor Dealers Association dedicated the boathouse which it built for Variety's Camp Thacher—during its annual outing there. . . . Multiple-feature bookings at outdoor theatres pay off Fridays, Saturdays and the eve of holidays only, according to **Harry Lamont.** . . . "Trapeze," which turned over a fine gross and drew from wide age ranges in its eight-day run at the Strand, moved to the Ritz. . . . **Louis W. Schine** and **Donald G. Schine** called at WPTR, which is managed by **Duncan Mounsey,** assistant to **G. David Schine,** during the illness of **Leo Rosen.** Rosen, one-time exhibitor-theatre manager and ex-chief barker of Variety Club, is recovering from a heart attack. . . . **George Hogan,** assistant manager at the Stanley Warner Delaware, local art house which is dark for the summer, is now the Strand assistant.

Atlanta

Charlie Simpson has sold his State theatre, Knoxville, to Independent Theatres, Chattanooga. . . . **Mrs. Jackie Cowart,** president of the Atlanta WOMPI, has returned to her job at United Artists after a trip to Florida. . . . **J. W. McCall** has been appointed manager of the Cannon theatre, Lake City, Fla. He replaces **Elwood Jolly.** . . . **Jacqueline "Princess" Prince,** daughter of **Dave Prince,** southern district manager of RKO, and **Earl W. Gunn** were married recently. . . . Employees at the Atlanta branch of MGM held their annual outing at Red Top Mountain, **Ed Bender** acted as chef. . . . Other exchanges which have had their annual outing were Republic and Warners Bros. . . . **Irma Marshall,** of the accounting department of National Theatre Supply Co. is back from Florida. . . . **Ernestine Petrie,** secretary to branch manager **Charlie Jordan,** Howco Exchange, has resigned. . . . **Mr.** and **Mrs. James Reynolds,** theatre owners in Georgia, are parents of a new baby boy.

Boston

Saxon theatre, Fitchburg, Mass., owned by **Benjamin Sack,** reopened July 8 with "Trapeze," for seven days, doing the best business in months. The theatre had been closed for minor improvements and a new heating unit. . . . **Herbert Brown,** owner of the Victoria theatre, Greenfield, Mass., is giving up active participation in the operation. He is taking over a wholesale tobacco business in Brattleboro, Vt.; buying and booking will be handled by **Joseph G. Cohen,** independent film buyer and booker. . . . **Mel Davis** is head booker and salesman under new district manager **Lewis Ginsburg** at Federal Films . . . **Benjamin J. Sack** has signed a 20-year lease on the Shubert owned Majestic theatre, Boston, and is planning to spend $250,000 on remodeling. He is negotiating with producers of "Oklahoma!" for his first presentation when the theatre opens in September. . . . **Nat Hochberg,** who leases the Stoneham theatre, Stoneham, Mass., is putting in new booth equipment and replacing the seats . . . **Louis Richmond** of the Kenmore has installed new CinemaScope equipment for the showing of "Gaby." . . . **Mel Morrison,** former district manager for New England Theatres, and more recently manager of the Strand, Dover, N. H., has taken over the Newington, N. H. drive-in. Transfer date was July 1.

Buffalo

The Conesus drive-in at Lakeville, N. Y. opened this week. The new out-doorer accommodates 1200 cars. **Leo J. Hofschneider** is president of the operating company and **Thomas J. Meagher,** secretary and treasurer. **Joseph Iamon** is manager. . . . The house committee of Tent 7, Variety club of Buffalo announces that the Delaware avenue headquarters of the club will be open on Monday and Saturday only from July 16 to 31 during the vacation of its maitre d'hotel, **Clint LaFlamme** . . . The Buffalo Board of Safety has rejected an appeal that nighttime parking be permitted on downtown streets after department stores close. It voted unanimously to "keep the status quo" on downtown restrictions. The action came in response to a letter from **George H. Mackenna,** managing director, Basil's Lafayette and president of the Main Street association. . . . Workmen are dressing up the old Roxy theatre in Rochester, but no for any purposes connected with entertainment. **Carol Fenyvessy,** one of the owners, said a laboratory firm will occupy the building, vacant since its failure as an "art type" theatre a couple of years ago, when it was managed by **James J. Hayes,** now manager of the Cinema in Buffalo . . . **Adrian Awan** of the 20th Century-Fox exploitation forces was in town last week working with **Robert T. Murphy,** general manager, Century, on "Abdullah's Harem."

Charlotte

The theatres in Charlotte enjoyed one of their biggest Fourth of July holidays on record. Big grosses were racked up by the Imperial, Plaza and Manor theatres playing "Trapeze," "Fastest Gun Alive" and "Eddy Duchin Story," respectively. "Trapeze" was held for a second week and 'Duchin" is expected to run for three or four weeks. . . . **Arthur Phillips,** operator of the Strand theatre in Walhalla, S. C., died June 28. Two sons are among his survivors. . . . **J. B. Harvey,** Clover, S. C., theatre owner, has been re-elected to the South Carolina House of Representatives. . . . **Walter Brown,** operator of the Boyd and Fairfield theatres of Winnsboro, S. C., was also returned to the house. . . . **Sam Ervin, Asheville, N. C.** theatre man, has a new son, named, appropriately enough **Sam Ervin, Jr.** . . . The Charlotte RKO branch is now selling films to TV stations . . . The Theatre Owners Association of North and South Carolina has moved its office to 147 Brevard Court, just off South Church St. **Mrs. Lucille Price,** the association's executive secretary, says the new location will be the "permanent" one.

Chicago

John Thompson arrived here from Dallas, Texas to handle publicity and exploitation for Columbia Pictures in the midwest area. He has been representing Columbia in the same capacity in the southwest territory. **Bob Weiner,** publicist here for the past few years, has transferred to Detroit, Michigan. . . . **Glen Norris,** division manager for 20th-Century Fox, and **Alex Harrison,** the company's general sales manager, conducted a two-day sales meeting at the Blackstone Hotel. . . . . **Joe Cozzi** of RKO is said to be in fine condition following an operation this week. . . . Republic's "Maverick Queen" has been booked into 40 top neighborhood theatres. The simultaneous bookings opened July 20. . . . **Dave Friedman** of Paramount's publicity staff returned this week following a hectic but successful tour with **Bob Hope.** They visited Indianapolis, Cleveland, Minneapolis and St. Paul, and Detroit in behalf of "That Certain Feeling. . . . **Walter Banford,** district manager for MGM here, is vacationing in the east. While there he is showing his 14-year-old grandson the sights of New York. . . . **Richard Stern,** manager at the Cinema, left for a vacation in Florida.

Cleveland

"The King and I" is doing SRA business at the Hippodrome where it is now in its second week, according to manager **Jack Silverthorne. "Danny" Rosenthal,** United Artists branch manager and family have moved from Euclid to Shaker Heights. . . . **Herbert Ochs,** head of the Ochs Operated Circuit, is spending a month in Cleveland and Canada from his present headquarters in Ft. Lauderdale, Fla. . . . **Jerome Safron,** Columbia branch manager, returned from a Florida vaca-

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tion in time to inaugurate the branch's new airconditioning installation . . . RKO's **Helen Wassner** is taking an unchartered vacation . . . **J. O. Guthrie**, owner of the Karolyn theatre, New London, in town briefly says his patrons are enthusiastic over his one show a night policy with all patrons seeing the picture from the beginning . . . RKO's 16 mm pictures, distributed for the past 20 years through Academy Film Service, Inc., is now being distributed by Ideal Pictures, national company with territorial offices in Mansfield under the management of **Larry Skeeze** . . . **Helen Kaplan,** secretary to MGM branch manager **Jack Sogg** is on vacation . . . 20th-Fox' district manager **Tom McCleaster** and branch manager **I. J. Schmertz** attended a regional sales meeting in Chicago.

Columbus

Summertime business was still on the upswing with a third week recorded by "Trapeze" at Loew's Broad and a second week for Walt Disney's "The Great Locomotive Chase" in a shift from RKO Palace to RKO Grand . . . Loew's theatres are staging a Loew's Midsummer Film Festival, ballyhooing a strong lineup of films for the ensuing hot weather weeks. Full pages in all newspapers plus lobby displays and other exploitation are calling attention to the lineup . . . **Norman Nadel,** Columbus **Citizen** theatre editor, visited film studios in London and Paris during the recent Citizen overseas theatre party tour. He plans to write about his visits for the newspaper. . . . Manager **Lou Holleb** of the In Town Auto Theatre, reports growing interest in his newly-installed 18-hole miniature golf course.

Denver

In for talks with **Richard Fulham,** 20th Century-Fox branch manager, was **Reville Kniffen,** assistant division manager, from Los Angeles. Fulham had just returned from a sales trip to Lincoln, where he had called on the Cooper Foundation Theatres. . . . **Robert Hill,** Columbia branch manager, on a fishing vacation in western Colorado. . . . **Jack Berwick,** Columbia publicity man, to Albuquerque, N. M., to beat the drums for "The Eddy Duchin Story." The film is running at the Sunshine. . . . **Oscar Galanter,** Universal office manager, to Glenwood Springs, Colo., on vacation. . . . **Neal East,** western division manager fof Paramount, was in for conferences with **Philip Isaacs,** district manager; **Jim Ricketts,** branch manager, and **Frank Smith,** Salt Lake City branch manager. . . . Elected as delegates to the annual convention of the Women of the Motion Picture Industry was **Pauline Hall,** secretary at Paramount. Also going as a delegate will be **Mary Ann Hogle,** president, and a secretary at MGM. Several others will also make the trip for the meeting at Atlanta.

Des Moines

Helen Windsor of Warners is on an interesting vacation trip. She drove to Seattle, Wash., by way of the Black Hills.

IT'S THE WOMPI slate for 1956-'57, in Atlanta. Guy Brown, of Motion Picture Advertising, poses with officers he installed at dinner at the local Variety Club quarters. Seated, Mrs. Jackie Cowart, president, right, and Mrs. Juanita Elwell, first vice-president. In left to right array with Mr. Brown are Mrs. Polly Puckett, corresponding secretary; Frances Hopkins, recording secretary; Edythe Bryant, treasurer, and Mrs. Allene Robbins, second vice-president.

From Seattle she plans to take a boat to Victoria, B. C., and then return to California, driving the length of the coast before returning home. With her on the trip are her parents and sister. . . . Among others on vacation are **Verne Stevens,** Warner shipper; **Bob Newman,** NSS office manager, and **Enos Travaini** of Columbia. Enos took a trip to California; Newman visited relatives in Iowa and Missouri. . . . **Edna Cloonen,** RKO cashier, visited friends in Seymour during her vacation. . . . **Dorothy Pobst,** WOMPI president, has announced postponement of the charter luncheon of the newly-organized group. The luncheon, which was to have been held this month, has been a delayed until after vacations are completed so that no one would have to miss the gala affair. A September date now is being considered. . . . **Lester Zucker,** Universal district manager, visited the exchange here recently. . . . The were deaths in the families of two Film Rowers recently, both of Universal. **Gwelda Jones'** mother died after a 13-year illness; **Ralph Olson's** brother-in-law died in Indiana of a heart attack.

Detroit

Detroit's Water Board added to the harrassment of exhibitors by taxing air conditioners. The new tax is designed to force the use of water re-circulating systems. Neighborhood theatres are not in a position to install equipment at an estimated $10,000. The fear is expressed that small houses may be forced to close for the summer, be unable to reopen in the fall. . . . **Joseph Lee,** 20th-Fox manager, has placed booking books at the disposal of Michigan Allied for free distribution. A card or letter to the Detroit office will bring a book . . . The Grand Rapids Variety Club will hold its regular golf outing at the Greenridge Country Club July 24. Michigan Allied's golf party was at Midland Country Club, Midland July 19 . . . **Thomas Allen,** 58, a divisional manager of United Film Service, died at his Detroit home

Hartford

Annual MPTO of Connecticut golf tournament-dinner was held July 17 at Racebrook Country Club, Orange, with exhibitors and distribution executives from key New England and New York cities in attendance. Co-chairmen were **George H. Wilkinson Jr.,** operator of the Wilkinson Theatre, Wallingford, and president of the state group, and **Harry Feinstein,** northeastern zone manager, Stanley Warner Theatres . . . **Mrs. Peter LeRoy,** wife of the Blue Hills Drive-In Theatre Corporation, Hartford, partner, has left Hartford Hospital, following surgery . . . **Zygmunt Rossiliano,** formerly with Loew's Poli-New England Theatres Inc., is now on staff of Loew's 175th St. Theatre, New York. . . . Plans for first drive-in theatre at Newtown, Conn., have been disclosed by **George J. Ryan** of Fairfield, Conn. . . . The E. M. Loew's circuit has inaugurated an art film policy at the Fine Arts Theatre, Worcester, Mass., formerly known as the Olympic theatre. . . . Perakos Theatre Associates Circuit is experimenting with suburban feature screening time to determine patrons' wants. **Sperie Perakos,** general manager of the independent circuit, has scheduled companion feature twice nightly, Mondays through Fridays, at about 6:30 and 9:30 p.m., with the feature shown only once nightly at about 8:15 p.m.

Indianapolis

Dale McFarland, general manager of Greater Indianapolis theatres, announced the Lyric will reopen with the Todd-AO production of "Oklahoma" about Aug. 22. He wants it rolling in time for the State Fair Aug. 29-Sept. 6. . . . **Dr. Marvin Sanfor** has added a free zoo to his attractions at the Twin drive-in. . . . **Mae Glover** is managing the Zaring Egyptian for the **Levitt** brothers, who bought it recently from the **A. C. Zaring** estate. Mrs. Zaring has gone to Florida to live with her daughter. . . . **Marc Wolf,** general manager

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of Y & W, went to Washington for the all-star game. . . . Alliance has taken over the South Peru drive-in at Peru from Pete Fortune. . . . The new Starlight drive-in at Clinton, for which **Ted Mendelssohn** is buying and booking, opened July 15. . . . **Ray Schmertz,** 20th-Fox branch manager, and his salesmen attended a district meeting at Chicago Thursday and Friday. . . . **Earl Bell** is operating the Bell weekends only for the summer.

Jacksonville

Harvey Garland, Florida State Theatres film buyer, flew to Dallas, for a series of weekend conferences. . . . **Ken Laird,** Buena Vista branch manager in Atlanta, announced that **Bob Stevens,** former 20th-Fox salesman of this city, has replaced **Harvey Reinstein** as Buena Vista salesman for Florida and south Georgia. Reinstein is now in the national Buena Vista sales office in New York. . . . **Bryon Adams,** United Artists branch manager, said that he and his staff expect to move from the Guaranty Life Building into larger quarters in the Florida Theatre Building about September 1. . . . **Charley Lester,** National Screen Service manager of the Atlanta branch, and **Sizzy Vorzimer,** NSS salesman, were here to confer with theatre circuit leaders. . . . **Abner Camp,** Howco branch manager, piloted his Cruiser plane to the Bahamas for a weekend of fishing. . . . **Lee Z. Henry,** owner of the Home theatre, Zephyrhills, and his son **Don** came in on a buying and booking trip.

Kansas City

The Allied Independent Theatre Owners of Kansas-Missouri, Inc., at a recent board meeting, elected **F. L. Norton,** operator of the Ritz and Bi-State theatres in Caldwell, Kan., as a new member of the board. . . . **Mr.** and **Mrs. Abbott Sher** held the first memorial field day for Mrs. Sher's father, **Sam Abend,** at Camp Santosage for boys near Kansas City. The camp was financed by contributions from Mr. Abend's associates in the film industry, and the field days are to be held as reminders that success can come to underprivileged boys. Mr. Abend came to America as a 17-year-old immigrant from Poland. . . . **Mrs. John A. Becker,** wife of **John Becker,** president of Associated Theatres, died in Independence, Mo., after an illness of several months. The Beckers had lived in Independence 36 years and had observed their golden wedding in 1949.

Los Angeles

The Associated Theatres, operators of the Atlantic in North Long Beach, have named **Nate Gould** as manager of the house, which will soon undergo renovating . . . **Minnie Sussman,** secretary to Roy Evans, FWC city district manager, is recuperating at home from surgery . . . **Ralph Clark,** western district manager for United Artists, checked in after a trip to Salt Lake City and Denver offices . . . **Arnold Shaak,** who operates the Ramona theatre in Hollywood, was off to Chicago to visit his daughter . . . Fourth in a series of regional meetings of Allied Artists bookers, will be held here Saturday and Sunday July 21 and 22 with **Roy Brewer,** the company's exchange operations supervisor, presiding. The first session was held in New York late in June, and will be followed by similar meetings in Chicago and New Orleans . . . Ground has been broken for Columbia's new exchange building on West 20th St. The structure is slated to be ready for occupancy by November 1 . . . Out of town exhibitors seen on the Row were **Lloyd Katz,** Sperling Theatres, Las Vegas; **Leo Molotor,** American, Newhall; **Moses Hernandez,** Royal, Guadalupe and **Joe Markowitz,** La Paloma, Encinitas.

Memphis

Two indoor theatres, the Princess and Legion, and one drive-in, the Cardinal, all at Mayfield, Ky., have been purchased by Mayfield Enterprises, Inc., which is headed by **M. A. Lightman, Jr.,** as president. Lightman is an executive in Malco Theatres, Inc., Memphis. . . . **Louis Ingram,** branch manager MGM, staged an invitational screening of the film, "High Society," July 16 at Loew's Palace. . . . **M. E. Rice, Jr.,** of the Rice, Brownsville, Tenn., was in town on business . . . **C. E. Matthews,** salesman, National Theatre Supply, left on a California vacation. . . . **J. K. Jamison, Sr.,** and **J. K. Jamison, Jr.,** a father-son team which owns and operates the Joy at Bald Knob and the Ken at McCrory, were Memphis business visitors . . . Malco's second new drive-in opened this summer got off to a flying start, the 61 drive-in at Highway 61 and Raines Avenue.

Miami

Bob Perilla, down from the New York office of Columbia Pictures and working "The Eddy Duchin Story," was very pleased with the 13 entries in the Kim Novak look alike contest. The elimination at the Algiers Hotel got coverage from AP, UP, INS and WTVJ, local TV station. The winner was **Micki Marko.** . . . FST's president **Louis Finske** was down for several days of conferences . . . **Lillian Claghton,** who celebrated a birthday on the 18th, gave a group of Miami Beach Jaycee-sponsored underprivileged children a gratis Saturday show at the Normandy. . . . Vacationers included **John Oliver,** manager of the Colony and **Mel Haber** assistant at the Carib . . . WTVJ's president **Mitchell Wolfson** and its audio engineer **Larry Jones** were tapped for membership in the University of Miami chapter of Alpha Epsilon Rho, national radio-TV fraternity recently . . . Orange blossoms are in the air at the **Howard** (FST publicity director) **Pettingills** home where daughter **Jeanne Marie Louise** is making preparations for her wedding on the 28th.

Milwaukee

Wisconsin Variety Club, Tent 14, gave 36 tickets to the USO to see the baseball game between the Milwaukee Braves and the Chicago Cubs. It was Variety Night at the game. . . . All opening records were broken at the Towne theatre by MGM's "The Fastest Gun Alive" . . . Another big opening downtown was "Moby Dick" at the Warner with lines extending around the corner waiting to get to the box office. . . . **Jimmy Docter** has taken over the Liberty theatre here as of July 15. The theatre has been closed for a month. . . . The Prairie theatre at Sun Prairie, Wis., has closed. This is the first time this theatre, in the town of 2,500, has ever been closed. It was operated by Unity Theatres. . . . A successful rock and roll show at the Colonial theatre was put on for two nights this weekend, Friday and Saturday.

New Orleans

Teddy Solomon, head of the Pike Booking Enterprises and N. Solomon Theatres, reopened the Dixie, Brookhaven, Miss., completely renewed and re-equipped for the latest process presentation. **L. E. Jack Downing** of the Haven, who recently joined the organization, is the manager. . . . RKO Orpheum manager **Asa Booksh** and **Mrs. Booksh** are off to Mexico for their annual pleasure leave. **Frank Smith,** with the company's theatres in Chicago, is the pinch hitter. . . . **Ethel Neal,** secretary to branch manager, **Lucas Conner,** Warner Bros., spent a quiet vacation at home. . . . **John Hotz,** attendant at the RKO Orpheum, is back at his job after a vacation jaunt spent in Chicago. . . . Continued hot weather and the array of excellent pictures is providing the first run theatres here with outstanding business.

Oklahoma City

Mr. and Mrs. G. H. Shaw, celebrated their 25th wedding anniversary last week. Mrs. Shaw is secretary to **Mr. Gibbs,** branch manager of Columbia Pictures in Oklahoma City. . . . **Mrs. Sophia La Mont,** head of inspection at Columbia Pictures, started on two weeks vacation July 15. . . . **Don Walls,** manager of the Center theatre here, is on a two-week vacation at Eagle Nest, New Mexico. Assistant manager **Bob Childers** is in charge at the theatre while Mr. Walls is on vacation. . . . **Mrs. Barbara Bauers,** secretary to branch manager **George Fisher,** MGM, is on vacation in Denver. . . . The Civic Theatre at Joplin, Mo., has been closed for repairs on its air conditioning system.

Philadelphia

Exhibitors expressing grave concern over the down-grade competition from nearby drive-in theatres offering triple feature shows and dollar-a-carload admissions—seen as hurting an already depressed box office. . . . Clark Service, Inc., local depot for National Film Service, Inc., has taken over the deliveries for R.K.O., is was announced by **James P. Clark,** who hedas both the National Film and Clark services. . . . Although the only theatre in West Reading, Pa., is closed, the School Board there voted to continue for another year its 10 per cent tax on amusement admissions. . . . With the completion of extensive improvements, the William Goldman Theatres reopened its newly-acquired Astor in Reading, Pa. . . . A large part of the record 47,066 income for the 1956 March of Dimes in Reading, Pa., has been

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credited to collections in theatres by chairman **Paul E. Reeser,** in his annual report . . . **Abraham M. Ellis,** head of the A. M. Ellis Theatres here, was named to the new Lay Council at Yeshiva University, New York City; and as a member of the Board of Directors of the newly-established Solomon Schechter Day School of the United Synagogue of America. . . . The Boyd, which houses Cinerama, has permitted the local chapter of the American Medical Center at Denver to solicit funds in the lobby for the hospital.

Pittsburgh

"Patterns" finally replaced "The Ladykillers," which enjoyed a 10-week run in the Guild art house. . . . Cleveland radio station WERE is sponsoring a 600-person show train on July 22 to see "Seven Wonders of the World" in the Pittsburgh Warner theatre, and on Aug. 5, Cleveland movie critic **Omar Ranney** will bring 600 more visitors. . . . **James P. J. Kelly,** 81, father of movie actors **Gene** and **Fred Kelly,** died in a nursing home here. Downtown business booming despite steel strike, due to sturdy product, including "Trapeze," "The King and I," "Moby Dick," "The Eddy Duchin Story," "Seven Wonders of the World" and "Oklahoma!" . . . **George Peppard,** recent Carnegie Tech graduate, signed for the movie "End As A Man," and **Janice Norris,** 15-year-old Playhouse actress, signed a seven-year pact with RKO, effective next March 1 when she graduates from high school. . . . **Bob Hope** will be the "surprise guest" at a Variety Club dinner July 29 in the Twin Coaches night Club, with **Pearl Bailey** starring. . . . **Charlie Eagles,** Stanley manager, vacationing in his native Kentucky.

Portland

Wayne Theriot, Paramount branch manager, is vacation . . . **Walter Hoffman,** Paramount field man, was in town . . . Some sort of a record was set along movie lane here last week. All first runs except one played a single bill and nearly all did a big business. . . . **Mrs. J. J. Parker** has just completed the overhaul job of her flagship Broadway theatre. . . . *Journal* drama editor **Arnold Marks** back after a flying trip to Minneapolis for opening of "Holiday On Ice" . . . Fox theatre manager **Dean Mathews** has the "Miss Portland" finals on stage with Jr. C of C sponsorship.

Providence

E. M. Loew's Providence drive-in drew a capacity crowd with a combination midnight "horror" film show and rock and roll stage revue. The screen portion of the show featured "The Mummy," and "The Mummy's Curse." The stage attraction was headlined by **Carl Henry** and **Jim Mendies,** two local disc jockeys. . . . The Rhode Island premiere of "Times Gone By" took place at the Avon Cinema. . . . Competition was extremely keen, in the entertainment field, on the Independence Day holiday. Excellent film fare at all downtown first runs drew the usual 'stay-at-homers', while amusement parks, midget-auto racing, horse racing, band concerts, parades and fireworks were all generously attended. Cloudy skies, with intermittent showers, late in the afternoon, caused an unusually early exodus from the shore resorts, resulting in slightly-larger-than-usual houses in a few situations. . . . Nearby Newport was the site of a three-day jazz festival.

St. Louis

Miss Rachel Slagel, formerly of Fairfield, Ill., has been signed to a motion picture contract by Twentieth Century-Fox and now is appearing under the name of **Rachel Stephens.** She was a speech and theatre major at Indiana University in Bloomington, Ind., and received degrees there in 1952 and 1953. . . . An undetermined amount of money was taken from the Belt drive-in at St. Joseph recently when thieves broke into the concession stand and rifled the cash register and cigarette machine. . . . Damage estimated at $10,000 resulted from a burglary recently at the Dreamland theatre, Herington, Kan. . . . The Airway drive-in at Memphis, Mo., was broken into recently and the intruders obtained more than $100.

Vancouver

Film Row visitors were **Peter Abrosimott** of the Roxy, Grant Forks; **Bill Smith** of Woodfibre; **Myron McLeod,** Powell River; **Frank Soltice,** Pines drive-in, Penticton, and **Dave Rosen,** sales manager of International Films distributors here from Toronto. . . . A second drive-in is planned for Kelowna in the B. C. fruit belt, by local interest. . . . A new theatre was opened at Stewart, owned by **Joe Ducklee.** Town is a mining center. . . . Two Vancouver film exchange managers were in the winning columns in sales drives. **Bill Smith,** RKO manager, was the winner in short subject drive, leading Canada. . . . **Lou Segal** IFD manager, collected $200 in the Allied Artists spring drive, in third place. First prize of $500 was won by Calgary branch manager **Walter DuPerrier** in the Allied Artists drive. . . . **Charlie Straw,** old time theatre manager of FPC houses in Winnipeg and Calgary, is holidaying on the Pacific coast. **Bob Harris** of the Paradise is in Seattle. **Ivan Ackery,** Orpheum manager, is on a fishing vacatino on Vancouver Island. . . . **Wally Hopp,** International-Cinema manager, with Famous Players for 10 years, resigned and will make his home in California.

Washington

Sidney Cooper, United Artists district manager, visited accounts in Cincinnati. . . . **Rudolph Berger,** MGM southern sales division manager, visited the Charlotte territory. . . . **Norman Kal,** president of Kal, Ehrlich & Merrick Advertising Agency, was given a birthday luncheon in the Variety Club rooms July 12. . . . **Mrs. Samuel Roth,** widow of the Roth Theatres president, lost her mother, **Mrs. I. A. Willimas,** who died in Pittsburgh July 9. . . . **Jan Sterling** was in town to publicize "1984," due at the Plaza theatre. . . . The Almas Temple, at its Sphinx Club luncheon on July 13, had as guest speaker **Arthur Mayer,** of Paramount Pictures, who spoke on "War and Peace."

Grainger in Crescent Post, Optimistic

NASHVILLE, TENN.: E. C. Grainger, newly-appointed general manager for Crescent Amusement Company, who has just commenced a systematic study of Crescent's 60-odd theatres, has some definite ideas on exhibition. "One of the most important things," he says, "is to get the best pictures at the right time, and present them so the interest aroused in potential customers will make them want to go. There is stiff competition to get these pictures at the right time, and this is part of the game," he added.

He told the press at a recent conference that "the feeling in the theatre business is optimistic, and the general trend in attendance is up." Declaring that he has "no magic formula for breathing new life into the organization," he said that he would try to increase growth and profits, while cutting expenses, in each and every theatre in the circuit.

Mr. Grainger claims there is a general misconception as to why theatre attendance fell from an estimated 80,000,000 weekly to 40,000,000 in the past few years. "Most people believe it was television and bad movies, and the constant repetition of this had its effect," he says, "but it can be boiled down to more competition for the entertainment dollar, and more installment debt, together with television."

"Television is not a competitor for good movies, but is for run-of-the-mill pictures," he continued. "After all, as the saying goes, why should people pay a theatre to see a bad movie when they can see one at home free. Not many good pictures are shown on television."

Mr. Grainger, who started in the motion picture business in 1916 in New York, believes that the quality of pictures has held up through the years, and now that there is a near saturation of television, people who have skipped movies in recent years are getting back in the habit.

Albert Chesnes Heads Chromatic TV Labs.

Albert A. Chesnes has been named technical director at Chromatic Television Laboratories, Inc., it is announced by Robert Dressler, vice-president. Chromatic is a research and development organization whose main commercial interest is the development of the Chromatron or "Lawrence tube," a single-gun color television picture tube and its associated receiver circuits. In his new capacity, Mr. Chesnes will be responsible for the over-all supervision of Chromatic's color development program.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

POINT OF SALE—Where They Buy Tickets

AL DAFF, executive vice-president of Universal Pictures, whom we've admired since we used to talk with him about Latin America, quite a few years ago, has stated in a press interview that the motion picture industry "has too much politics within it, and not enough showmanship at the point-of-sale." The late Henderson Richey, whom we worked with and for at Metro, used to say "the industry had too many politicians and not enough showmen."

The big trouble in our business is too much of a tendency towards "national thinking" which is not supported at the local level. Or, to put it another way, everybody and his brother wants to stir up something as a national formula, and then gently drop the whole thing at the point of sale, where it applies. Or, if we can re-phrase the idea again, too many consultants and advisors like to prescribe for our ailing industry, providing somebody else takes the medicine. If we could apply showmanship from the ground-roots UP, it would reach high levels to greater advantage than the pressure from above.

It is a matter of great concern, in these Round Table pages, that we so often see good examples of showmanship held out for others to follow—without proof that they ever try to put such ideas into work on their own grounds. Talk is cheap, and ideas are a dime a dozen—but practical showmen in action, at the point-of-sale, are rare, and evidence that any sufficient number of them voluntarily try new ideas when these are described and touted to them is painfully lacking in the record.

Showmanship is becoming a meaningful word in various company drives—as, for instance, the 20th Century-Fox sales meeting in Chicago last week. Alex Harrison has outlined the objectives of the company in a 26-week period, with emphasis on showmanship, at the point of sale. New pictures are described in terms of merchandising, and the methods of obtaining business at the box office are as vital as the obligation to get exhibitors' signatures on a contract.

EXAMPLE TO FOLLOW

The announcement by the Schine Circuit of participation for theatre managers on a profit-sharing basis, described last week in the news columns and referred to on the Herald's editorial page, is a step that warrants keen attention by others, as an example to follow. Instead of a small group winning prizes for extra effort, every Schine manager will get five percent of the net increase in cash balance of his theatre, between now and the end of the year. This puts a premium not only on increased grosses, but also on reduced cost of operation. We congratulate the competent executives of this major circuit for a resolute recognition of the manager's role.

Incidentally, theatre managers are doing considerably better today than formerly, in compensation and additional awards, for their efforts. And, currently, the Herald classified page has advertisements for managers wanted by three major circuits, with many benefits beyond our previous status. Good salaries, retirement plans, group insurance, hospitalization are now commonly accepted as part of a manager's basic earnings. Just the other day, a good Round Table member was interviewed here for a new assignment, and was promised an immediate promotion at a substantial increase, because his new employers thought he had the capacity to become a supervisor.

Coming up, is the Theatre Owners of America's national showmanship Conference at the Edgewater Beach Hotel in Chicago, on July 30-31. Ernest G. Stellings, president of Stewart & Everett Theatres, Charlotte, N. C., has been appointed chairman of this meeting, and as an active showman since 1912, he will bring grassroots into the discussion, with Claude Mundo, administrative assistant to president Myron Blank, as collaborator.

DANGEROUS is the word for "Dusk-to-Dawn" shows in drive-in theatres, unfortunately gaining in popularity, especially up around Danbury, Conn. Patrons are urged to come early and stay very late, to see as many as five feature pictures, and receive free coffee and doughnuts at sunrise. But no good for film industry as a whole will follow this too-eager pursuit of the fast buck. There will be resentment, and a firm rebuttal, from authorities and opinion makers, which will revive the angry term, "passion pits" that was once applied to parking lots converted into theatres. Nobody wants to see five features, and nobody will come to a drive-in theatre with any such intention. The Dusk-to-dawn" notion is a thin disguise for something unsavory and unsafe. It is diminishing and degrading to motion pictures, as the family's favorite entertainment. Getting them out to the movies is one thing, but keeping them out all night, is distinctly another matter.

■ ■ ■

SALESMEN will have added duties, in small situations, in the future of film business. It is likely that frequent calls in small towns can only incur expense in selling without adding in any considerable degree to the distributor's share of the profits. But it can be both necessary and desirable for the film salesman in his rounds to contribute showmanship at the local level, based on his observations of similar conditions in his territory. The only theatre in a trading area, which is our last outpost on the wild frontier of television and other forms of recreation, must have substantial help and real encouragement. The old days of pitting one exhibitor against another to boost rentals must pass, especially when half of the operating theatres in America are without competition in their own communities. A salesman is added to the field exploitation and merchandising staff by forward-looking companies who know that these small town managers need sales help if they are to survive. —*Walter Brooks*

This is not the barefoot contessa, but Kim Novak, in Washington for the opening of "The Eddie Duchin Story"—with Tom Rogers, of the Trans-Lux Theatres home office, and Vincent Iorio, manager of the Trans-Lux, in Washington.

Frank Manente, manager of Loew's Stillman, Cleveland, had these young folks as ballyhoo for "The Fastest Gun Alive"—and very good paper guns that go off with a bang!

Famous Cartoonist Mel Graff is the judge, pondering the winner in a big coloring contest which was one of the promotion ideas for "Mohawk" in the saturation premieres.

Ed Meade, manager of Shea's Buffalo theatre served lunch to a radio commentator while he was also on the air for "The Catered Affair"—which it was.

Sidewalk Sell for "Trapeze" in Chicago, with a double for Gina Lollobrigida and Marvey Mayor, winner of last year's "Miss Exquisite Form" contest, which is on again.

Somebody likes Sal Mineo, featured in "Somebody Up There Likes Me" as he sells tickets at Loew's State theatre, with James Bruno, manager, supervising.

Al Panetz, manager of the Coral, with Joel McCrea, on a personal appearance tour in Miami; John Oliver, manager of the Colony and Charles Whitaker, manager of the Paramount, as they greet the star of "The First Texan" at a press luncheon.

Showmen in Action

United Artists have just totaled a four million dollar gross for "Trapeze" in the first 400 situations, and less than 40 days of playing time, which is a record among records. We recall that the flying corps used two cryptic words in relaying messages over their short wave, to indicate understanding and completion—and these two words seem especially appropriate right here. So, we'll say "Roger!" and "Over!"—and we know what it means.

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Sometimes, we are pressured to print pictures of pre-release showing by the major companies who want the advance publicity prior to subsequent runs out of town, and usually this takes the edge off, in reporting the results of good showmanship that doesn't happen within a stone's throw of the home office. So, we have some of the very best exploitation pictures on "Trapeze"—received from Sam Gilman, manager of Loew's State theatre, Syracuse, and we're going to run them anyhow, because this was a complete demonstration of how to sell the picture, front and center, high and handsome, and more one man's effort than in world premieres.

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Something new has been added at Filmack Studios in Chicago—the first live-action, fully equipped motion picture studio of record, for the making of special trailer films. Commercial settings will be utilized, and professionals, to re-create scenes in drug stores, etc., with live action and dialogue. Harry Birch has been appointed executive vice-president of Filmack in charge of the new sound stage and the output of this special production.

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Murray Spector, manager of Stanley Warner's Central theatre in Jersey City, promoted the Jimminy Cricket Safety Club with the sponsorship of NBC bread. The gimmick was that each boy or girl was to take the Jimminy Cricket label from a loaf of NBC bread, and deposit it in a box in the theatre lobby, with his name and address, to win prizes. All food stores were alerted, and Capt. Finni, of the Hudson County Safety Council, was on hand.

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H. H. Hable, owner-manager of the Palace theatre, Winchester, Va., sends a news story of the dismantled Auditorium theatre there, which was built in 1901, and we think it significant that such news can be treated constructively. Too often, the newspapers dwell on "theatre torn down"—but not enough on "theatre fifty-five years old, replaced by modern up-to-date theatre installations." When the oldest movie goes down, after half a century, take that opportunity to tell your public that we are in a new theatre business.

Ray McNamara, manager of the Allyn theatre, Hartford, Conn., set up long distance phone interviews with Clarence Greene, producer of "Unidentified Flying Objects" for local critics, with resulting good newspaper space.

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Bruno Weingarten, manager of E. M. Loew's Norwich-New London, Conn. drive-in, prompted by the recent marriage of Marilyn Monroe, booked a revival of "Niagara" and advertised her as "the most discussed beauty of our day."

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Frank McQueeney, manager of the Pine drive-in, Waterbury, Conn., came up with something different as a midweek attraction—free turkeys, hams and groceries for correctly identifying tunes played on the public address system.

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A full-page cooperative newspaper ad announced the gala opening of the Watertown drive-in, Watertown, Conn., for Fred Quatrono and John Sirica. Complete reconstruction was necessary following the 1955 floods.

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Sid Kleper, manager of Loew's Poli College theatre, New Haven, Conn., offered movie tickets to a twin bill of "Earth vs. Flying Saucers" and "The Werewolf" to the first 150 children.

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Milton LeRoy, manager of the Blue Hills drive-in, Bloomfield, Conn., has installed a miniature railroad—always a big hit with the kiddies, especially when there's no charge for rides.

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Murray Howard, manager of the Warner theatre, Worcester, Mass., had three professional clowns in costume entertaining shoppers on downtown streets during opening day of "Trapeze" and a band playing on moving truck.

Dan Terrell, MGM publicity director greets lovely Pier Angeli, star of "Somebody Up There Likes Me," in the lobby of Loew's State theatre, on Broadway, with Jim Bruno, manager, and Ernest Emerling, director of advertising and publicity for Loew's Theatres.

And Macy's went for a whole page in the *New York Times* to say "You'll get a bang out of this!" as promotion for zany Dean Martin and Jerry Lewis in "Partners"—plus a beauty parade of eleven "Miss Universe" finalists at Macy's-by-the-Sea, a private beach on the third floor.

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Irving Hillman, manager of the Stanley Warner Roger Sherman theatre, New Haven, Conn., received a proclamation from the mayor commending the management on its fine contribution to the community on the occasion of the 30th anniversary of the theatre—and the newspaper printed it verbatim.

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Tom Grace, manager of the Eastwood theatre, East Hartford, Conn., and Vince Capuano, manager of the Elm theatre, West Hartford, announced in newspaper ads that free tickets to their summertime Tuesday matinees could be obtained by youngsters visiting neighborhood merchants, of which 15 were in the deal.

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John Silverwatch, manager of the Hartford drive-in, Newington, Conn., posed his five months old son with "Brownie," the clown, and local official at ceremonies marking the opening of new children's playground—and the Times printed a two-column picture.

The National Conference of Christians and Jews sends a number of pictures, presenting the winners of their annual awards to theatre managers who turned in the most outstanding campaigns in connection with Brotherhood Week, last February. But they didn't supply any caption information, so this is the largest group which we can't identify from left to right. But we do see Harry Mandel—for we knew he would be on the job, as he always is—and will be, next year.

Traveling Girls Come Home From the Road

RKO's four traveling starlets have crossed the continent as promotion for "The First Traveling Salesday"—and put on an excellent demonstration of selling where it counts. Their stops in eighteen cities received coverage in newspapers with a combined circulation of 20,000,000 readers, with news breaks on the front page, the women's page, the fashion and sports sections, as well as in the amusement pages and cooperative advertising. It's RKO's first picture under the new studio management, and prime promotion effort.

At the upper left, you see the four of them, left to right—Dawn Richard, Peggy Creel, Kathy Marlowe and Gloria Kristy, on the New York to Boston flight. At right, above, they are with Paul Smith, president of Smith Theatre Enterprises, in Boston, as part of their busy round of local promotions. At left, below, they visit Atlanta, and are shown with Nobel Arnold, managing director of the Fox theatre, Emil Bernstecker, district manager for Wilby Theatres and Fox house manager, Frank Vincent. (Seems to be one traveling gal missing in this picture.) And, finally, in Detroit, they model Jantzen swim suits at Crowley's department store, since that is part of the cooperative deal that put them on the road. Full page co-op ads in Detroit papers signaled the welcome from the store.

Melvin Katz, manager of the Fabian theatres in Johnstown, Pa., is one whose entry for the Quigley Awards in the second quarter for 1956 will have special attention from the judges, based on his excellent campaign for "Carousel" and current pictures. It indicates sustained showmanship of a high order, worthy of honors.

Department stores, and music shops, are going all-out in their direct exploitation of the album on "The King and I"—which has so much good music and well-remembered songs and story, for all of the public who have seen the stage play or enjoyed the book. It is one of the top promotion devices of the times.

Detroit Man Promotes New Business Idea

The committee of publicity specialists for the MPAA has been deliberating for some time on various schemes and proposals to bring 'em back, and lively, to the motion picture box offices. The assorted schemes weighed range from advertising to box tops. Out of the welter of suggestions there is one which has an advantage that few others, to our knowledge, have. This is not a blue-print, but a campaign which has been tried in practice and found practical.

The Idea Was Tested

In 1952, when in relation to other major cities, Detroit exhibitors found their city at the bottom of the industry's totem pole, they banded together. Under the leadership of Earl J. Hudson, then president of the United Detroit Theatres, 130 theatres and drive-ins formed a non-profit corporation named The Detroit Metropolitan Committee. Money was raised by making contracts with each theatre at pennies or fractions thereof per seat per week in each house, and depending in amount on the type of run. Arthur Herzog Jr. became the Executive Director, with the task to increase business, and the campaign was conducted anonymously under the general slogan of "TAKE HER OUT AT LEAST ONE NIGHT A WEEK."

Publicity began to appear in which doctors, ministers, various public figures endorsed the idea. Billboards depicting the wife dwarfed by mountains of laundry, stacks of dishes and the like showed how badly the poor soul needed to be taken out.

To report all that was done previously required a closely-typed fifteen page report. Visiting celebrities were geared into the campaign, the "New Faces" annual series in Detroit was initiated with it. It was a natural for something like fifty industries to tie in. Restaurants, transportation, drug stores, in fact any business which had a stake in getting people in motion again gladly cooperated.

Bringing People Back

The important thing, leaving further detail aside, which came out of it all is that it succeeded in bringing people back. Business improved to the point that a year later Detroit had increased its business far out of proportion to any other major city.

Finally, the cost of conducting the campaign was not high, and during the "New Faces" annual, by use of newsreels in local theatres, probably enough dollars were recovered to defray most, if not all, of the costs. Since the "TAKE HER OUT AT LEAST ONE NIGHT A WEEK" campaign has proved itself, the MPAA committee should consider it seriously on a national level.

Selling Approach

THE KING AND I—20th Century-Fox. CinemaScope 55, in color by DeLuxe. Rodgers and Hammerstein's great stage success, made greater in our new techniques. While this is still in the very early runs, and too far ahead for reports of exploitation in the Round Table, we want to cite this picture in particular as probably one of the most enjoyable family films your audience has ever seen. You have to be pre-sold, yourself, and in the mood for doing the finest selling job of your career, with such a wonderful film. The pressbook is ready, and it promises "Entertainment Perfection" — a promise that will be fulfilled. We propose to dwell on your handling of "The King and I" at the point of sale, so that others who follow will benefit by your good showmanship. Consider this as an advance bulletin of a better motion picture than you've been accustomed to, before we grew up to our new obligation to the public. The 24-sheet, and all accessories, sell the idea of "Anna and the King of Siam" —the English governess who went to Siam to teach the King, his wives and his many children. You'll laugh and cry —and you will admit there has never been more perfect casting, more beautiful settings, better color and 'Scope or dancing that is so really entrancing. We frankly don't know where you will begin in your selling approach. It depends on your playdates and how far along you'll be on schedule. But obey this impulse—get the pressbook now, study it, get in the mood for doing a superior job, find the angles, discover the charm, know your product, and never let anyone say again, in your hearing, that motion pictures are not the very best entertainment, the public's best value for their money.

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AWAY ALL BOATS—Universal-International. The United States Navy considers this the best motion picture of their armed services in action. As in the case of "To Hell and Back"—where you had Army cooperation—now you will get all the Navy cooperation described in last week's Round Table. It's the Battle Cry of the South Pacific, supported by the grestest pre-selling campaign of the season. The advertising line, "Screamed from the raw throats of fighting men, torn from the hearts of their love-lonesome women" is not our idea of the best slogan for this good picture, but it is repeated in every ad, so somebody up there liked it. The 24-sheet and all posters are filled with action art for your lobby and marquee display. The herald keys the campaign with all the best advertising slants for the public as well as the promotion. The essence in handling "Away All Boats" is to hunt down that Navy cooperation, and use it, up to the hilt. If you have never asked the Navy Recruiting Service for their help, do it now, and learn what they can supply through 435 local offices. The national magazine advertising includes the overseas editions of Reader's Digest, published in 28 language versions to reach 101 countries. This will interest the Round Table membership around the world, the largest international association of motion picture showmen in the industry. We have more than 700 Round Table members in the United Kingdom alone, and a greater active membership than all the working managers of all the theatre circuits in the United States, Canada and abroad.

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MOBY DICK—Warner Brothers. Directed by John Huston, for Moulin Productions, with Gregory Peck and all star cast, from Herman Melville's classic story of the great, white whale. This must be our week to talk about selling approach for great pictures which we have seen, and praised, for sheer quality in a rising market. In all the world, in all the seas, in all adventure, there was no equal to the power of "Moby Dick"—and there can be no limits to our profits with such a picture, if your promotion is equal to the occasion. We expect to refer to this again, so accept this notice as advance warning that you have a great picture on your hands, a whale of a picture, with a whale of a whale to fight your critics. Even Bosley Crowther, of the New York Times, liked "Moby Dick"—and he so seldom likes our native movies. The 24-sheet and all accessories have that "whale of a punch" in pictorial art, for a pisctaorial marvel. Only "Moby" is not a fish—he's the last of the red hot mammals! You'll never believe your own eyes, when he surfaces, spouts, dives and waggles his tail, to destroy ships and the lives of men, at sea. It's all a matter of electronics, and remote control. Start now to put your control of "Moby Dick" on a not-so-remote basis. The herald keys the campaign —from Cato Show Print—it sells the public and the promoter, with all the best advertising slants. We'll be back to talk about this again, in the future, but in the meantime, watch the pre-release

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Cartons Feature Design Of 'Curtiss Candy Kids'

The Curtiss Candy Co., Chicago, is packaging three kinds of chocolate covered candies in a new family of glassine laminated cartons with a new graphic design featuring the "Curtiss Candy Kids." The laminated glassine is designed to prevent sticking and eliminate the need for inner wrapping. Acetate covered windows overlap the front, top and side panels of the carton to assure product visibility. The new design employs cartoon drawings of children, which can be cut out and used as toys. Two of the cartons are printed in three colors and one in four colors with the Curtiss banner and the name of the product in a prominent spot on the front panel. A premium offer is printed on the rear. The company states that the chocolates are intended for sale in outlets where the cartons can be stacked to form eye-catching displays. They are produced by the Chicago ACM Division of the Robert Gair Company, New York.

April Candy Sales Down; But Still Ahead for Year

Retail candy manufacturers suffered a decline in volume for the month of April, bringing candy sales down for the first month this year, in spite of gains registered by manufacturer wholesalers and chocolate manufacturers, according to the latest report on confectionery products released by the Bureau of the Census, Washington, D. C. However, the industry total of $342,958,000 is 3% higher than after the first quarter of 1955. Sales during April by manufacturer wholesalers and chocolate manufacturers increased 2 and 8% respectively. Sales of retail manufacturers, however, were down 52%.

Boards Approve Merger Of Beech-Nut, Life Saver

Approval of the proposed merger of the Beech-Nut Packing Company, Canajoharie, N. Y., and Life Savers Corp., Port Chester, N. Y., has been made by the boards of directors of both companies. The new firm would be called Beech-Nut Life Savers, Inc. A final vote on the merger by stockholders of the companies is scheduled for July 30.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

THEATRE GENERAL MANAGER, MUST BE thoroughly experienced and familiar with all phases; Buying - Booking - Supervising, for chain theatres in the middle West. An unusual position for a live and competent man. Answer in detail. BOX 2927, MOTION PICTURE HERALD.

THEATRE MANAGERS, THOROUGHLY EXperienced for theatres in the Middle West. Good positions. Answer in detail. BOX 2928, MOTION PICTURE HERALD.

WANTED—THEATRE MANAGERS. EXPERIenced. Exploitation-Minded. For key and neighborhood houses. Pittsburgh and surrounding territories. Write in detail to Charles Comar, Personnel Manager, STANLEY WARNER THEATRE, 2217 Clark Building, Pittsburgh, Pa.

MANAGER WANTED FOR DRIVE-IN THEATRE Metropolitan New York area, contemplating yearround operation. Must be married, between 30 and 45, experienced, willing to work. Good salary. Give complete details and reference in first letter, including picture. BOX 2930, MOTION PICTURE HERALD.

WANTED, BY EASTERN CIRCUIT, TWO (2) theatre managers who have established themselves, by past performances and ability, as outstanding showmen. Top salaries will be paid including vacation, group insurance, and hospitalization. If interested in interview, advise when available, along with complete resume covering previous experience. BOX 2929, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

CURLEY SPEAKER CORDS, STRETCH 8'. THREE conductors of #22 wire. Government surplus. Case lot of 200 at $100 per case. Samples, $1.00. HARRY BERNS, 80 Winder St., Detroit 1, Mich.

IN-CAR SPEAKERS $4.25! YEAR WARRANTY. 4" unit, steel case painted blue-white. Price per set 2 speakers, junction box, $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES! Ballbearing Bucketblade Exhaust Fans 12", $25.50; 16", $37.50; 18", $45. Prompt deliveries Blowers and Airwashers. Send for details. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

INTERMITTENT MOVEMENTS—NEW SURPLUS for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

ECONOMY — ECONOMY — ECONOMY. HUNdreds of practical, experience-tested, money-saving tips on economical theatre practices are yours in the Master Guide To Theatre Maintenance at only $5.00 for them all. Send for your copy Right Now. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

USED EQUIPMENT

H.I. LAMPHOUSES GALORE! PEERLESS MAGnarcs, $395 pr.; Strong Mogul, Brenkert Enarc, Forest U.T., Ashcraft, Ballantyne, $300—all good condition. Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

USED EQUIPMENT

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak, "Sunray" Series I, 2", 3", 3½", 3¾", 5", 5½", 6", 7¾", $35.00 pair. Superlite Series III "C" coated 2¾", 3", 3¼", $150 pr. Others available, tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

CANADIAN-PORTABLE RCA SOUND PROjector, 3000' magazines, to close estate. Best offer. BATEMANS, 427 Bank St., Ottawa, Canada.

THEATRES

PUBLIC SALE ORPHEUM THEATRE, QUINCY, Ill. pursuant to court order in partition suit. Will be sold on August 11, 1956, 10 o'clock A. M. (C.D.T.), South door Court House, Quincy, Ill. Terms: 15% at time of sale, balance due upon approval of sale by court. Abstract of title to date of sale furnished. Rapp & Rapp designed, air-conditioned by Kroeschell, seating capacity 1087, modern lobby vending section, excellent stage facilities and location. Opposition, two down-town, one neighborhood. Population 45,000. Address inquiries to DONALD BINKERT, 214 North Sixth St., Quincy, Ill.

STUDIO EQUIPMENT

HALLEN SYNCHRONOUS 17½MM RECORDER, B22, value $1950, excellent $495; Neumade RK-102 Film Racks, hold 102, 1000' reels, originally $165, new $87.50; Arriflex II 35mm camera complete, $2000 value, $1195; Arriflex Cinekad Blimp, w/follow focus, $995; Amer. Cinematographers Handbook, ½ price, $2.50; Bridgamatic Jr. 16mm Automatic Processor, $1500 value, $975; Maurer 16 Camera, lens, 2 magazines, syncmotor, 12V motor w/battery, all cases, complete $2395; Moviola 35mm composite sound/picture, $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Harold Cleary Dies at 69

Harold J. Cleary, 69, vice-president and treasurer of Loew's Theatres, Inc., died July 14 in the Memorial Center for Cancer and Allied Diseases in New York. A resident of New Rochelle, N. Y., Mr. Cleary had been with Loew's since 1920. He started as an accountant, became general auditor, and in 1943 was named assistant secretary. On September 1, 1954 he became vice-president and controller, and last year was named vice-president and treasurer. He was also a member of the board of directors.

Born in New York, Mr. Cleary started work at 12 for the Austin Nichols Company. He worked his way through Cooper Union and in 1915 he received a second degree from the New York University School of Commerce. He was a director of New York Catholic Charities, a director of the National Boy Scouts Council, a director of the Father's Club of New Rochelle College and a member of the Knights of Columbus, Motion Picture Pioneers, and the Wykagyl Country Club.

Amos F. Floyd

BURLINGTON, N. C.: Amos F. Floyd, 53, operator of the Bur-Gra drive-in theatre here, and also owner of an interest in the Bur-Gra and Bon Air drive-in theatres, died here July 13 after a brief illness. A Marine Corps veteran, he is survived by his widow, a son, two sisters and seven brothers.

Al Beaumiere

Al Beaumiere, 55, owner of the Lincoln theatre, Quincy, Mass., died in an automobile accident early this week while vacationing in Canada. Unmarried, he was also the president of the American Anodizing Corporation located in Wollaston, Mass.

John D. McGrail

John D. McGrail, 56, former Universal-International field exploitation representative in Boston and one-time assistant to the late Will Hays, one time president of the MPPDA, died July 15 at the Veterans Hospital in Rutland, Mass., after a long illness.

Maurice Sidman

Maurice Sidman, 62, well known theatre manager who had been operating the Mohawk drive-in, Adams, Mass., died suddenly July 14 in a gas station while driving to his Boston home.

USIA to Increase Output of Films

WASHINGTON: The number of films produced by the motion picture division of the U. S. Information Agency will be sharply stepped up during the coming year, according to Turner Shelton, film chief. The division expects to operate during the year starting July 1 on a budget of between $6,000,000 and $7,000,000, an increase of more than $2,000,000 over its current year appropriation. Mr. Shelton said his division intends to produce 20 documentaries next year, more than twice the number it turned out this year. The documentaries will be made by U. S. commercial companies. In addition, the division will continue turning out its topical coverage films, the exact number still unknown. Finally, the division plans to continue its policy of film production overseas.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 100 attractions, 3,298 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	6	—	8	1
All That Heaven Allows (U-I)	5	29	24	20	4
Animal World, The (W.B.)	—	3	5	4	1
Anything Goes (Par.)	3	4	1	12	14
Artists and Models (Par.)	10	33	20	7	2
At Gunpoint (A.A.)	—	1	12	27	3
Backlash (U-I)	—	16	3	18	5
Battle Stations (Col.)	—	7	3	2	1
Benny Goodman Story, The (U-I)	1	12	16	30	19
Bhowani Junction (MGM)	—	3	—	1	4
Birds and the Bees (Par.)	—	6	2	2	2
Blackjack Ketchum Desperado (Col.)	—	2	1	1	5
Bold and the Brave (RKO)	—	6	—	4	1
Bottom of the Bottle (20th-Fox)	—	2	12	17	27
Carousel (20th-Fox)	1	13	3	24	18
Cockleshell Heroes (Col.)	—	2	—	4	—
Comanche (U.A.)	—	5	1	10	20
Come Next Spring (Rep.)	—	1	4	20	4
Conqueror, The (RKO)	17	12	12	6	6
Court Jester, The (Par.)	—	9	8	6	9
Court Martial of Billy Mitchell (W.B.)	1	41	28	12	1
Creature Walks Among Us (U-I)	—	2	3	2	1
D-Day the Sixth of June (20th-Fox)	—	6	3	—	1
Day of Fury (U-I)	—	2	—	4	2
Day the World Ended (A.R.C.)	—	21	2	1	—
Diane (MGM)	—	—	1	8	29
Dig That Uranium (A.A.)	—	4	2	—	—
Earth vs. Flying Saucers (Col.)	—	2	8	—	—
Flame of the Islands (Rep.)	—	2	2	10	3
Forbidden Planet (MGM)	1	11	14	2	5
Forever Darling (MGM)	7	30	33	12	8
Fury at Gunsight Pass (Col.)	—	1	3	2	2
Gaby (MGM)	—	7	—	3	1
Glory (RKO)	1	3	7	9	9
Goodbye, My Lady (W.B.)	—	5	2	8	—
Great Locomotive Chase (B.V.)	—	1	4	2	—
Guys and Dolls (MGM)	20	8	9	4	4
Harder They Fall, The (Col.)	—	1	—	20	16
Helen of Troy (W.B.)	—	7	28	9	13
Hell on Frisco Bay (W.B.)	—	8	13	12	26
Hilda Crane (20th-Fox)	—	3	—	1	7
Hot Blood (Col.)	—	3	11	8	5
I'll Cry Tomorrow (MGM)	11	28	10	1	1
Indian Fighter (U.A.)	—	13	28	14	6
Inside Detroit (Col.)	—	—	1	5	2
Invasion of the Body Snatchers (A.A.)	—	1	2	10	19
Jubal (Col.)	—	17	1	24	1
Kettles in the Ozarks (U-I)	1	12	15	16	3
Killer Is Loose (U.A.)	1	—	—	7	1
Last Frontier (Col.)	—	3	18	20	7
Last Hunt, The (MGM)	—	3	21	23	7
Lawless Street (Col.)	1	7	15	5	1
Lieutenant Wore Skirts The (20th-Fox)	—	10	30	26	3
Littlest Outlaw (B.V.)	5	18	12	8	22
Lone Ranger, The (W.B.)	9	28	12	7	2
Man in the Gray Flannel Suit (20th-Fox)	21	9	14	4	8
Man Who Knew Too Much (Par.)	1	7	4	1	1
Man Who Never Was (20th-Fox)	—	20	15	1	15
Man With the Golden Arm (U.A.)	7	20	24	15	—
Maverick Queen, The (Rep.)	—	1	1	5	1
Meet Me in Las Vegas (MGM)	5	17	5	11	5
Miracle in the Rain (W.B.)	—	7	5	17	25
Never Say Goodbye (U-I)	—	24	6	12	16
On the Threshold of Space (20th-Fox)	—	4	7	12	15
Our Miss Brooks (W.B.)	—	—	11	7	11
†Patterns (U.A.)	—	—	—	—	5
Picnic (Col.)	21	34	12	1	—
Quentin Durward (MGM)	—	—	5	12	26
Rains of Ranchipur, The (20th-Fox)	—	11	34	31	10
Ransom (MGM)	1	2	21	18	13
Red Sundown (U-I)	—	9	7	9	3
Revolt of Mamie Stover (20th-Fox)	—	12	2	3	1
Rock Around the Clock (Col.)	7	11	11	1	—
Rose Tattoo, The (Par.)	11	9	15	9	4
Running Wild (U-I)	3	16	6	2	—
Screaming Eagles (A.A.)	—	3	2	5	3
Searchers, The (W.B.)	3	7	4	1	—
Second Greatest Sex (U-I)	—	9	9	18	8
Serenade (W.B.)	—	3	1	6	17
Shack Out on 101 (A.A.)	—	4	9	1	2
Slightly Scarlet (RKO)	—	2	6	4	7
Spoilers, The (U-I)	1	12	20	18	4
Square Jungle (U-I)	—	2	1	11	37
Storm Fear (U-I)	—	—	—	3	3
†Stranger at My Door (Rep.)	—	2	1	1	2
Swan, The (MGM)	2	14	9	6	1
Tarantula (U-I)	2	15	5	6	—
Target Zero (W.B.)	—	2	5	3	4
There's Always Tomorrow (U-I)	—	—	9	8	25
Three Bad Sisters (U.A.)	—	4	3	2	1
†Toy Tiger (U-I)	—	3	—	2	—
†Trapeze (U.A.)	2	1	2	3	—
Tribute to a Bad Man (MGM)	—	10	2	10	13
Trouble With Harry (Par.)	10	7	11	10	1
23 Paces to Baker Street (20th-Fox)	—	1	—	2	10
Uranium Boom (Col.)	—	—	—	3	4
†Werewolf, The (Col.)	—	1	4	—	—
While the City Sleeps (RKO)	1	—	17	—	1
World in My Corner (U-I)	—	—	5	15	29
†World Without End (A.A.)	—	4	—	1	—

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JULY 28, 1956

MOTION PICTURE HERALD

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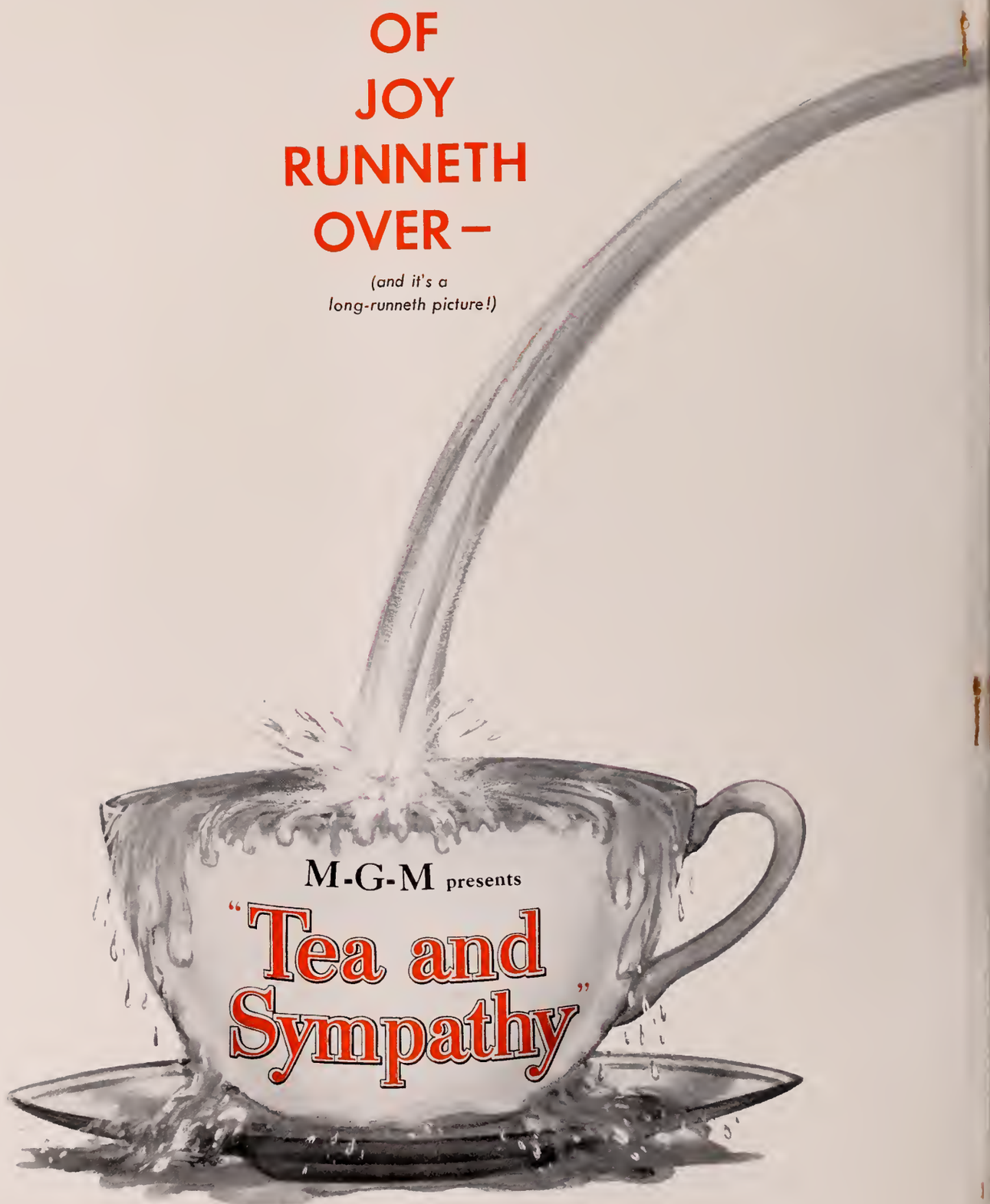
(and it's a long-runneth picture!)



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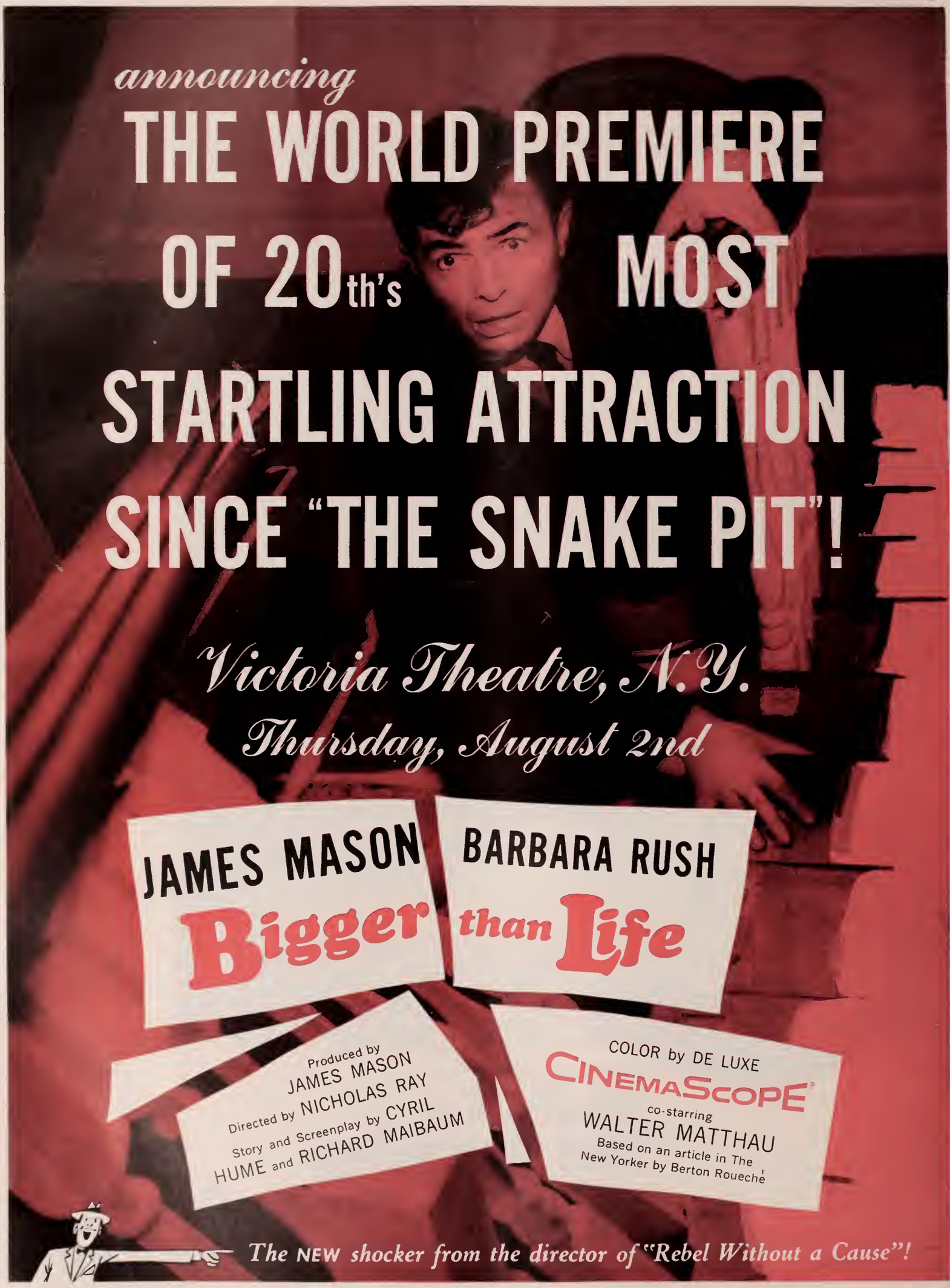
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The NEW shocker from the director of "Rebel Without a Cause"!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 204, No. 4 — July 28, 1956

COMPO and the Tax Bill

THE Council of Motion Picture Organizations, led by Robert J. O'Donnell, chairman of the tax committee, and Robert W. Coyne, special counsel and member of the COMPO steering committee, has done splendid work in its current campaign for admission tax relief. The record this year is particularly noteworthy because, in contrast to prior campaigns, the effort this year was carried on by a relatively small number. In fact COMPO's 1956 tax drive met with a strange apathy and even veiled hostility in certain industry sectors. This makes the success the more praiseworthy.

At this writing it is too early to know whether the King bill which passed the House of Representatives by voice vote on July 21 will be approved by the Senate in its rush for adjournment. Even if the Senate also passed the measure, it still risks the possibility of a Presidential veto. Nevertheless the progress made in the cause of additional tax relief for theatres is of great value. This year, as in the previous campaigns, COMPO faced the strong opposition of the Treasury and of the Administration.

The first COMPO-supported tax bill, The Mason bill, was vetoed in August, 1953 by President Eisenhower. But this made possible the passage of a similar bill in March, 1954, in advance of any over-all consideration of the tax structure. History may repeat itself.

COMPO has again demonstrated its value as the only all-industry organization in being.

■ ■ ■

Entertainment at Its Best

CERTAINLY at this late date it should not be necessary to cite evidence to prove that a good motion picture is mass entertainment at its best. No media can really compete with the hit motion picture for bringing entertainment to millions. Nevertheless it is always pleasant to be able to mention successful films that have basic appeal.

At the present time several motion pictures are winning tremendous acclaim: these include "The King and I," "Moby Dick" and "Trapeze." It is important to note that each of these three represents a different type of attraction. "The King and I" in CinemaScope 55 is a perfect screen version of Rodgers & Hammerstein's musical. Fans and critics alike agree that in all respects it is superior to the play. "Moby Dick" brings to the screen in authentic detail and great excitement an American classic novel. "Trapeze," filmed in Paris, has an international flavor starring two Americans and one Italian. Moreover it brings the highpoint of the circus—the aerialists in dramatic closeup.

The status of the theatrical motion picture need never be doubted when the studios at home and abroad turn out product with the appeal comparable to these three. They were made for the theatrical audience. They represent an investment, individually and collectively, that would be unthinkable for television. They are of such pictorial quality that no television presentation may be seriously compared with them.

Good motion pictures are and will continue to be your best entertainment.

■ ■ ■

Lessons from the Circus

SOME small town exhibitors have become unduly alarmed at the suspension of the Ringling Bros. Circus and other smaller circuses this season. It is not correct to judge that there is any close similarity between the economic problems and outlook of a circus and those of a theatre. In the view of John Ringling North—and who should know better?—the circus failed because of cost, labor and transportation problems. While each of those three has a bearing on theatre operations, they are not of major significance. The theatre's fundamental problem is that of getting a sufficient gross. The circus had reached a point that, even with good audiences, the operation was not financially sound.

If through some magical formula the circus could solve its pressing financial problems, the road ahead would still be a difficult one. Unlike the infinite variety of entertainment possible on a motion picture screen, the circus is limited in scope. That is, it is limited today when the youngsters do not get the thrill their parents and grandparents got from the sight of elephants and horses and trapeze artists and clowns. The children of today, of course, are missing something but their thrills are of a different order in this age of atoms, jets and space stations.

Another factor of importance is that many of the best circus acts have appeared week after week in television shows. Children have been able to see all the circus they want in their own homes.

The real lesson for the motion picture industry to take from the plight of the circus is a renewed dedication to make dramatic stories of universal appeal and capitalize on the theatre's facility of providing mass entertainment.

■ ■ ■

THERE ARE MOUNTING SIGNS that the product shortage—at least in the most acute stage—will soon be over. During the first six months of 1956 the Production Code Administration approved 165 features. A year ago the comparable figure was 156. More significant as a portent of things to come is that at present there are fifty-one pictures now before the cameras in Hollywood. A year ago there were only thirty.

—Martin Quigley, Jr.

Letters to the Herald

"Spectacle—itis"

To the Editor:

It is exceedingly gratifying to see that you have the courage to write an editorial on the "Universal Way" (HERALD, July 14). How very true are all of your remarks in this editorial. Every producer of motion pictures should read it.

I would like to add a few remarks to help producers see the woods through the trees. Can the common laws of economics be avoided? For an example, in other fields of production, the unit cost is lowered through mass production and through mass sales. I believe this is the formula for any business to lower cost and increase profit. How can fewer pictures lower the overhead of an exchange enough to increase its profit? Also how can making pictures in techniques that cannot be sold to all theatres increase film profit? It is on this latter point that Universal and Paramount have had their greatest advantage.

In the August 15, 1953, issue of The HERALD, I wrote an article on "No Cure-All" in which I stated that the wide screens would not greatly improve the box office because the people follow the action and stars usually shown in the center of the screen anyway. Here almost three years later I want to remind the industry that I told you so. Again in the December 25, 1954, issue of The HERALD I wrote an article on "New Processes" and predicted that they would end up with no more value than color and recommended VistaVision or its equivalent in order to obtain standardization.

The success of Universal and Paramount has proved that I was correct in my predictions, also the admission of MGM through Dore Schary that making pictures for bigness' sake has turned out to be a blind alley, the change of policy at Warner Bros., and at RKO, all point to a new era in "picture-making," an era in which importance will be placed where it should be, on story, acting and sharpness of the picture.

If tickets could be sold on scope and beautiful scenery alone then there would have been a fortune in showing Paramount's two-reel VistaVision travel subjects. The outstanding grosses of some very old reissues of late have proved that the old techniques of closeups of human beings in full body size are not exclusive for the horse and buggy days. People still like to see people in their movies, not just one-third to one-half people. A shot of scope now and then is wonderful but it is the closeups of people that sell the tickets in a good movie. If producers would remember that they are making pictures mostly of human beings to be shown to other human beings this "Spectacle-itis" could be cured.—*VERNAL M. ELLIOTT, manager, Clayton Theatre, Clay City, Ill.*

•

Credit Card System

To the Editor:

My attention has just been drawn to the article appearing in the June 23 issue of Motion Picture Herald entitled "Credit Card System Is Big Business, but Not for Films—Yet."

The story is excellent and very well written. We appreciate the references to Trip-Charge, Inc., but would like to draw your attention to a statement in your article that might be misconstrued. We would like to be on the record with a clarification of it.

Your story states that "we are affiliated with Cinerama." We are affiliated with Cinerama only insofar as we handle their theatre charges for them. We are not affiliated in any manner whatsoever corporate-wise. We are very happy with the plan we have provided for Stanley-Warner Cinerama Corporation, and we believe that Cinerama is happy with it too. Your reference to our "deal" with Fanchon & Marco Theatres probably requires some clarification. Fanchon & Marco are only permitted to accept those credit cards issued by Trip-Charge, Inc., Cinerama honors not only Trip-Charge credit cards but the credit cards of many other organizations as well.

You may not be aware that Trip-Charge is actually the pioneer in amusement field charge systems.

In view of what I have just told you, I believe you will see that I am in disagreement with the headline of your article which says in part "but Not for Films—Yet." We very definitely believe that charge systems have a place in the theatre business as well as in any other field of merchandising, but we are firm believers in the fact that the charge system and its handling must be individually tailored to the requirements of the particular segment of the industry that proposes to use it.

Actually, we firmly believe that the motion picture industry should have a charge system and very soon. The basic fact in today's merchandising policy is that the average consumer is living on next week's pay check, this week. That means that if he wants motion picture entertainment he has got to pay cash in advance of the delivery of the products he is purchasing. Such a procedure is contrary to his present mode of living and he may find he can do very well without such entertainment—to the everlasting detriment of the entire paid entertainment field.—*S. J. RUDOLPH, President, Trip-Charge Inc., Pittsburgh, Pa.*

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On the Horizon

"OZ" GOES TO TV

MGM has completed negotiations to lease its first feature production to television it is announced by the studio. "The Wizard of Oz" has been made available to the CBS television network for four showings at a reported price of $900,000. Charles C. Barry represented MGM in the negotiations. It is understood that CBS has a right to cancel the deal after two presentations. The film, starring Judy Garland, was originally released in 1939.

LEWIS TO SOLO

Jerry Lewis' first solo starring motion picture, tentatively titled "The Delinquent," will be produced in VistaVision for Paramount release and is scheduled to start filming September 5, the company has announced. Don McGuire will adapt and direct this comedy on the subject of juvenile delinquency.

"PROVING GROUND"

Purchase of the Colonial theatre in Hopewell, N. J., for use as a proving ground for motion pictures, TV films and advertised products, has been reported by Dr. George H. Gallup, public opinion statistician. Under the Gallup plan, audiences from farm and city areas within 15 miles of the 500-seat theatre will be invited to view films and will provide Gallup with moment-by-moment reactions to the events projected on the screen. The results will be used to provide an advance sample of public attitude toward the pictures. All invited to the house will be admitted without charge.

DRIVE-IN APPEAL

One veteran Albany exhibitor regards the increasing number of new and more expensively-priced automobiles, observable at drive-ins in that area, as indicating a trend toward widening of the drive-in's appeal. Harry Lamont, operator of five theatres in upper New York state, has said: "It is not unusual now to see Cadillacs at drive-ins. Three of them were reported on Ramp 1 in the Leeds drive-in at Leeds on a recent night. To Mr. Lamont this indicates that "while the middle-class family is still the core of the drive-in audience," it is now attracting other groups, including older people without children.

LETTERS TO DIGITS

The title of the motion picture "Twelve Angry Men," now being filmed in New York, has been changed to "12 Angry Men," after a huddle involving co-producers Henry Fonda and Reginald Rose. Set for a United Artists release, the jury story will star Mr. Fonda, with Lee J. Cobb and Ed Begley in featured roles.

FREE KIDDIE SHOWS

The city of Norwich, Conn. (population 30,000) has become the first Connecticut community to offer free admission to youngsters under 12, accompanied by parents, on a city-wide basis. The Stanley Warner Palace and Lord's Midtown and Norwich theatres have disclosed start of a policy offering free admission to children under 12, accompanied by parents, after 6 p.m., seven nights a week. The action is comparable to practice currently in effect at all drive-in theatres in Connecticut.

LESSON

Now that TV has taken over and given its own useful meaning to the former adjective "Spectacular" making it a noun in good standing, isn't it about time for MP (for Motion Picture) to protect its indispensable "Fabulous," "Colossal," "Gorgeous," "Glamorous," "Stupendous," against similar theft? MP owes TV a good deal for showing it how to make an honest noun out of a broken-down adjective, but one lesson is as much as MP can afford.

William R. Weaver—
Lawrence J. Quirk—Floyd Stone

WHEN and WHERE

August 13-20: Executive board meeting of the International Alliance of Theatrical Stage Employes, Hotel Muehleboch, Kansas City, Mo.

August 20-24: Biennial convention of the International Alliance of Theatrical Stage Employes, Hotel Muehleboch, Kansas City, Mo.

August 27-28: 38th onnual convention of the Missouri-Illinois Theotre Owners, Kingswoy Hotel, St. Louis, Mo.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annuol convention ond trade shows of the Theatre Equipment Dealers Association and Theotre Equipment and Supply Manufacturers Associotion at the Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanto.

October 1-2: Annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvanio, Roosevelt Hotel, Pittsburgh.

October 7-12: 80th semi-annuol convention of the Society of Motion Picture ond Television Engineers, scheduled to be in Los Angeles.

October 15-16: Annuol regionol convention of Independent Exhibitors of New Englond and The Drive-In Theatre Association of New Englond, Winchendon, Moss.

October 22-23: Annuol convention of Theatre Owners of Arkonsas, Mississippi ond Tennessee, Hotel Gayoso, Memphis.

October 22-24: Allied Theatre Owners of Indiano, meeting at the Marott Hotel, Indianapolis.

October 28-30: Annuol convention of the Motion Picture Theatre Exhibitors of Florido, to be held at Roosevelt Hotel, Jacksonville.

November 25-27: 44th annuol convention of the Theotre Owners of North ond South Carolina, Hotel Chorlotte, Charlotte, N.C.

November 24-29: Allied States Association, Fall boord meeting ond annual convention, to be held at Statler Hotel, Dollos.

February 26-27: Annuol convention of the Kansos-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

by The Herald

MR. PREMINGER TELLS about his plan to find at least one of the "new faces" the exhibitors say they need. Mr. Preminger wants a Joan of Arc (for Bernard Shaw's "Saint Joan" which he will make for United Artists). And he will advertise his search in lobbies and on screens. See page 29. At left, producer-director Otto Preminger at the New York press conference announcing what he feels will benefit studios and theatres. And "Saint Joan."

by The Herald

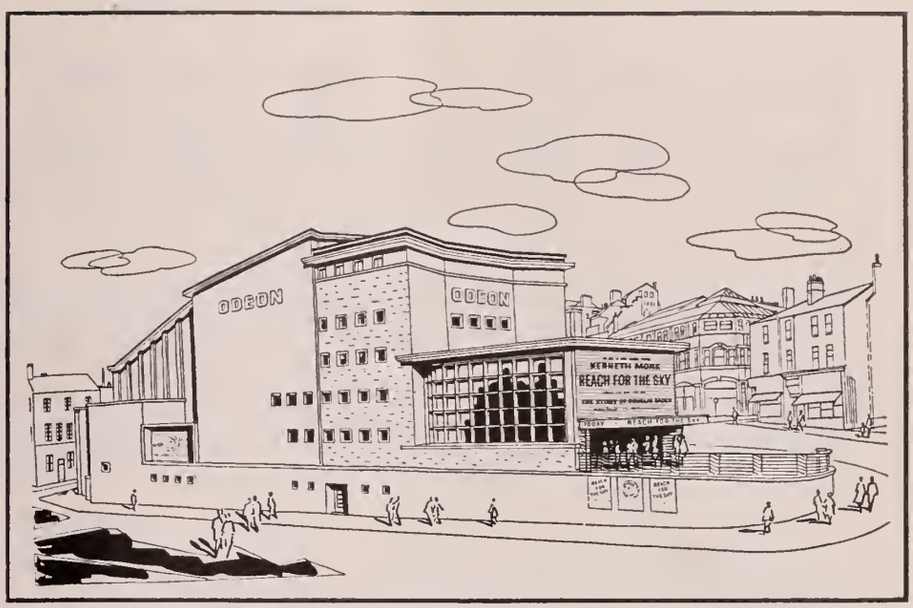
This week in pictures

FRANK AND WALTER SELTZER show in the New York office of United Artists their wire to Congressmen denying they made "The Boss" to discredit the Democrats. They defy Kansas City or any other boycotts and regret Congressional misunderstanding. They welcome publicity and comment their picture does not "name" the Pendergast political machine or Harry Truman. They offer it to both conventions. So far, one invitation—Republican.

"THE AMBASSADOR'S DAUGHTER" (Olivia de Havilland) was to open Friday evening at the Esquire, Chicago. It's a UA release.

ITS "HIGH SOCIETY" sneak previews. At New Haven (upper), Stanley Warner zone manager Harry Feinstein, circuit operator I. J. Hoffman, branch manager Phil Gravitz, Loew Poli division manager Harry Shaw, circuit owner Leonard Sampson. Connecticut Theatres booker Morton Katz. At Indianapolis, Hugh Robinson and Vic Sicilia, Muncie; F. B. Gnaker, branch manager; Milt Lewis, WTTV; Howard Rutherford, Loew's theatre manager.

"THE MOST IMPORTANT THEATRE we have opened anywhere since the war" (Rank Organization chief executive John Davis): the Odeon, Sheffield, Yorkshire, right. Most modern, 2,340 seats, and with Harry Murray managing.



by The Herald

THESE ARE THE TODDS, Michael, Jr., and Sr., who in New York the other day let it be known they are shopping there for a theatre to house their U.A. release, "Around the World in 80 Days."

LAUNCHING "World Showmanship Drive": in Atlanta, 20th-Fox division manager Harry Ballance, and general sales manager Alex Harrison.

PROMOTING "Moby Dick" in Providence. Actor Gregory Peck and producer John Huston visit with the city's showmen. In array, Edward Fay, circuit owner; Paul Tighe, Majestic theatre; Mayor Reynolds, Mr. Huston, Philip Niermerow, and Mr. Peck.

THE AGONIZER is James Mason, and his trouble is, he has a cortisone "jag" in 20th-Fox's "Bigger Than Life," which opens next Thursday at the Victoria, New York. Comforting the actor-producer is star Barbara Rush.

TALENT IS REWARDED at the Radio City Music Hall, New York, through its scholarships in the theatrical arts. At the first awards, above, are Oscar Rabinowitz, orchestra musician, who will continue his studies, Gerri Ann Malfese, musician's daughter, ballet; Gus Eyssell, Rockefeller Center, Inc., president; Arnell Maurer, daughter of a Rockette director, ballet; Russell V. Downing, managing director; Henry Maurer, piano; Carol DaSilva, receptionist's daughter, piano; Urania Michos, music librarian's daughter, dramatic arts.

Quality Product is Notching Big New Records All the Way Across the Nation

Two new box office giants were taking shape this week to join the select company of 20th-Fox's "The King and I," Warner Brothers' "Moby Dick," United Artists' "Trapeze" and Columbia's "The Eddy Duchin Story" as the spectacular Summer pace setters. The newcomers are Universal's "Away All Boats," which in its first 50 situations is reported to be rolling up the best business of any Universal film since "To Hell and Back," and Paramount's newest Dean Martin-Jerry Lewis comedy, "Pardners," which in initial western, midwestern and southern engagements is running ahead of such Paramount hits as "Shane," "Strategic Air Command" and "You're Never Too Young."

Away Boats' Holdovers

In several theatres "Away All Boats" passed the "To Hell and Back" and "Magnificent Obsession" marks in days subsequent to the openings, thus insuring extended playing time and holdovers for the new film.

Meanwhile, 20th-Fox reported this week that "The King and I" has grossed $2,345,000 in 66 first run United States and Canadian playdates in less than four weeks of domestic release. At New York's Roxy theatre, where it is currently in its fourth week, it has broken all attendance records—with the exception of those set by "The Robe"—in the theatre's 29-year history. The first-month gross of the picture throughout the country, in fact, is second only to "The Robe."

At Chicago's State Lake theatre, "Pardners" rolled up $50,000 in the first week of an indefinite run, surpassing "Shane" business by 20 per cent and "Strategic Air Command" by 25 per cent. Similar record-breaking business was reported being done by the film in Salt Lake City, Lincoln, Nebraska, Miami Beach and Coral Gables.

Warner Brothers reports that "Moby Dick" continues to set a record pace in all engagements. In its dual engagement at the Criterion and Sutton theatres in New York, the picture grossed $37,980 in the first five days of its third week at the Criterion, with an estimated $48,000 for the third week, and for a similar period at the Sutton, it grossed $17,016 and is expected to reach $23,000 for the week.

Columbia announced that "Eddy Duchin Story" grossed in excess of $87,200 at New York's Radio City Music Hall for the first four days of its fifth week. With business in the fifth more than $3,000 ahead of the fourth week at this point, Columbia said it seemed certain the $750,000 mark would be passed before the week is completed. The total Music Hall gross for four weeks and four days is over $717,000.

'Cinerama' Big in K. C.

Top business for each of the various pace-setters was reported in the week all across the country. In Kansas City, where the initial Cinerama release, "This Is Cinerama," opened last month at the Missouri theatre, attendances were said to be climbing steadily so that the $21,000 gross for the fifth week was well ahead of that for the first seven days.

Robert J. O'Donnell, general manager of Interstate Theatres of Texas, while in New York in connection with the tax drive late last week, reported business in Texas this month was "far ahead" of the corresponding period last year and that he expected the boom to continue through August. The reason, said Mr. O'Donnell, is simple enough: quality product.

Loew's Plans Early Entry to 16mm Field

Loew's, Inc., is currently negotiating with television stations and networks for the right to televise its backlog of films to be made available to that market, and the company will also shortly inaugurate distribution throughout the United States of 16mm prints of its films to the non-theatrical market, according to Arthur M. Loew, president, who made the announcements in connection with a financial report to stockholders for the 40 weeks ended June 7.

Motion Picture Daily reported in its issue of March 16, that MGM was planning to enter the 16mm field domestically. It was said then that this would commence in the Summer or Fall.

Net Profit Reported

Mr. Loew reported consolidated net profit for the period ending June 7 was $2,698,261, equal to 51 cents per share on 5,303,447 shares outstanding. This compares with $4,514,242 or 88 cents per share on 5,142,615 shares of stock outstanding in the corresponding period for the previous year.

Gross sales and operating revenue for these 40 weeks of the current fiscal year amounted to $127,992,000 against $131,272,000 for the same period of the previous year. Figures are subject to year-end audit and adjustments. The decline in net profit has been due to a drop in domestic theatre grosses generally, Mr. Loew added in a letter to the stockholders accompanying the report.

He also said that "as previously announced, the company has, during the past quarter of the fiscal year, decided that it will itself engage in the business of distributing its motion pictures for television. Since the announcement of this policy, there has been considerable activity in connection with offers received by the company from various television stations and networks for the right to televise the company's films.

"Negotiations are in progress in connection with some of these offers," he said, "which, when concluded, should result in considerable income, some of which may be realized during the current fiscal year."

Buena Vista Sets New National Film Deal

A contract extending the physical handling of Buena Vista films for another 3½ years in all 33 depots has been signed by National Film Service, Inc., it is announced by James P. Clark, president of National Film Service, and Leo F. Samuels, president and general sales manager of Buena Vista Film Distribution Co., Inc. The new contract complements another agreement between Buena Vista and National Film negotiated in 1954. Among other major distributors handled by NFS in local depots under contracts negotiated in the central office are Paramount, RKO, Warner Bros., Columbia, Universal, Republic and Allied Artists.

Three Rhode Island Drive-ins Picketed

PROVIDENCE, R. I.: Three Rhode Island drive-in theatres are being picketed in a dispute over whether there should be two men, or one man, in the projection booth. According to E. Harold Dick, counsel for the theatres, "The theatre owners feel it is featherbedding to have two operators on duty at the same time." Herbert F. Slater, business agent for Local 223, Moving Picture Operators, said, "We are insisting on two men, the same as in the city of Providence." The pickets appeared at Pike drive-in, Johnston; Route 44 drive-in Smithfield, and Cranston Auto theatre, Cranston, according to reports from these localities.

Skouras Drive-in Opens

Skouras Theatres' new 303-seat Drive-in theatre, located on the former site of Camp Shanks, near West Nyack, N.Y. opened July 25. Equipped to show all the wide screen media, the operation also includes the latest in playground and refreshment facilities.

COMPO VICTORY

Eisenhower Gets Tax Measure as Congress Approves Exemption of 90 Cents in Rush for Adjournment

by J. A. OTTEN

WASHINGTON: In a sudden burst of activity that astonished many official Washington observers, if not the hard-working film industry representatives, both the House of Representatives and the Senate this week passed a measure which increases to 90 cents the present exemption of 50 cents from the Federal admission tax. Senate approval of the 90-cent exemption bill—which would become effective September 1, if approved by the President—came by unanimous voice vote Thursday morning, following approval of the measure Tuesday afternoon by the Senate Finance Committee.

The Senate's passage of the bill Thursday was accompanied by a parade of vigorous pleas on behalf of the measure by a succession of Senators. Senator Kerr (D., Okla.), member of the Finance Committee, speaking on the floor just prior to the bill's approval, said that there was "a better than even chance" that an admission tax bill would be signed by the President if it raised the tax exemption only to 90 cents, but that if it went up to the House-approved $1 exemption, there was "better than an even chance" that the bill would be vetoed.

At press time Thursday, the chances appeared very bright that the motion picture industry would receive additional tax relief through Presidential approval of the measure. It was known that Treasury Department officials, earlier so strongly opposed to any change in the tax structure, in view of influential Congressional support for tax relief, had considerably modified their anti-tax cut views. These factors, it was felt, would influence the President's attitude.

Motion of Agreement

The Senate's approval of the 90-cent exemption instead of the $1 exemption approved by the House made it necessary that the bill be returned to the House, where it was brought to the floor about 2 o'clock Thursday afternoon for a "motion of agreement." In doing this the House by-passed the usual compromise committee procedure required when the versions of a bill are at variance. The motion calling for House approval of the Senate version of the legislation went through by a unanimous voice vote. Then the 90-cent exemption measure went to the White House.

Whether or not President Eisenhower vetoes it, the film industry was agreed that the Council of Motion Picture Organizations—led by special counsel Robert Coyne and COMPO tax committee chairman R. J. O'Donnell—had done an almost impossible job to get legislation so far so late in the Congressional session and, it was pointed out, with comparatively little enthusiastic industry support.

Sequence of Events

The sequence of events on the tax fight went like this:

The House, late last Saturday, approved by a voice vote and after only 12 minutes of debate the bill sponsored by Representative King (D., Calif.) which raised to $1 the admission tax exemption. This followed earlier approval of the measure by the House Ways and Means Committee.

Monday of this week Senator Sparkman (D., Ala.), chairman of the Senate Small Business Committee, and Senator Humphrey (D., Minn.), chairman of the Small Business subcommittee which earlier this year studied film industry trade practices, wrote a letter to Senator Byrd (D., Va.) chairman of the Finance Committee, urging Senate action on the tax relief bill.

The following day, Senator Byrd's committee, which had had no further meetings scheduled for this session, met and with unprecedented speed voted unanimously to boost to 90 cents the present tax exemption. The committee thus slightly toned down the King bill in what was understood to be an effort to smooth the way for Senate passage and to remove possibly some of the Treasury Department's opposition.

Senator Byrd Wednesday filed the Finance Committee's report on the new bill, clearing the way for an early Senate vote. The report said the committee had lowered the exemption to 90 cents because it felt that "the $1 exemption is slighly higher than required to provide tax free admissions for most small or community-type theatres." Moreover, the report said, the 90-cent exemption would lose the Treasury only $60,000,000 a year, $10,000,000 less than the $70,000,000 estimated to be lost through the $1 exemption.

McGee Joins Drive

Also in Washington this week and helping Mr. Coyne and Mr. O'Donnell in their last-ditch efforts to get the tax legislation through Congress was Pat McGee, co-chairman of COMPO's successful tax drive of 1953-54. Washington observers were especially impressed by the industry's success in getting the tax measure considered by Senator Byrd's committee at such a late date.

Senator Byrd was reported reluctant to call a committee meeting not so much because of opposition to the admissions tax bill but because of a fear that the committee members might bring up at that time several expensive veterans pension bills to which he is violently opposed.

The Sparkman-Humphrey letter to Senator Byrd declared that "to remove this oppressive tax would be of tremendous benefit" to independent theatre owners, many of whom charge admissions of 50 cents to $1. The letter pointed out that the subcommittee held extensive hearings this spring on the problems of independent exhibitors, and that "it became very apparent during the course of these hearings that the small theatre owners located in rural areas, small towns and suburbs of the larger cities are in a most difficult financial plight. Approximately half of the 19,200 theatres throughout the country are losing money or barely breaking even in their operations.

"In the committee's report which will soon be submitted to the Senate, it is recommended that the motion picture admission tax be removed in order to give a measure of assistance to thousands of hard-pressed exhibitors."

Admission Spending Rises Again in 1955

. . . Commerce Department reports $1,286,000,000 spent last year, while theatre's share of amusement dollar declined in period

WASHINGTON: Americans spent about $1,286,000,000 on admissions to motion picture theatres last year, the Commerce Department reported this week.

This was the second successive year that consumer spending on admissions increased, after a long and steady downturn since the peak in 1946. From a high mark of $1,692,000,000 in 1946, motion picture theatre admission spending fell steadily to a post-war low of $1,277,000,000 in 1953. In 1954, the figure rose to $1,275,000,000 and then last year inches up another $11,000,000.

Recreation Spending Up

Despite the upturn in box office gross, however, total recreation spending increases far more and thus the percentage of total recreation spending going to motion picture theatre admissions dropped last year. It amounted to slightly less than 10 per cent of total recreation spending, compared to slightly over 10 per cent in 1953 and 1954. Back in the 1930's and early 1940's, motion picture theatre admissions accounted for 20 per cent or more of total recreation spending.

Consumer spending on radio and television reecivers, records and musical instruments continued to hit new records, rising from $2,204,000,000 in 1954 to $2,360,000,000 last year. Spending on radio and tv repairs also rose, from $600,000,000 in 1954 to $664,000,000 last year.

All these figures were contained in the Commerce Department's "Annual National Income Number" of the Survey of Current Business. The Annual Income Number summarizes major economic trends during the previous year.

Industry Wage Record

The motion picture industry contributed $1,003,000,000 to the national income last year, compared with $929,000,000 in 1954. The peak was $1,133,000,000 in 1946. The industry paid its employes last year a record $789,000,000 of compensation of all types, including a record $754,000,000 of wages and salaries. This compares with 1954 total compensation of $736,000,000, including $705,000,000 for wages and salaries.

Employment in the industry continued to drop. The industry had the equivalent of 205,000 full-time employees last year, compared with 206,000 the year before. This was the lowest figure since 1943, when there were 204,000. The average number of full-time and part-time employees also fell from 229,000 in 1954 to 228,000 last year, the lowest since the 1943 figure of 226,000.

Despite the drop in employment, average annual earnings per full time employee continued to set new records, rising from $3,422 in 1954 to $3,678 last year.

The survey did not have any 1954 or 1955 figures on the industry's profits, sales or dividends. Department officials explained these figures are obtained several years late from the Internal Revenue Service. The report did disclose 1953 figures for the first time, however.

Film industry corporate income before Federal and state income and excess profits taxes dropped from $80,000,000 in 1952 to $65,000,000 in 1953. Tax liability dropped from $56,000,000 to $47,000,000, leaving income after taxes at $18,000,000 in 1953 compared with $24,000,000 in 1952.

Net corporate dividends payments dropped from $51,000,000 in 1952 to $36,000,000 in 1953. Corporate sales in 1953 were $1,850,000,000 well below the 1952 figure of $1,945,000,000.

Columbia, Schneider Sign 7-Year Pact

Columbia Pictures announces that it has negotiated a new seven-year contract with A. Schneider, first vice-president and treasurer, retroactive to September 15, 1955, and providing for a stock option of 35,000 shares. The new pact runs until September 14, 1962. Under its terms Mr. Schneider receives weekly compensation of $2,750 to September 14, 1957, and after that $3,000 per week until the expiration of the pact. Under the agreement signed by Columbia Pictures executive vice-president Jack Cohn, Mr. Schneider has been granted stock option rights to 35,000 shares of stock at $17.76 per share. He can begin to acquire this block of stock after December 14, 1957 and until September 14, 1965. At the termination of the seven-year contract, Mr. Schneider can sign a new long term agreement or retire under a provision which would allow him $1,000 per week in "an advisory capacity" with Columbia. The seven-year agreement also has a beneficiary clause calling for $500 per week, and not to exceed $260,000 over a period of years, to be paid to heirs in event of death. The contract agreement was signed by Mr. Schneider and Mr. Cohn June 14.

Better Third Quarter Seen By Goldenson

American Broadcasting - Paramount Theatres has reported that it expects increased operating profits in the third quarter of 1956 because of a number of top-quality motion pictures that will be available during the Summer months.

The net operating profit of the company for the first six months of 1956 was $4,202,000, or 97 cents a common share, as reported last week. The second quarter net operating profits, according to Leonard H. Goldenson, president, was $1,632,000.

In addition, during the first six months of 1956 net capital gains of $907,000, or 22 cents a common share, were realized from the sale of theatre properties and sites. Thus, consolidated half-year earnings were $5,109,000, or $1.19 a common share, as against $3,438,000 or 79 cents a share for the same period of 1955.

Conventions' Coverage

One of the programming highlights of the ABC Broadcasting Division next month will be network radio and television coverage of the Democratic and Republican presidential conventions, sponsored by Philco. To give listening and viewing audiences comprehensive coverage and interpretation of the conventions and the subsequent elections, ABC will utilize the services of over 350 of its personnel, including approximately 30 outstanding news commentators.

Mr. Goldenson, noting that the ABC Broadcasting Division continued to improve, stated that the theatre business paralleled general conditions in the motion picture industry with profits lower in the second quarter. In line with the company program of building the most effective operating position by retaining theatres with good earning capabilities and disposing of less economic theatre properties, Mr. Goldenson said that 22 theatres were sold or otherwise disposed of in the first six months.

Filmack Opens New Live Action Studio

An open house to mark the first day's operation of a new live action studio for production of TV film commercials will be held August 1 by Filmack Studios, it is announced by Irving Mack, president. The facilities are in the Filmack Building, Chicago. Filmack is a leading producer of theatre trailers as well as TV film commercials. The August issue of Filmack's *Inspiration,* offers some hot weather suggestions to help theatre men.

THE WORLD'S TOP STAR-POWER COMES YOUR WAY FROM *Universal!*

Universal International

PRESENTED IN ALPHABETICAL ORDER

JULIE ADAMS

in "AWAY ALL BOATS"

JUNE ALLYSON

in "INTERLUDE"

LAUREN BACALL

in "WRITTEN ON THE WIND"

LEX BARKER

in "AWAY ALL BOATS"

CORNELL BORCHERS

in "ISTANBUL"

ROSSANO BRAZZI

in "INTERLUDE"

JAMES CAGNEY

in "THE MAN OF A THOUSAND FACES"

RORY CALHOUN

in "RAW EDGE"

JEFF CHANDLER

in "AWAY ALL BOATS"

MARIANNE COOK

in "FOUR GIRLS IN TOWN"

JEANNE CRAIN

TONY CURTIS

in "THE RAWHIDE YEARS"

LARAINE DAY

in "TOY TIGER"

DAN DURYEA

in "BATTLE HYMN"

JOSÉ FERRER

in "THE GREAT MAN"

O.W. FISCHER

IN HIS FIRST AMERICAN PICTURE

ERROL FLYNN

in "ISTANBUL"

VAN HEFLIN

in "IF I SHOULD DIE"

TIM HOVEY

in "MAN AFRAID"

ROCK HUDSON

in "BATTLE HYMN"

JEFFREY HUNTER

in "GUN FOR A COWARD"

MARTHA HYER

in "MISTER CORY"

VAN JOHNSON

in "KELLY AND ME"

CURT JURGENS

SENSATIONAL EUROPEAN STAR

ARTHUR KENNEDY

in "THE RAWHIDE YEARS"

PIPER LAURIE

in "KELLY AND ME"

JANET LEIGH

FRED MacMURRAY

in "GUN FOR A COWARD"

DOROTHY MALONE

in "PILLARS OF THE SKY"

VIRGINIA MAYO

in "CONGO CROSSING"

AUDIE MURPHY

in "WALK THE PROUD LAND"

GEORGE NADER

in "CONGO CROSSING"

MAUREEN O'HARA

in "THE WORLD AND LITTLE WILLIE"

DONNA REED

DEBBIE REYNOLDS

in "TAMMY"

ROBERT STACK

in "WRITTEN ON THE WIND"

JAMES STEWART

in "NIGHT PASSAGE"

LANA TURNER

in "MY MAN GODFREY"

ESTHER WILLIAMS

in "THE UNGUARDED MOMENT"

JANE WYMAN

Yes...THE WORLD'S TOP STAR POWER keeps coming from Universal...

Universal International

LITHO IN U.S.A.

MGM to Put 12 Into Work In 16 Weeks

HOLLYWOOD: Twelve pictures, an average of three a month, have been scheduled by MGM for production during the next 16 weeks, Dore Schary, studio head, has announced. "Even though there can be no letup in the drive for sharp, down-the-line economies now being put into effect," Mr. Schary said, "there has been no change in over-all planning to continue a program of quality pictures with the objective of maintaining employment at the highest possible level."

"This program," he added, "backs up our confidence that with vigilance, the close cooperation of management and labor and squarely facing today's problems, a more realistic relationship can be achieved between costs and profits."

The 12 films scheduled are: "The Wings of Eagles," directed by John Ford, with John Wayne, Dan Dailey and Maureen O'Hara; "Something of Value," starring Rock Hudson, Dana Wynter and Wendy Hiller; "The Vintage," starring Pier Angeli, Mel Ferrer and John Kerr; "Slander" starring Van Johnson, Ann Blyth and Steve Cochran; "Les Girls," starring Gene Kelly and Leslie Caron; "Silk Stockings," starring Fred Astaire, Cyd Charisse and Janis Paige; "Ten Thousand Bedrooms," to be produced by Joe Pasternak; "Designing Woman," to be produced by Dore Schary; "The Loved and the Lost," starring Eleanor Parker and Bill Travers; "Moment of Truth," to be produced by Charles Schnee; "Protection for a Tough Racket," to be produced by Joe Pasternak, and "Tip on a Dead Jockey" starring Robert Taylor.

Four pictures in current production are: "The Teahouse of the August Moon," starring Marlon Brando, Glenn Ford and Machiko Kyo; "Raintree County," starring Montgomery Clift, Elizabeth Taylor and Eva Marie Saint; "The Great American Pastime," starring Tom Ewell, Anne Francis and Ann Miller, and "Capital Offense," starring Leslie Nielsen and Colleen Miller.

Donald Stover Named To New RETMA Post

WASHINGTON: Donald H. Stover, former service manager of Sentinel Radio Corp., has been named service coordinator for the Radio Electronics-Television Manufacturers Association, effective August 15, it is announced by James D. Secrest, executive vice-president. Mr. Stover will coordinate the industry's service activities and will undertake an intensive field job of promoting RETMA's vocational training program throughout the country.

Pathe Rooster Is Folding Its Wings as Warners Discontinues the Newsreel

Warner News, Inc., a subsidiary of Warner Brothers, is discontinuing its production of Warner Pathe newsreel as of August 23, 1956, it was announced this week. Spokesmen also announced that in addition to closing down the newsreel it has operated for the past nine years, Warner News, Inc. is currently negotiating the sale of its many other projects, including its film library, with several interested buyers. Negotiators were not indicated.

Warner Brothers acquired Pathe News from RKO Pathe News for $4,000,000 in August, 1947, putting the company in the newsreel business for the first time. The first newsreel under the name of Warner Pathe News came out August 13, 1947. At that time Norman H. Moray was named president of Warner Pathe News and Walton C. Ament was appointed vice-president in charge of production.

Retention of the Pathe name in the title of the newsreel was required in the terms of its acquisition. This was in deference to Charles Pathe, the French industry pioneer, and the long history of the Pathe organization in this country. Pathe was first set up here some 51 years ago, in 1905. The first regular editions of Pathe Weekly appeared in 1910. Mutual Weekly appeared as a competing medium in 1911. In 1931 RKO took over the production assets of Pathe Exchange, including the newsreel.

At the same time it was learned that Paramount Newsreel, a subsidiary of Paramount Pictures, is currently negotiating with a television film network producer for the sale of its production and other facilities. Paramount Newsreel, which has as a trademark "The Eyes and Ears of the World" is produced semi-weekly at its own studios.

Heavy Radio Advertising On 'Bigger Than Life'

In one of the largest saturation radio advertising campaigns for a 20th Century-Fox picture, 1,156 announcements on "Bigger Than Life" in CinemaScope will be programmed on 13 New York stations during the period July 27-August 2. The film has its premiere at the Victoria theatre on the latter date. Announcements, ranging in length from 20 seconds to one minute, will be carried on stations WRCA, WOR, WCBS, WABC, WNEW, WINS, WMCA, WMGM, WHOM, WBNX, WLIB, WOV and WEVD during the seven-day airwaves drive. Hitting the network, independent and foreign language stations covering the greater Metropolitan area, the campaign will focus attention on the controversial drama among all segments of the listening audience.

Theatre Reopening

CENTRALIA, WASH.: The Fox theatre will reopen soon here, following a complete refurbishing, it is announced by William Evans, manager. The Fox and Chehalis theatres were recently closed by Ron Gamble, former operator. No plans have been announced for reopening of the Chehalis.

Ten-Day, Two-Week Run Experiment in Omaha

OMAHA: Because of a backlog of new product, Ralph Goldberg will experiment with 10-day and two-week runs for films at his downtown first run house, the State theatre. The experiment, now in effect, finds "Alexander the Great" shifting from the State to Mr. Goldberg's major neighborhood theatre, the Dundee. He added that if the move proves successful, he will do the same to "The Great Locomotive Chase." Mr. Goldberg added that "Alexander" produced good business the first week but slipped the second week. "Catered Affair" did likewise, he added. In contrast, "Trapeze" has held up well at the Omaha theatre, and "The King and I" opened impressively at the Orpheum and will run for a second week at the Tri-States theatre.

Sher Adds Theatre

COLUMBUS, OHIO: Louis K. Sher, operator of the Baxley art house and art theatres throughout the Midwest, has announced the acquisition of the seventh unit in his growing circuit. It is the 750-seat Rock Hill in Kansas Cty, Mo. The Rock Hill is currently in the process of being remodeled.

RKO Will Integrate TV and Film Selling

. . . Manby outlines plan to use RKO Radio branches in handling sales and service of films acquired for television showing.

All film properties acquired by RKO Teleradio Picture for exhibition on television will be sold under a new policy of operation involving the 32 domestic branches of RKO Radio Pictures, it was announced in New York Tuesday by C. Robert Manby, RKO Teleradio vice-president.

Cites Big Gross

Mr. Manby, who also reported that the film syndication division of RKO Teleradio, formerly known as General Teleradio, has had a gross business of $4,500,000 annually since its inception, said that "the move represents further integration of the various activities relating to television film in which this company is now engaged.

"While this over-all activity will ultimately be formalized into an operating department, development of the methods of operation for purchasing, selling, production and planning will go forward under the direction of Peter M. Roebeck, together with Arnold Kaufman and William Finkeldey."

The initial phase of the integration was established in meetings with key executives in the 32 RKO Radio Pictures branch offices in the United States, who were introduced to the problems and details of TV film sales, service, production and distribution. This integration was also explained at a series of regional meetings which were conducted jointly by Edward Walton and Walter Branson, RKO vice-presidents, and Mr. Roebeck and Mr. Finkeldey.

Basic Responsibilities

Mr. Manby further said that RKO Teleradio's film acquisition force will have three basic responsibilities: "the unit will purchase film programs and film program series and features for the owned-and-operated TV stations: it will acquire TV film properties to be sold and distributed by the film syndication division, and it will work with RKO production executives on the production of new properties for television. It is expected that better coordination of these inter-related functions will result," he then added.

The RKO Teleradio executive said that the decision to commence the new operation was made following a series of meetings conducted by board chairman Thomas F. O'Neil with executives and division officers representing the firm's six TV stations, its film syndication division and RKO Radio Pictures.

'Dan O'Shea Drive' Sessions Commence

A series of exchange meetings with RKO sales personnel in the east began in Boston this week, the object being to prepare for the "Dan O'Shea Drive," which commences August 13 and will run for 16 weeks. Nat Levy, eastern sales chief, and his assistant will cover the RKO branches with the district manager of each territory. Cities where exchange sessions are being held include Boston, Washington, Pittsburgh, Philadelphia, Cincinnati, Indianapolis, Cleveland and Detroit.

Plan Warner Stock Options

The board of directors of Warner Brothers Pictures is currently working on a plan under which key personnel would be granted stock option rights, it is announced by Jack L. Warner in a letter to stockholders.

Mr. Warner, who several weeks ago became president of the production-distribution company, said that directors of the company will submit their stock option plan to company stockholders at the next annual meeting.

In telling Warner Brothers stockholders of the changes which have taken place within the organization, Mr. Warner reported he had signed a five-year employment agreement with the company. The agreement defines his duties as principal executive officer. Mr. Warner continues to own more than 200,000 shares of stock of the company.

Mr. Warner, commenting further on the stock option plan, added: "We believe that in these days of high taxes, the added incentive promoted by such options is highly desirable for good management, and option plans are in effect in most of the leading corporations of the country."

RKO RADIO HAS ANNIVERSARY

Wednesday this week marked the first anniversary of the purchase of RKO Radio Pictures by Thomas F. O'Neil, and the new management will release 15 pictures between mid-August and the end of the year, according to Daniel T. O'Shea, president.

(Aug. 15 is the date when the new management's first production, "The First Traveling Saleslady," will have its debut.) There are, in addition, 13 properties, all initiated under the aegis of the new management, which are now in production or in a pre-production stage and scheduled for release during the first half of next year, Mr. O'Shea said.

It was a year ago Wednesday that Mr. O'Neil and General Teleradio bought the then RKO Radio Pictures, Inc., from Howard Hughes for $25,000,000, one of the largest business deals in the history of American industry. The motion picture producing-distributing organization became a division of RKO Teleradio Pictures, Inc., and was known as RKO Radio Pictures.

"We made no headline-catching claims at the time of the purchase," Mr. O'Shea said. "We promised to provide theatre owners with a steady flow of pictures which were aimed at making money; we promised nothing more. Since then we have worked steadily to create top quality films and now our efforts are starting to materialize."

Stressing the fact that there is "actual diversification" in the upcoming RKO releases "without duplicating of the type of entertainment each film provides," Mr. O'Shea expressed disagreement with the theory that "'all you need is a couple of blockbusters.'

"We are aware also of the very great importance of a careful selection of release dates for each picture. In addition to the various factors which influence the receptivity of the public to a particular picture or to ticket-buying in general, we have learned impressively with 'The Conquerer' the extra profits that derive from having every facet of the advertising, publicity and promotion campaigns thoroughly worked out and operating in conjunction with a release date."

Mr. O'Shea listed the following RKO features as those the company will have in theatres before the end of the year:

"The First Traveling Saleslady," "Back From Eternity," "Tension at Table Rock," "Bundle of Joy," "Beyond a Reasonable Doubt," "The Young Stranger," "Public Pigeon No. 1," "The Brave One," "The Silken Affair," "Finger of Guilt," and "Man in the Vault." Four other productions have not as yet been given titles, but they will be released this year.

Boxoffice

MISSION ACCOMPLISHED!

Away All Boats!

HELD OVER

Everywhere!

RKO MEMORIAL, Boston; RKO GOLDEN GATE, San Francisco; PARAMOUNT, Baton Rouge; T & D, Oakland; JOY, New Orleans; BROADWAY, Portland; UNITED ARTISTS, San Jose; LOEW'S STATE, Norfolk; HOLLYWOOD, Atlantic City; GOLDMAN, Philadelphia; MULTIPLE RUN—12 Theatres, Los Angeles;

Universal International

Producers in Britain Alarmed at Future

. . . Industry leaders generally disturbed as Parliament ready to recess with no word yet on government film plans

by PETER BURNUP

LONDON: With Parliament rising for a long Summer recess in less than three weeks, leaders of the trade and their sympathizers in the House of Commons are growing increasingly concerned over the apparent reluctance of the Government to make any policy statement in regard to its film industry intentions.

Producers in particular are disturbed about the future of the British Film Production Fund. In their present state of uncertainty over he Fund, it is said, producers cannot continue planning pictures scheduled for studio work next year. It is learned, moreover, that the Film Finance Corporation has not yet completed its review of the submissions made by the various sections of the industry on future policy.

Data to Official

This is true although the original arrangement was that the corporation's correlation of the various views and its own recommendations should be in the hands of the Board of Trade president, Peter Thorneycroft, before Parliament rises so that he might study them during the recess.

An additional reason for uneasiness is Mr. Thorneycroft's reported intention not to publish the Finance Corporation's report on future policy. The Exhibitors' Association, in particular, is taking a firm attitude towards the Board of Trade president in what it regards as his high-handed, if not despotic, attitude in the matter.

A letter of remonstrance from CEA is couched, it is understood, in diplomatic terms but conveying nevertheless the Association's viewpoint. CEA feels that the Finance Corporation's document should not necessarily be published generally but that its terms, which clearly will influence future legislation, should be divulged to the parties directly concerned.

CEA Is Militant

CEA has resumed its old-time militant mood. It has initiated already its entertainment tax campaign for 1957. A circular has gone out to all members of the Association reviewing the events of this year and pointing out that the 1957 budget in all likelihood will be the most momentous for exhibitors since that of 1916, when the odious tax was first introduced.

The circular claims that the outstanding feature of the 1956 campaign was the greatly increased interest and sympathy expressed by members of Parliament in the exhibitors' case and particularly that of the small exhibitor. It also wants CEA members to submit up-to-date figures of their trading results, so that a reliable cross section of the disastrous consequences of the tax incidence may be presented to the Exchequer.

In fulfillment of Chancellor of the Exchequer Macmillan's pledge that he would inquire into the whole structure of the tax, officials of the Customs and Excise Department have already started preliminary investigation.

ACT PRESENTS NEW LAB WAGE DEMANDS

Intransigent ACT (Association of Cinematograph and Allied Technicians) have lodged a new wage claim with the Film Laboratory Association. Most of the items in the claim reiterate those made two years ago and then rejected following a bitter dispute and a shutdown of the laboratories.

Before the Laboratory Association meets the union for formal discussions the former is studying the demands. They call chiefly for a 40-hour week for technical and general grades, 35 hours for clerical employees, three weeks' paid holiday after five years' service instead of 10 years and 100 per cent trade union membership.

The union demands also revisions in the arrangements covering sickness pay, a pensions scheme, and treatment of trainees and apprentices. Unilateral and unofficial action by studio carpenters jeopardised not only all production work here but discussion of a wage claim previously lodged by their union—Sir Tom O'Brien NATKE—with the Producers' Association.

Shop-stewards of the union had organized an overtime ban and a daily token strike in the studios. Sir Tom promptly cracked a disciplinary whip and normal work was resumed in the studios. Formal discussions of the claim have now opened between the union and BFPA.

•

London County Council is to build the new National Film theatre, under Waterloo Bridge, at a cost of £70,000. The theatre which will seat 500, 100 more than the present temporary theatre, will be leased to the British Film Institute—a government-subsidized body—at an annual rental with the L.C.C. being eventually repaid its capital outlay.

The B.F.I. has agreed to raise the £17,500 necessary to equip the theatre and an appeal to the industry and Institute members for funds has been launched. It is hoped that constructional work on the new theatre will be completed by June next year.

RANK COMPANY TO RUN HAMBURG HOUSE

Significance attaches here, as a further indication of the Rank Organization's intention to expand its foothold overseas, to the announcement that the Organization has formed a company for the purpose of building and operating a first run theatre in Hamburg, situated directly facing the Alster on the site of the world famous Streits Hotel. The theatre, now under construction, is expected to open in the Fall. It is planned for 600 seats and will be equipped, naturally, by Rank Precision Industries, with modern techniques for screening films in any system. The theatre, it is stated, will concentrate in its early days on VistaVision screenings, which, reportedly, have yet to be adequately demonstrated to exhibitors and the public in Germany.

•

British Lion Flms, Ltd., the distribution concern which succeeded the catastrophically unsuccessful British Lion Film Corporation and which is now wholly financed and controlled by the Government's Film Finance Corporation, finds itself handling two of the year's biggest money-makers here. Both films, "Private's Progress" and "The Baby and the Battleship" were made on comparatively modest budgets, but are chalking up spectacular grosses wherever they play.

•

Dr. Henry Endress, executive director of the Laymen's Movement for Stewardship of the United Lutheran Church of America, is here in connection with the production by the Halas-Batchelor firm of a 22-minute colored cartoon, "The Candlemaker." The picture claims to be the first cartoon film in the religious field. It will also, reportedly, bring $48,000 to this country as the Halas-Batchelor fee for its production.

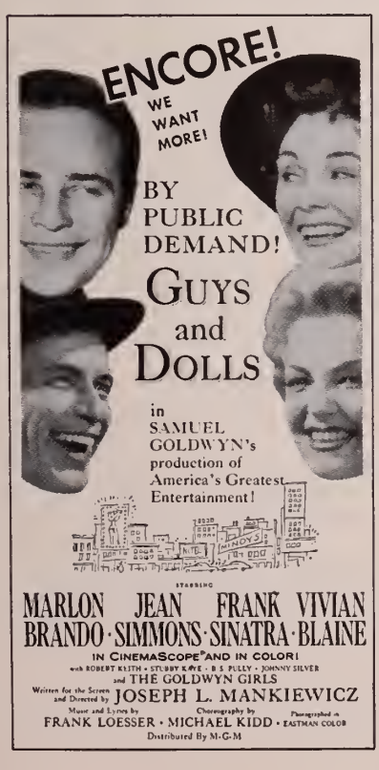
•

"Oklahoma." is to have its European gala premiere at the Odeon, Leicester Square, during the first week of September. It will be presented in CinemaScope and color by Technicolor with full magnetic stereophonic sound and general release is anticipated for early next year.

This was announced by RKO's chairman and managing director here, Robert Wolff, who states that fully cognizant of the value of the property, RKO is spending the biggest sum in the annals of the company on a national campaign covering every publicity and advertising medium.

CONFUCIUS LEO SAYS:

"WISE GUYS DATE POPULAR DOLLS AGAIN AND AGAIN!"



It is being brought back for a second and third time. Repeat bookings click in every engagement. At left is reproduction of a newspaper ad in the encore campaign. There's no entertainment to equal "G & D."

Haines Holds Sales Meeting For Warners

With optimistic references to important product, Roy Haines, newly-appointed Warner Bros. general sales manager, opened a two-day sales conference July 26-27 in which home office distribution executives and district managers received a briefing on forthcoming Warner releases for the Fall and Winter. Mr. Haines was formally presented to the assembled sales force by Ben Kalmenson, executive vice-president and formerly general sales manager. Mr. Kalmenson also addressed the meetings.

Forthcoming films discussed during the two-day business meetings included "The Bad Seed," "Giant," "The Spirit of St. Louis," "Baby Doll," "The Wrong Man," "Toward the Unknown," "The Burning Hills," "Seven Men from Now," and "A Cry in the Night."

District managers attending the conference included Ben Abner, Metropolitan, with headquarters in New York; Ralph J. Iannuzzi, eastern, Boston; Robert Smeltzer, Washington, D. C.; William G. Mansell, central, Philadelphia; Robert H. Dunbar, midwest, Chicago; A. W. Anderson, North Prairie, Minneapolis; Hall Walsh, South Prairie, St. Louis; Grover Livingston, southeast, Atlanta; Ed Williamson, southwest, Dallas, and Haskell Masters, Canadian district manager, Toronto. Also attending were Ernest Sands, New York branch manager and Fred Greenberg, Los Angeles branch manager.

Mr. Haines told the gathering: "Neither product alone, nor selling alone, nor merchandising alone can attract the public to the motion picture theatres without at least an equal effort on the part of the exhibitor. We are prepared to give the exhibitor the product and the tools. The rest is up to him. We urge the exhibitors taking part in the 'grass roots' selling to utilize this tremendous sales effort in their own situations, to bring this top-quality product to the ticket buyers everywhere."

Arkansas MPTO to Meet in October

MEMPHIS: Dates for the annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee have been announced as October 22-23. Action was taken by the board of directors meeting in Memphis, Charles Eudy, president, Houston, Miss., has announced. The convention will be in Memphis. Leon Roundtree, Holly Springs, Miss., was named convention chairman.

Preminger, Columbia Sign Multiple Deal

Columbia Pictures has announced the signing of a non-exclusive multiple picture contract with Otto Preminger. The first production under the arrangement will be the film version of Francoise Sagan's French novel, "Bonjour Tristesse." Mr. Preminger had a prior arrangement with MGM to handle this release, but since he and the company were unable to agree on a mutually satisfactory production date, the deal was amicably dissolved, it was announced. Mr. Preminger also has an existing agreement with Columbia to make The Wheel," a story of India told against the background of Mahatma Gandhi's life. He will include that picture under his new Columbia arrangement.

Plan Research On Credit Plan

After some weeks of uncertainty, the proposed Indianapolis credit card plan seems to be definite once again. That was the indication this week as an industry spokesman reported in New York that the motion picture distribution companies have "allocated up to $25,000" to retain a research organization to conduct a survey in the Indianapolis-Marion County territory on public reaction to the plan.

The industry representative, saying the Motion Picture Association of America sub-committee headed by William C. Gehring, vice-president of 20th Century-Fox, has been progressing slowly in launching the project, said the survey group will undertake the Indianapolis study shortly and "it will take about 60 days."

The allocation of up to $25,000, he said, was just for the survey. He pointed out that once the credit card plan is launched, additional funds will have to be allocated. Concern over the fate of the plan was voiced in no uncertain terms last week by Joseph Cantor, chairman of the Indianapolis exhibition group which had been formed to work with the MPAA subcommittee. Mr. Cantor said he had not heard anything from Mr. Gehring's group for a number of weeks.

Meanwhile, the feasibility of conducting audience participation contests as a means of boosting the box office, is being studied by the MPAA advertising and publicity committee. An MPAA spokesmen said this week distribution attornies were studying the lottery laws of the states and cities throughout the country to determine the likelihood of such an audience-building plan. The proposed "giveaway" contest, which would be conducted on local, state, regional and national levels, is just one of several proposals being studied by the advertising-publicity group.

U.A. Far East Business Up, Says Katz

An "over 100 per cent" improvement since 1954 has been reported in United Artists business among Far East and Australasian exhibitors, according to Alfred Katz, U.A. international home office executive, who announced that his company's business in these territories is currently running up to "45 to 55 per cent ahead of last year."

Mr. Katz, who returned to New York from a six-week tour of Japan, the Philippines, Hong Kong, Siam, Indo-China, Singapore, Indonesia, Australia and New Zealand, said his market contributes between 18 and 20 per cent of the overall foreign gross of United Artists.

He expressed himself as highly optimistic about the future for U.A. and the entire motion picture industry in the Far East and Australia. He said the market is improving steadily due to construction and reconstruction of theatres, especially in Japan, where a four-theatre amusement center which is to specialize in American films is currently being constructed.

This amusement center, plus the reconstruction of the Piccadilly theatre there, will boost Japanese business, Mr. Katz said, adding that the Shochiku Film people are chartering busses in all points of Tokyo in order to bring the public to the film center, which will open in late September. The center is being constructed by the U.A. Japanese distributor, Shochiku Films.

Writers Guild Head Hits Film Releases to TV

HOLLYWOOD: "The release of MGM features to television is a serious blow to both screen and television writers," Edmund Hartman, president of the Screen Writers Guild of America, West, declares in the *Guild News Bulletin* for members. Mr. Hartman opined that "these pictures will be absorbed in tremendous TV markets, and the real damages will be to motion picture theatres and thus, indirectly, to motion picture writers."

Parker Drowned on Cinerama Film Trek

The Lowell-Thomas-Cinerama expedition shooting "Search for Shangri-La" in the wilds of Pakistan sustained a tragic loss July 21 when Jim Parker, explorer and adventurer and member of the cast, was drowned in rapids from which other members of the cast and crew, including director Otto Lang, escaped.

THIS WEEK in PRODUCTION

. . . Started—3

Metro-Goldwyn-Mayer—Something of Value.
20th Century-Fox—The Outlaws Are in Town (Regal Films).
United Artists—Showdown Creek (Bob Goldstein Prod.).

. . . Completed—9

Allied Artists—Out of This World.
Independent—Badge of Marshal Brennan (Albert C. Gannaway Prods., Color).
Metro-Goldwyn-Mayer—Barretts of Wimpole Street CinemaScope, Color).
20th Century-Fox—Teenage Rebel (CinemaScope, DeLuxe Color).
United Artists—Love Story (Bob Goldstein Prods.); Spring Reunion (Bryna Prods.); The King and Four Queens (Russ-Field Prods., CinemaScope, DeLuxe Color); The Big Boodle (Lewis Blumberg Prods.).
Universal-International—The Incredible Shrinking Man.

. . . Shooting—48

Allied Artists—Dragoon Wells Massacre (Lindsley Parsons Prods., CinemaScope; Eastman Color); Jeannie (CinemaScope, Color); Hunchback of Paris (CinemaScope, Eastman Color).
American-International—The Flesh and the Spur (Hy Prods., Color).
Columbia—The Captives; Rumble on the Docks; The Missing Witness; The Phantom Stagecoach; Seven Waves Away (Copa Prods.); End as a Man Horizon-American Prod.); Fire Down Below (Warwick Prods. CinemaScope, Technicolor).
Independent—The Counterfeit Plan (Amalgamated Prods.); Woman and the Hunter (Gross-Krasne & Kenya Prods.); The Gun and the Gavel (Albert C. Gannaway Prods., Color).
Metro-Goldwyn-Mayer—Capital Offense; The Little Hut (Robson-Herbert Prod.); The Great American Pastime; Teahouse of the August Moon (CinemaScope, Color); Raintree County (65mm, Color).
Paramount—The Jim Piersall Story; The Buster Keaton Story (VistaVision, Technicolor); The Rainmaker; Funny Face (VistaVision, Technicolor).
Republic—Accused of Murder (Trucolor, Naturama).
RKO Radio—I Married a Woman; Brave Tomorrow (Galahad Prod.); The Young Stranger; The Day They Gave Babies Away (Eastman Color); Run of the Arrow (Eastman Color); Bundle of Joy (Eastman Color).
20th Century-Fox — Stagecoach to Fury (Regal Films); Anastasia (CinemaScope, DeLuxe Color).
United-Artists — Man in War (Security Pictures Prod.); War Drums (Bel-Air Prod., DeLuxe Color); The Halliday Brand (Collier Young Prod.); Hidden Fear (St. Aubrey-Cohn Prods.); The Monte Carla Story (Titanus Films, Technicolor); Twelve Angry Men (Orion-Nova Prods.); Drango (Earlmar Prods.); Pride and the Passion (Kramer Prods., VistaVision, Technicolor).
Universal-International—The Eyes of Father Tomasino (CinemaScope); Crazy Love; Joe Butterfly (CinemaScope, Technicolor); Quantez (CinemaScope, Technicolor); Interlude (CinemaScope, Technicolor); The World and Little Willie (Technicolor).
Warner Bros. — Buffalo Grass (Jaguar Prods., WarnerColor); The Old Man and the Sea (WarnerColor).

U-I to Release "Beast"

Universal-International has completed negotiations with Jewel Enterprises for acquisition of "Beast of the Amazon," starring John Bromfield.

Hollywood Scene

Gannaway Real Busy Beaver

Hollywood, Weekend

ESTEEMED EDITOR:

Two of the 57 feature pictures charted last week as on their way toward box offices so long hard-pressed by the product shortage owe their manufacture to the rewarding prosperity of the media most widely assessed with the post-war decline of theatre attendance.

The pictures are "The Gun and the Gavel" and "The Badge of Marshall Brennan." They are the third and fourth feature pictures produced by Albert C. Gannaway, who produces entertainment in both radio and television so profitably that he can invest his earnings in production of theatrical motion pictures. (His third and fourth films are wholly financed by himself; he financed 50 per cent of the first and second.)

He says he's always wanted, more than anything else, to produce feature pictures —direct them, too—and, thanks to his radio and television revenues, he is able now to do so. "Now" is at age 36.

Man of Versatility

Producer-director Gannaway, who on other occasions is Actor Gannaway, Writer Gannaway, Music-publisher and Bandleader Gannaway, is a Charlottesville, Va., boy who became 36 last April 3 by the calendar. By experience he was much older. He had led an orchestra in college and afterward. He had written special material for Bob Hope, Nat King Cole, Dorothy Shay, and he had written music with Ray Gilbert, Bill Okie and others.

He had established and still owns the Mark Warnow Music Publishing company, and he had crashed the radio field (where he still has four programs going) and moved into television, where he conceived and directed "The Big Picture," a documentary, in addition to several commercial shows. Most successful of these latter is his "Grand Old Opry," the ageless radio program which he converted to TV purposes by photographing it "as is," now running regularly in 220 of the country's 250 recognized TV markets.

Out of one or another or all three of the Gannaway producing experiences, the young producer-director has learned, naturally, many procedures and systems which, in all likelihood, some of the most veteran of Hollywood's producers have never utilized.

He is not the first producer in motion picture history to take advantage of savings and conveniences available to the man who can film two feature pictures simultaneously. This has been done on occasion in the past by quite a number of venturesome producers and directors courageous enough to disregard the accompanying circumstances of two budgets, instead of one, risking the same unpredictable misfortunes of manufacture at one and the same time.

But he is, according to the oldest residents and keenest record-keepers hereabouts, the first one to undertake producing and directing two feature pictures and four half-hour TV melodramas simultaneously.

How long can a product-shortage last with young men like Gannaway around?

WILLIAM R. WEAVER

HOLLYWOOD BUREAU

The over-all production total slipped down from a towering 57 to a still tremendous 51 as of the weekend, on the strength of three new undertakings and nine completions.

MGM's Pandro Berman began shooting "Something of Value" in Africa, with Richard Brooks directing a cast headed by Rock Hudson, Dana Wynter and Wendy Hiller.

Bob Goldstein, executive producer of the company bearing his name and releasing through United Artists, started "Showdown Creek," with John Beck as producer and Gerd Oswald directing John Derek, John Smith, Nick Adams, Carolyn Craig and others.

Kurt Neumann, producer-director, launched "The Outlaws Are in Town," a Regal Films production for 20th-Fox release, with Robert Arthur, Kathy Nolan, Rhodes Reason and Rhys Williams.

It's plausible that this week's letup in production is no more than a normal reaction from the preceding fortnight's splurge—a technical adjustment, as Wall Street phrases such things—but it figures that next week's numbers, heading up or heading down, will tell the story as to whether or not the production branch of the industry has set out to put an end to the product shortage.

Columbia-Aldrich Deal

HOLLYWOOD: Columbia Pictures has signed Robert Aldrich to a two-picture deal which calls for Mr. Aldrich to direct "Garment Center" for the studio, to be followed by a second production which Mr. Aldrich's independent company will produce for Columbia release.

Allied Artists
takes pleasure in announcing...

AUG. 20 IN PARIS

Billy Wilder will start the
love affair that will be felt
around the World!

GARY COOPER · AUDREY HEPBURN · MAURICE CHEVALIER

IN Billy Wilder's...

Screenplay by BILLY WILDER and I. A. L. DIAMOND

Produced and Directed by

BILLY WILDER

Theatres in Boston Face License Rise

BOSTON: Motion picture theatres in this city may come under a blanket ordinance revision which would raise fees on licenses and permits in various types of businesses, it is reported.

Mayor Hynes has submitted to the City Council a license fee of $300 annually for Sunday licenses. The present rate for theatres is $10 weekly or $520 per year. Although this represents a reduction of $220, Frank Lydon, executive secretary of Allied Theatres of New England, vigorously opposed it on the ground that it is still excessive and contrary to a previous Supreme Court decision. Mr. Lydon submitted a substitute ordinance for the consideration of the Council in the amount of $50 per year for the annual Sunday license. He pleaded with the Council to incorporate his substitute plan for immediate relief.

The Mayor's Sunday theatre license fee is one of 319 proposals in his effort to net $300,000 additional revenue for the city. Mr. Lydon appealed to the Council to make his substitute ordinance a separate one to be made effective as soon as practical. The Committee on Ordinances now has the matter under consideration but it is too early to predict the outcome. No changes were proposed in Mayor Hynes' outline for weekday license fees for theatres, which remain at $100 per year.

Frank Rosenberg Forms Independent Concern

HOLLYWOOD: Producer Frank P. Rosenberg has announced the formation of an independent company, Frank P. Rosenberg Productions, Inc., with Joseph L. Rosenberg, vice-president, and attorney Harold Berkowitz, secretary-treasurer. The new company has two properties in hand, stories from *Cosmopolitan* and *New Yorker* magazines respectively, and is hunting a third currently. Mr. Rosenberg recently left Warner Brothers after two years there as a staff producer.

Reiner Joins TV Firm

The appointment of Manny Reiner, vice-president and general sales manager for IFE Releasing Corp., as European sales manager of Television Programs of America, Inc., was announced this week. Before going to IFE last year, he was sales manager of Guild Films. He will leave for Europe August 2 for an inspection of TPA offices.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended July 21 were:

Atlanta: Earth vs. the Flying Saucers (Col.); The Eddy Duchin Story (U.A.) 3rd week; Johnny Concho (U.A.); Moby Dick (W.B.); The Werewolf (Col.).

Boston: Earth vs. Flying Saucers (Col.); The King and I (20th-Fox); Make Me an Offer (Royal); Moby Dick (W.B.); Trapeze (U.A.).

Buffalo: Earth vs. Flying Saucers (Col.) 2nd week; The King and I (20th-Fox) 4th week; Seven Men From Now (W.B.); Somebody Up There Likes Me (MGM).

Chicago: Autumn Leaves (Col.) 3rd week; The Eddy Duchin Story (U.A.) 3rd week; The Fastest Gun Alive (MGM) 2nd week; Johnny Concho (U.A.) 2nd week; The Killing (U.A.) 2nd week; The King and I (20th-Fox) 4th week; Moby Dick (W.B.) 2nd week; Trapeze (U.A.) 6th week; Uranium Boom (Col.).

Cleveland: The King and I (20th-Fox) 3rd week; Moby Dick (W.B.) 2nd week; Trapeze (U.A.) 4th week.

Columbus: Trapeze (U.A.) 3rd week.

Denver: The Eddy Duchin Story (Col.) 2nd week; The Fastest Gun Alive (MGM); The King and I (20th-Fox) 3rd week; Naked Night (Indie); That Certain Feeling (Par.) 3rd week; Trapeze (U.A.) 3rd week.

Detroit: Johnny Concho (U.A.); The King and I (20th-Fox) 2nd week; Somebody Up There Likes Me (MGM); That Certain Feeling (Par.); Trapeze (U.A.) 3rd week.

Hartford: Earth vs. Flying Saucers (Col.) 2nd week; The Fastest Gun Alive (MGM); The First Texan (A.A.); The Great Locomotive Chase (B.V.); Moby Dick (W.B.).

Indianapolis: The King and I (20th-Fox); King Kong (RKO) (Reissue); Moby Dick (W.B.).

Jacksonville: The King and I (20th-Fox) 2nd week; Moby Dick (W.B.) 2nd week; Two-Gun Lady (Howco); Toy Tiger (U-I).

Kansas City: Johnny Concho (U.A.) 2nd week; The King and I (20th-Fox) 2nd week; Samurai (Fine Arts).

Memphis: Autumn Leaves (Col.); Earth vs. Flying Saucers (Col.); Trapeze (U.A.); The Werewolf. (Col.).

Miami: The Bold and the Brave (RKO); The Eddy Duchin Story (Col.) 2nd week; Oklahoma (Magna) 21st week; Trapeze (U.A.) 4th week. 4

Milwaukee: The Fastest Gun Alive (MGM); Moby Dick (W.B.); The Proud and Profane (Par.) 2nd week; Trapeze (U.A.) 3rd week.

Minneapolis: The Fastest Gun Alive (MGM); Moby Dick (W.B.); Trapeze (U.A.) 3rd week.

New Orleans: The Eddy Duchin Story (Col.) 3rd week; The Ladykillers (Cont.) 4th week; Oklahoma (Magna) 4th week; That Certain Feeling (Par.); Trapeze (U.A.) 3rd week.

Oklahoma City: Congo Crossing (U-I); The First Texan (W.B.); The King and I (20th-Fox); Moby Dick (W.B.) 2nd week.

Philadelphia: Bhowani Junction (MGM) 2nd week; The Catered Affair (MGM) 2nd week; The Eddy Duchin Story (Col.) 3rd week; The King and I (20th-Fox); Moby Dick (W.B.) 2nd week; The Proud and Profane (Par.) 2nd week; Trapeze (U.A.) 3rd week.

Pittsburgh: The Eddy Duchin Story (Col.) 2nd week; The King and I (20th-Fox) 3rd week; Moby Dick (W.B.); Oklahoma (Magna) 6th week; Trapeze (U.A.) 3rd week.

Portland: The Eddy Duchin Story (Col.) 2nd week; The King and I (20th-Fox) 3rd week; The Ladykillers (Cont.) 2nd week; Trapeze (U.A.) 3rd week.

Providence: Moby Dick (W.B.).

Toronto: The Man Who Knew Too Much (Par.) 4th week; Oklahoma (Magna) 13th week; Trapeze (U.A.) 4th week.

Vancouver: Earth vs. Flying Saucers (Col.); The Werewolf (Col.).

Washington: The King and I (20th-Fox) 3rd week; Madame Butterfly (I.F.E.) 2nd week; Moby Dick (W.B.) 2nd week; That Certain Feeling (Par.) 2nd week; Trapeze (U.A.) 3rd week.

Council Hits Legion's View on "Storm"

HOLLYWOOD: The Motion Picture Industry Council has charged the Legion of Decency with undertaking "censorship with the purpose of dictating and controlling the content of motion pictures." The charge was voiced in a formal statement which also quoted the Legion's special classification given Columbia Pictures' "Storm Center." The film already has been distributed in England and is approaching its American release. The Legion classification of the film stated: "The highly propagandistic nature of this controversial film (book burning, anti-Communism, civil liberties) offers a warped, over-simplified and strongly emotional solution of a complex problem of American life. Its specious arguments tend to be misleading and misrepresentative by reason of an inept and distorted presentation."

Canadians Renovation Estimate Rises

OTTAWA: The Canadian Government has revised upward its estimate of the amount the motion picture industry will spend this year on new construction, repairs and modernization. Earlier this year a Government survey estimated that $2,700,000 would be spent. Now the continuing survey puts the figure at $3,000,000. Although this total is still far below the $6,200,000 spent last year, the upward revision is considered encouraging because it reverses a downward trend apparent for such estimates in other industries caused by shortages of material and labor and unfavorable weather. The $3,000,000 total includes an estimated $2,400,000 for new construction, comprising $1,500,000 for construction and $900,000 for machinery and equipment, and $600,000 for repairs and modernization.

Search World For 'St. Joan'

The week of August 6 to 12 will be designated as "Saint Joan Week" in first run theatres in the United States and abroad, revealed Otto Preminger, producer-director, who recently announced a world-wide search for a new young actress to portray Joan of Arc in his forthcoming United Artists film version of Bernard Shaw's "Saint Joan," which he will film in London in December.

During "Saint Joan Week" and the following week, when second-run theatres will participate, film houses will run a special trailer explaining the contest to audiences. The search will be advertised in theatre lobbies and other strategic spots, and over 1,000,000 entry blanks will be distributed.

Questionnaires with photographs will be forwarded to Mr. Preminger's Hollywood office. In September the producer-director plans to travel to a dozen cities in this country and Canada, holding auditions. The search in Europe will follow a corresponding pattern, with headquarters set up in London, he said.

To Choose 50

The 50 most promising candidates emerging from the search will be brought to Hollywood or New York for screen tests to be directed by himself, Mr. Preminger said. Tests of five finalists will be shown on a national TV program, to allow for the widest possible participation by the public. The test of the winner, the final choice for "Saint Joan" will be shown throughout the world on the screens of all participating theatres. "It is my hope," Mr. Preminger said, "that all five finalists will have an opportunity to figure as important film personalities in the future, as I expect to encounter more than one promising personality during the course of my search, and all can be utilized."

Expressing his hope that the search would open the door to similar-type general auditions in the future, Mr. Preminger, while praising the dependable performers who have kept their hold on the public, emphasized the dearth of burgeoning star personalities.

"Dolls" Europe Premiere Engagement Prosperous

Opening day's business for the European premiere engagement of Samuel Goldwyn's "Guys and Dolls" at the Eldorado theatre, Brussels, Belgium, topped the theatre's non-holiday record, according to reports from the management. The producer, accompanied by Mrs. Goldwyn, attended the July 20 launching, which took place simultaneously in two theatres, the second house being the Metro theatre, Antwerp.

People in The News

WILLIAM DOVER has been named scenario and story editor at Universal. He replaces RAYMOND CROSSETT.

BURTON CLARK has been promoted to district manager in charge of all its drive-in theatres in the Greater Miami, Fla. area by Wometco Theatres. Most recently Mr. Clark was manager of the Boulevard drive-in at North Miami Beach.

VAN A. NOMIKOS, president of Nomikos Theatres, Chicago, and vice-president of Allied Theatres of Illinois, was honored for his philanthropic activities by the Order of Ahepa at a testimonial dinner July 28 in the Hotel Sherman.

DAVID O. SELZNICK and JENNIFER JONES arrived in New York from Europe last week and left for California.

TURNER SHELTON, head of the International Motion Picture Division of the United States Information Service, is currently on a five-week tour of USIS centers overseas. His plans include trips to Europe, Africa, the Far East and the Near East, where he will set up the next year's IMPD program.

GEORGE TRILLING and BERNARD MEYERSON have been named by Fabian Theatres to fill the buying and booking position soon to be vacated by BERNARD BROOKS, who was appointed assistant zone manager for Stanley Warner in the Philadelphia territory. Mr. Trilling was formerly in charge of film buying and booking for the Pennsylvania and Virginia Fabian Theatres. Mr. Meyerson has been film buyer and booker for Fabian Theatres in the New York Metropolitan area.

Reserve Decision in "Bus Stop" Action

Decision was reserved in U. S. District Court recently by Judge Richard H. Levet on a motion by 20th Century-Fox to vacate the temporary restriction order issued by a justice of the Supreme Court acting for William Inge, author of "Bus Stop," which seeks to restrain the film company from releasing the motion picture version of the play before December 1, 1956. The 20th-Fox attorney, John F. Kaskey, argued that the restrictions on the release date are "illegal and not in force" and could not be set by Mr. Inge's firm, the W-S Bus Stop Corp. Mr. Inge's attorney, Jay H. Topkis, said in rebuttal that 20th-Fox should abide by the conditions of the contract and not release the film until all first-class stage presentations of the play have been closed.

SMPTE Meet to Have 43 Equipment Booths

Some 43 booths will display the latest equipment developed for use in laboratories and motion picture and television studios at the 80th semi-annual convention of the Society of Motion Picture and Television Engineers, October 8-12 in Los Angeles. According to John R. Olsson, exhibit chairman, the booths are to be erected in the Hotel Ambassador. He added that for the first time one entire technical session will be devoted to a program of papers on transistors and their applications to motion pictures and TV. Sessions will also be devoted to motion picture studio practice, projection and exhibition, laboratory practice, general TV subjects, TV film commercials and instrumentation and high-speed photography.

Spanish Trade Body Formed

by HENRY J. CERVANTES

MADRID: UNIESPANA (Association of Spanish Movie Producers) is an organization formed only recently but it should carry strong weight on the formulation of the new film legislation on which the Spanish Government is about to start. The points of view of UNIESPANA probably will be the basis for this legislation and very likely will have a great impact on future agreements with the film industries of other countries and foreign producers, distributors and exhibitors, especially in America.

International Movie Week was held in San Sebastian, a summer resort in the north of Spain, from July 14-22. Among the films shown were "The Bachelor" (Italy-Spain), "Seven Wives for One Husband" (England), "Heidi and Peter" (Switzerland), "A Streetcar Named Desire" (U.S.), "Riscato" (Italy), "The Notebooks of Major Thompson" (England) and "Les Grands Manoevres" (France).

Last week began the shooting of the Eastman Color, VistaVision co-production "Adventuras Para Dos" ("Adventures for Two"), directed by Don Siegel and starring Richard Kiley and Carmen Sevilla. It will be released by Paramount.

Henry J. Cervantes, the Quigley Publications correspondent in Spain, was received by Generalissimo Franco at the Palacio El Pardo July 4, at which time they discussed, among other things, the state of the film industry.

The National Spotlight

Albany

Sylvester Albano, operator of a new 600-car drive-in 10 miles south of Albany, notified local exchanges he would like to bid for first run product against **Mr.** and **Mrs. Joseph Burgess'** Ravena in Ravena. The indoor house's availability is national release date. . . . **Bernard Brooks,** retiring as Fabian Theatres' chief buyer to become Stanley Warner assistant zone manager and film buyer in Philadelphia, introduced **Bernard Myerson,** who with **George Trilling** assumes his duties in New York, to Albany branch managers at a luncheon. . . . **Harry Feinstein,** Stanley Warner zone manager for the Northeast, and **Cy O'Toole,** zone chief engineer, were in Albany from New Haven, to arrange final details for modernizing the front of the Strand theatre and for installing a new marquee. **Henry L. Blatner,** of Albany, is the architect. . . . The annual Variety Club visit to Camp Thacher will be made Aug. 6, according to Heart Fund chairman **Harry Lamont** in a recent announcement.

Atlanta

Mrs. Jackie Cowart, secretary in the booking department of United Artists and president of Atlanta WOMPI, has resigned to go with the Martin Theatres. . . . **Mrs. J. M. Lakeman,** Dixie theatre, Haleyville, Ala., was in for a booking trip. . . . **Jimmy Prichard,** southern district manager, Allied Artists, was in for a visit with branch manager **Hobbs.** . . . **Helen L. Huffstutler,** daughter of **B. C. Huffstutler,** of the Miracle theatre, Miami, was married to **Richard D. Bullman.** . . . **Hilda Knight,** accounting department, Allied Artists Southern Exchanges, back after a vacation spent in Florida. . . . Also back at the same company after a spell of illness is **Monteen Johnson** of the booking department. . . . Lam Amusement Co., Rome, Ga., has closed its Gordon theatre, Rome, temporarily. . . . The Ritz theatre, Barnesville, Ga., closed for two weeks while employees went on a vacation. . . . **A. C. Cortalowsky,** theatre owner in Albany, Ga., is back after a business trip to New York and points north and elsewhere.

Boston

After 30 years in the booking department of MGM, 15 as head booker, **Nate Oberman** has resigned to move to the West Coast to live with his daughter and son. . . . **Frances "Demi" Clegg,** with UA for 17 years as secretary to district manager **Harry Segal,** has resigned. She will be replaced by **Mrs. Marie Weigler** who comes in from the Cleveland exchange. . . . **Lewis Ginsburg,** manager of Federal Films, has contracted for immediate release the new science fiction film "Man Beast." The trade screening was held Tuesday, July 24. **Herb Kaufman,** general sales manager of Associated Producers, Inc., was here from Hollywood to close the deal with Ginsburg for the New England area. . . . **"Mucker" Stein,** traffic manager for Federal Exchange Transfer Co., is off to Bristol, N. H. for two weeks' vacation. . . . **Bill Hawkins** of Capitol Theatre Supply is a patient at Peter Bent Brigham Hospital. . . . **James Mahoney,** general manager of Interstate Theatres, has been appointed chairman for drive-in theatres for the 1956 Jimmy Fund Drive. . . . **Joseph G. Cohen** is now handling buying and booking for the Victoria theatre, Greenfield, Mass., for owner **Herbert Brown.**

Buffalo

The Century theatre will present "Oklahoma" to Buffalo and western New York around the middle of August—at $2 top—and general manager **Robert T. Murphy** is now making arrangements for the installation of the Todd-AO projection system. . . . The Buffalo Common Council soon is expected to settle the fate of the Erlanger theatre, Buffalo's only legit house. . . . Bad weather conditions held up the opening of the Sheridan drive-in, but it now is operating full blast on its site near the Grand Island bridge. The Sheridan is operated and managed by **Sidney Cohen.** Financially interested in the outdoorer are **Harry Seeberg, Irving Cohen** and **Leonard Steinhorn.** The Sheridan, which has one of the largest screens in the state, accommodates 1,600 cars. . . . The western New York premiere of the third Cinerama film, "The Seven Wonders of the World," will be a benefit for the Children's Hospital of Buffalo August 29 at the Teck theatre.

Charlotte

"Trapeze" went into its third big week at the Imperial as business continued good. . . . "The Eddy Duchin Story" was also holding strong at the Manor, giving the city its strongest lineup in weeks. . . . Long lines formed outside the Visulite where "The Witch," a Finnish import, was playing. . . . A good crowd gave "High Society" a fine sendoff at its Plaza preview here. The Plaza brought back "Annie Get Your Gun" on its wide screen this week. . . . **Jim Frew,** Universal-International sales manager, came here from Atlanta to plan booking and sales drives in the Charlotte territory. . . . **Judson Moses,** MGM exploiteer from Atlanta, came here with **Tom Baldridge,** MGM's Washington exploiteer. . . . **Mitchell Little,** film and equipment salesman in the Charlotte territory, is planning a move to Atlanta or Jacksonville territories.

Chicago

Foremost in the news is the overall pickup in business. It didn't surprise too many exhibitors when loop houses showed decided increases at the box office with such films as "Moby Dick," "The King And I," "Johnny Concho," "The Eddy Duchin Story," and "Trapeze," all of which took the doldrums out of loop business. But the upward trend was also evident in most neighborhood theatres and drive-ins. . . . Wittek Golf Range Supply Company, which for some years has supplied outdoor theatres with golf ranges and other systems of augmenting amusements, report that never in the company's history have so many golf ranges been installed at outdoor theatres. According to **John Conley,** head of the company here, drive-ins in the midwest, east and southeast take a prominent lead. . . . In the midst of this glowing business report, there was one closing in the area. The Manor theatre was darkened temporarily until air-conditioning can be installed. . . . The Atlas, which closed a few weeks ago for the same reason, reopened to good attendance now that it has been equipped with an air-conditioner. . . . **Sam Chernoff,** who heads up Sher-Schulman Art Theatres operation in this area, announced that definite plans for local operation will be forthcoming in a couple of weeks.

Cleveland

The big pictures are going over very big at the local downtown first runs where "Trapeze" is now in it's fourth week; "The King and I" in its third week; "Moby Dick" in its second week; "That Certain Feeling" a third week; "Somebody Up There Likes Me" a second week and a second week for "Wages of Sin". . . . Neighborhoods report no resurge in business as yet in spite of almost daily rain and cool evenings. . . . **E. J. Stutz** reopened the Circle theatre, Euclid Ave. and East 101st St. on Saturdays only for hillbilly stage shows. This is a temporary policy according to Stutz. . . . **Mrs. Nat Barach,** wife of the local NSS branch manager, celebrated a birthday last Saturday. . . . **Mike Gould,** former Paramount salesman, is back in town and has joined Allied Artists as sales assistant to branch manager **Sam Schultz.** . . . **Ted Mash,** Imperial Pictures shipper who was married over 10 years before the birth of a son, now 18 months old, is now the daddy of twin girls born Saturday in Grace Hospital to **Mrs. Mash.** They weighed in at 4½ pounds each and have been named **Deborah** and **Denise.** . . . **Mrs. Julia Kaplan,** 93, widow of a former independent circuit owner, **Simon Kaplan** and mother of six sons of whom four were in the picture business, died earlier in the week. . . . **Sidney Garfield** sold his Candy Sales Company to **Sanford**

(*Continued on page 32*)

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(Continued from page 30)

Warner. . . . Funeral services were held in Toledo for **Carl H. Stickley,** 66, assistant manager at the Smith & Beidler Royal Theatre.

Columbus

The Academy circuit opened its third drive-in, the 17th Avenue in the northeast section of the city. The new open-air theatre has no side parking, with all parking spaces arranged for center viewing. **Milton Yassenoff** is general manager of the Academy circuit. **George Moreland** is manager of the new auto theatre. . . . **Louis K. Sher,** owner of the Bexley art theatre and other art houses throughout the Midwest, announced the acquisition of the Rock Hill in Kansas City, Missouri, the seventh in the growing Sher circuit. The 750-capacity Rock Hill is now being remodeled. . . . "Trapeze" closed a three-week run at Loew's Broad with one of the biggest grosses here in recent months. . . . **Phyllis Nask,** of the *Ohio State Journal* editorial staff, is substituting for vacationing **Clyde Moore,** *Journal* theatre editor, on holiday. . . . **Robert Wile,** secretary of the Independent Theatre Owners of Ohio, announced that Ravenna, Ohio is the latest Buckeye State city to repeal its admissions tax.

Denver

Marvin Goldfarb, Buena Vista district manager, went to California to attend a sales huddle. He has named **Patrick Halloran,** formerly with 20th-Fox, as salesman in the Omaha territory. . . . Atlas Theatres have reopened their Salida, Salida, Colo., after having decided to close it while their drive-in there was open. But **Dave Davis,** general manager, was bombarded from all sides by Chamber of Commerce members and others to reopen the house. . . . **John Pietrantonio,** Bailey Distributing booker, who moves to Allied Artists next week, flew to Hollywood to attend an Allied Artists booking meeting. . . . **Rudy Jorgenson,** assistant manager at the Webber, carried one of the leads in the Denver Post opera, "Show Boat," which ran a week at a local city park. . . . **Clarence Batter,** booker and buyer, back on the job after several weeks at home and in the hospital. . . . Denver Film Center has moved into a new building at 1021 Twenty-first street. . . . **Carl Larson,** office manager 20th-Fox, vacationing. . . . **Joe Ashby,** Allied Rocky Mountain Independent Theatres, **Mrs. Ashby,** their daughter and her family, spent a week vacationing and fishing at Deckers, Colo. . . . **Dr. F. E. Rider,** owner of the Chateau, Wauneta, Neb., has reopened the theatre after being forced to close for three weeks due to a flood.

Detroit

Alice Gorham is back in her United Detroit Theatres advertising office with her leg in a walking cast. The cast will be worn jauntily by Mrs. G. till Labor Day. . . . The Nightingales, a trade social organization, elected **Mel Donlon** of the Beverly president for the second term. . . . Added to Howard Pearl's growing list of glassware gifts is the latest, an ashtray inscribed, "Johnny Concho, watch his smoke." Pearl passes the gimmicks out to critics on his circuit. . . . The Columbia in Flint is being reopened. . . . Columbia salesman **Ray Cloud** is back in business after a hospital stay. . . . Warner Brothers cashier clerk **Alice Sloniawski** married George Rush, shipper of the same office. . . . **Louis George** is managing the Fort drive-in and **Alexander Thomas,** the Michigan drive-in. . . . **Jane Robinson,** Film Truck Service treasurer, was hospitalized briefly after an auto accident. . . . The Paul Bunyan drive-in tower was the victim of high winds at Hubbard. . . . **Harry Fussner** succumbed to a heart attack at the age of 72. . . . Score in the last 15 years: two indoor theatres built—50 closed. . . . **Joseph Coffron** bought the Bijou from **Wesley B. Schram,** owner for 43 years. . . . **Orville Wells** is managing the **Bud Harris**-operated Commerce drive-in.

A FRIEND for the Variety Club. District Commissioner David B. Carrick, center, receives his Washington, D.C. Variety Club membership from Orville Crouch, right. Tent 11 chief barker. Watching, Brig. Gen. Thomas A. Lane, D.C. engineer commissioner, who already is a club member.

Hartford

David Miller, formerly with Perakos Theatre Associates, New Britain, Conn., has joined Lockwood & Gordon Enterprises as manager of the East Hartford Family drive-in theatre, succeeding **Leon Moore,** resigned. . . . **Henry L. Needles,** former district manager for Warner Bros. Theatres, is recuperating from surgery at his home, 13 Cedar St., Wethersfield, Conn. . . . Newest drive-in theatre project in Western Massachusetts, the 600-car capacity North Adams drive-in, North Adams, Mass., has been opened by **Albert Coury.** Screen measures 105 x 45. Resident manager is **Albert Coury, Jr.** . . . In an unprecedented drive-in theatre promotion, **Charles Lane** of the Summit drive-in, Branford, Conn., is awarding an English bicycle on Tuesday nights to some lucky patron. A sports car, the grand prize of the season, will be presented at a later date. . . . Hartford Visitors: **Harry F. Shaw,** Loew's Poli-New England Theatres Inc.; **James M. Totman,** Stanley Warner Management Corporation; **Martin J. Mullin, Robert Sternburg,** New England Theatres.

Indianapolis

Business has staged a sharp upturn at first run theatres here since July 4. Current attractions are outgrossing the holiday week shows. . . . **Bob Jones,** general manager of Affiliated Theatres, was in New York last week to explore possibilities of film rental deals on "cable" theatre with distributors. . . . **Dal Schuder,** manager of the Circle, played "Top Record Stars of '56" on his stage Wednesday night. . . . **Ann Craft,** who retired from the job after her marriage, has returned as office secretary at the Allied Theatre Owners of Indiana. She replaced **Mary Ann Shingledecker.** . . . **Howard Rutherford,** manager of Loew's, is vacationing at his fishing cottage near Edinburgh. . . . **Herbert Cox, Jr.,** assistant manager of the Castle at New Castle, is recovering from injuries suffered in an automobile accident.

Jacksonville

Marvin Skinner advanced to a 20th-Fox salesman's post vacated when **Bob Stevens** replaced **Harvey Reinstein** at Buena Vista. . . . **Hans Vige's** Pinecrest drive-in resumed operations with a new screen tower, replacing the one destroyed in a recent storm. . . . Visitors included **Jack Fitzwater,** general manager, Bay-Lan Theatres, Tampa; **Harry Gordon,** Lincoln and Carver theatres, Orlando; **Ken Laird,** Buena Vista, Atlanta; and **Bob Pollard,** Republic salesman, Tampa. . . . A summer upsurge in box office receipts was noted not only in heartening holdover dates at first run houses playing such outstanding products as "The Fastest Gun Alive," "The King and I," "Trapeze" and "Moby Dick" but at second and subsequent run drive-ins and indoor theatres. . . . Here for a Florida State Theatres district supervisors' conference were **J. L. Cartwright,** Daytona Beach; **Harry Botwick,** Miami; and **Frank Bell,** St. Petersburg.

Kansas City

The new Star-Vue drive-in on U. S. Highway 61 near Cape Girardeau, Mo., was opened recently by **Carl Milne** and **Howard Bates**. . . . Western Kansas members of the Kansas-Missouri Theatre Assn held a Motion Picture Jubilee at Stockton State Lake. . . . **John C. Zimmerman,** Independence, Mo., who was a camera man for several Hollywood studios, died at 61. . . . High winds of July 20 ripped out sections of wood fencing around the Skylark drive-in at Shrine Park and Richardson Roads near Leavenworth, Kan. . . . A recent storm damaged the tower at Heart drive-in on U. S. 40 near Kansas City.

Los Angeles

Truly Brenner, exchange cashier at U-I, became a grandmother for the second time. . . . Here with his bride to visit his mother, was **Murray Gerson,** salesmanager for U-I in San Francisco. . . . **Irv Levin,** Filmakers head, was off to Manhattan on business. . . . Visiting here from the city of Boston was **Joe Levine,** national representative for "Godzilla". . . . **Fred Stein** of Fred Stein Enterprises has returned to his desk after a business trek to Denver. . . . **Sally Green,** RKO booker, was back from a two week vacation in Reno. . . . **Mr.** and **Mrs. Bill Wasserman** (of the U. A. sales staff) announced the engagement of their daughter **Randy** to **Robert Leib**. . . . **Morrie Abrahams,** Columbia exploiteer, and his wife celebrated their 40th wedding anniversary. . . . **Sam Berger,** head of the Berger Electric Co., was seriously injured when struck by a vehicle on Film Row. . . . In town was **Dale Castieger** of the Roadium drive-in in Gardena, also **Leo Molitor** of the American in Newhall.

Memphis

Annual convention of Theatre Owners of Arkansas, Mississippi and Tennessee has been called for Oct. 22-23 in Memphis. Hotel Gayoso will be the meeting place, **Charles Eudy,** Houston, Miss., president of Tri-States, said. Convention plans are in charge of **Leon Roundtree,** Holly Springs, convention chairman. . . . United Artists' "Trapeze," has gone into a fourth week at Loew's Palace in Memphis—longest run in Memphis since "Mister Roberts." All house records have been broken. . . . **Mr.** and **Mrs. J. T. Hitt,** who operate the Cozy and Plaza at Bentonville, and the Apollo and Concord at Springdale, Ark., were in Memphis on business. . . . **Larry White,** booker, 20th-Fox, resigned to become booker for Colonial in Dallas. . . . **Jimmie Singleton,** who operates the New at Marked Tree and Sharum at Walnut Ridge, Ark., was a Memphis visitor. . . . **L. N. Hynes,** owner, has closed the Hynes theatre, Nettleton, Ark., until Sept. 1.

Miami

Arthur Davis, of Gold Coast Pictures, reports the Wometco circuit was so pleased with the success of the test showing of "Diabolique" at the North Andrews drive-in, the picture will be booked into all their drive-ins starting with an August 1 showing at the Boulevard. . . . **Charles Goldstein,** vice-president of Reela Films, announced the appointment of **Glenn H. Dorsey** to the post of chief engineer for the company. Dorsey has a lengthy background in the field including time with Motion Picture Advertising Service in New Orleans where he designed and built specialized equipment. . . . **Ed Hamilton** of Desilu Productions and **Harry Rauch** of Young & Rubicam were in town recently making preliminary arrangements for the Florida sequences to be used in some of next season's "I Love Lucy" shows. . . . **Bill Morrison** has resigned as assistant at the Paramount to return to Dover, N. H., with his wife and newly born infant. He will be associated with his father in theatre business there.

Milwaukee

More than 350 attended a special screening at the Wisconsin theatre here Wednesday morning to see "The King and I". . . . **Milton Harmon,** manager of the Wisconsin, held another screening Monday in the Variety screening room for the press, radio and disc jockeys. . . . Chief barker **Oliver Trampe** announced that the annual golf outing of Wisconsin Variety Club will be at the North Hills Country Club August 20. . . . **Don Kiel** is new head shipper at the Columbia exchange here. . . . **Mort Kramer** is no longer salesman at Columbia. . . . Seen along film row were **Ray Winscher** from Sparta, and **Bell Eston** from Kenosha. . . . **Mrs. Hugo Vogel** is in the hospital for a checkup.

Minneapolis

Continued hearings on the recommendation of the amusement division of the Minnesota state wage advisory board for a $1 an hour minimum in the state were to be held in St. Paul Thursday. The board recessed after two days of hearings last month. . . . Vacationers on Film Row included **Lee Campbell,** U-I booker, who was at Detroit Lakes, Minn.; **Alice Kenealey,** booker at NSS, who headed for the north shore of Lake Superior and Canada, and **Noreen Hoganson,** stenographer at Republic, who was in the Black Hills. . . . A "see now, pay later" plan for unemployed miners on Minnesota's iron range has been put into effect by Minnesota Amusement Co. in Hibbing and Virginia, Minn. The credit plan covers all mine workers idled by the nationwide steel strike and their families, according to **Charles Winchell,** MACO president. . . . A stipulation agreeing to the dismissal of an appeal by the **Volk brothers** in the Terrace theatre antitrust suit has been signed by opposing counsel and has been forwarded to the eighth circuit court of appeals in St. Louis. The stipulation remands the case to Federal district court in Minneapolis and discharges a $1,300 cost judgment which the Volks had been ordered to pay to the eight defendants. . . . **Martin Golob** is the new assistant manager of the Orpheum, Minneapolis.

New Orleans

Edwin Robinson reopened the Don, Gulfport, Miss. . . . The Bayview Theatre building, Biloxi, Miss., is up for sale. It is the property of **E. V. Landaiche,** who also owns and operates the indoor Buck and Beach drive-in in that town and the indoor Carver, Prichard, Ala. . . . **Mr.** and **Mrs. E. V. Landaiche** and daughters, **Mrs. Gloria Bultman, Mrs. Joyce Dagnet** and **Mrs. Jeanette Cambon** vacationed in Destin, on the Florida Gulf coast. . . . **R. L. Johnson,** Johnson Theatre Service, checked in after an extended business trip in Mississippi. . . . The Jim and Tim Drive-In, Florala, Ala., chalked up its second birthday. **Metter Adams,** owner, celebrated it with a free showing of "Titanic". . . . The playground spaces in **Thomas McElroy's** drive-in theatres, the Sunset in Shreveport and the Don and Barksdale in Bossier City, have been considerably increased and equipped with merry - go - rounds, elephant - decorated slides, whirl-a-way rides, large swings and small swings.

Oklahoma City

Helen Hale, cashier at Republic Film Exchange, will be married to Staff Sgt. **Wayne Groce,** of Columbus, Ohio, August 5 in Shawnee, Okla. They plan to spend their honeymoon in Florida. . . . **Sandra Barrett,** biller for Allied Artists Film Exchange, is spending a two-week vacation in Ponca City, Okla. . . . **Paul Kerns,** office manager and booker for Allied Artists in Oklahoma City, attended a bookers meeting in New Orleans last week. . . . Bill Maddox, salesman for Universal Films, is on a two-week vacation which started July 16. . . . **Louise Sickel,** inspector in the shipping department at Universal Films, also is on vacation. . . . **Bill McDonald,** booker at Universal, is in Casper, Wyoming with the Air Force for two weeks. . . . **Nina Davis,** cashier at Warners Film Exchange, returned from vacation.

Philadelphia

A. M. Ellis Theatres added the Lincoln drive-in, York, Pa., to its chain with $215,000 reported as the purchase price. . . . **Hy Bettinger** has resigned as sales manager at 20th Century-Fox. . . . **John DeFrenes,** identified with the 16mm film field for many years, has organized Independence Films here for production and distribution of 16mm motion pictures. . . . The Colonial, Harrisburg, Pa., has been repainted with new carpets installed. . . . A number of managerial changes have been announced at the Comerford Theatres upstate. **Bill Kays,** manager of the Tioga, Owega, Pa., takes over the Granada, Olyphant, Pa., succeeding **Emmett Hart,** who becomes a relief manager for the Comerford houses in suburban Scranton, Pa. **Phil Duffy,** manager of the Grand, Hazleton, Pa., goes to the Westside in the same city, replacing **Bob Murrin,** who becomes summer relief manager for that city. **Bud Beck** was returned as manager of the Port, Williamsport, Pa., replacing **Bill Butler,** who goes to Dupont, Pa., to manage the Comerford drive-in in place of **Bill Keating,** who moves to the Westside drive-in.

Pittsburgh

The talk of Film Row is the consistent business being done by "Seven Wonders of the World" in the Warner theatre. In

(*Continued on page 36*)

Romance never dies

on the wide, wide-screen

Audiences truly live the lives and loves of their favorites as they see them on the wide, wide-screen. For here, as they sit in the theatre, is escape . . . freedom from the humdrum. New technics in production, processing and projection are responsible . . . new horizons achieved by an ever-searching industry working in co-operation with the Eastman Technical Service for Motion Picture Film.

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130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

(Continued from page 33)

its 15th week, it is running at least $50,000 ahead of the second Cinerama feature "Cinerama Holiday" at this stage of its run. . . . "Moby Dick," backed by an impressive publicity campaign by **Phil Katz,** also took off as a strong winner in the Stanley. . . . "Somebody Up There Likes Me" and "Pardners" added to the Penn booking chart, following the current "That Certain Feeling". . . . "Madame Butterfly" will be an August offering in the Squirrel Hill. . . . **John L. John,** MGM's local exploitation chief, is vacationing in Hollywood. . . . The huge business of "The King and I" in the Fulton is delaying "Away All Boats" indefinitely. . . . "The Eddy Duchin Story" also clicking well in the Harris.

Portland

Good pictures will draw customers into theatres despite TV, heat, and other competition. With the thermometer hitting the three-figure mark and the town loaded with transient indoor and outdoor attractions, the first run houses are doing business with blockbusters. . . . Paramount theatre manager **Dick Newton** is running a "Miss Exquisite Form" contest with "Trapeze". . . . Fox theatre manager **Dean Mathews** had the finals of the Miss Portland Contest on his stage. . . . Broadway theatre manager **Herb Royster** has a naval display lined up for the premiere of "Away All Boats." . . . **Jack Matlack,** former J. J. Parker executive, has expanded his promotion business. . . . **Keith Petzold,** also a J. J. Parker executive, has taken over the secretary post for the State Jr. C of C. . . . **James Wong Howe** was in town for the wedding of one of his relatives, who lives here.

Providence

Bill Trambukis, Loew's State manager, presented a special midnite horror show recently comprised of "Frankenstein" and "Dracula". . . . "Trapeze" was holding for a third week at the State. . . . The Avon Cinema brought back "Strategic Air Command" and "Black Widow" as a double feature program. . . . **Philip Sugarman,** chief projectionist for C & F Theatres Co., Inc. (meaning **Ed Fay,** veteran New England showman) was the subject of a lengthy feature story in the *Rhode Islander,* roto magazine section of the Providence *Sunday Journal.*

St. Louis

Carroll Beasley, manager of the Strand theatre at Memphis, Tenn., the last five years, has been transferred to Shreveport, La., and will become manager of the Strand and Saenger theatres there. Mr. Beasley's duties at Memphis will be taken over by **Alex Thompson** and **Lloyd Bailey.** . . . The Orpheum Theatre at Quincy, Ill., which has been involved in court litigation for two years, will be sold at the south door of the courthouse in that city August 11. . . . Work of constructing the Starlight drive-in theatre at West Plains, Mo., has been progressing nicely and it is expected that it will be finished in a couple of weeks. **Pete Fadis** is the owner.

Toronto

The Ontario Board of Censors classified nine films in the adult category during June. . . . Theatres in Oshawa were successful in a recent campaign to have the local seat tax reduced. The campaign, spearheaded by **Jack Weiser,** Plaza; **Al Hartshorn,** Regent, **Bill Payne,** Marks, and **Pop L. Osier,** Biltmore, changed the tax of a straight 25 cents a seat to $50 a year per theatre. This means an average saving per theatre of $150 per year. . . . Niagara Peninsula Theatre Managers Association raised $325 for Variety Village. The presentation was made on behalf of members of the association by **Bill Cupples,** Park, Welland. . . . Ten veteran employees of Famous Players Canadian Corp. were inducted into the company's 25-year club at the annual picnic of the company, with ceremonies conducted by eastern division manager **Morris Stein.**

Vancouver

Gay Carl, Paradise secretary, is in Calgary for a family reunion with her mother from New York, her sister from California and sister who lives in Calgary. . . . **Peggy Menzies,** assistant at the Dominion, is on a California holiday. . . . **Al Jenkins,** Vogue manager, and family are vacationing at Penticton in the British Columbia fruit belt. . . . The Calgary Stampede broke its attendance record for the sixth straight year, playing to 520,794 patrons in six days. . . . The mother of **Maynard Joiner,** Famous Player B. C. zone manager, died here in her 90th year. . . . **Bill Sharp,** who operated the biggest circuit of small town theatres and the film exchange screening room in Calgary, Alta., for many years before he retired to live on the coast, died at his home in West Vancouver. He was 82. His son **Gray** operates Sharp Theatre Equipment in Calgary.

Washington

George Nathan, sales representative for National Screen Service, vacationed in New England with his family. . . . The Variety Club's golf tournament and dinner dance Co-Chairmen, **Sam Galanty, George Crouch** and **Albert W. Lewitt,** have appointed the following committee for the October 5 affair at the Woodmont Country Club in Rockville, Maryland: Decorations: **Harry Lohmeyer;** Handicaps: **Harry Bachman,** Chairman; **Gerald P. Price, Tom Mudd, Buddy Sharkey;** Dinner and Reception: **Herbert Sauber, David Sadel, George Nathan, Ralph Grimes;** Publicity: **Sid Zins;** Tickets: **Ross Wheeler, George Crouch, Harry Coonin.** . . . The Washington *Daily News,* in cooperation with Columbia Pictures, launched a contest as part of a national tie-up in conjunction with "Safari" now at RKO Keith's theatre. . . . **Morton Gerber,** Variety Club welfare committee chairman, met with **Mrs. Sara S. Young, Mrs. Mannie E. Lipskey** and **Mrs. Clark M. Davis** to line up plans for the 1956 welfare awards drive.

West German Film Trade Gained in 1955

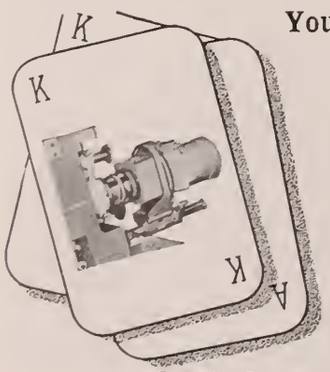
WASHINGTON: All branches of the West German film industry experienced major growth in 1955, Commerce Department film chief Nathan D. Golden reported.

He said a record number of feature films were produced, some 300 new theatres came into operation, box office receipts were almost seven per cent above 1954, and export earnings of West German films also increased. Box office receipts and attendance this year will be higher than in 1955, Mr. Golden predicted.

German firms produced a record 128 features last year, compared with 108 in 1954, according to the Commerce report. The number of color features rose from 26 to 39, and increases in documentary films and shorts were also rung up.

At the end of 1955, there were approximately 5,650 theatres in operation in West Germany and West Berlin, with a total seating capacity of 2,330,000, Mr. Golden said. This compared with 5,328 theatres with a 2,192,000 seating capacity at the end of 1954.

Motion picture attendance last year was put at 770,000,000, about five per cent above the 1954 total of 773,000,000. Gross income of West German theatres was reported as having risen from about $190,000,000 in 1954 to about $205,000,000 last year.



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The leading European manufacturers and exporters of everything for the Motion Picture Industry

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

A GOOD IDEA—That Takes Some Doing

SOMEBODY said, recently, that it would be a good idea if local theatre groups arranged to get their friendly newspaper critics out to Hollywood, for a visit—and the favorable publicity for motion pictures that would follow. We read so much, in so many places, that we can't remember just whom to credit with this suggestion, but it was probably Ernie Emerling, whose "Movie Memo" is our best approach to the friendly press.

Such a device could be made to work, and with benefits that would outweigh all costs. In every key-city area there are good friends of ours who would appreciate the favor, and their newspapers would also like it. It's an idea that needs doing—but we believe it should grow from the grass roots, and not be any national plan, as such, sponsored by any large groups or associations. Let's keep politics out of it—and keep the communities in.

Down in Atlanta, last year, we witnessed a novel idea, well developed by "Tommy" Thompson and friends in the Georgia Motion Picture Theatre Owners Association. At this convention, at the Atlanta Biltmore, they had the longest dais we've ever seen, a block long—because each one of forty Georgia theatre owners brought his local newspaper editor as his guest! It was splendid newspaper relations, and it resulted in home-town stories and news pictures, done on the spot, and sent back to forty communities with the personal views and news of their favorite editors and publishers, attending a motion picture convention.

Mike Simons did a similar thing, at some of the MGM Ticket-Selling Workshops that we attended—but, for the most part, this fine example of good industry practice has never been copied to any extent, elsewhere, by others who have had opportunities since. You'd think the idea was copyrighted—and it's the worst fault of our business, that we don't use good ideas when we know them.

We might add another thought, and forego the consequences. There are approximately 300 correspondents in Hollywood, and some of them have been out there much too long. They've "gone Hollywood"—and they are no longer friends of our industry. They are seeking anything that will make their stuff sensational—at our expense. Let's replace them. Let's ask their newspapers to bring them back and give some others, with fresher minds, a better opportunity, and a viewpoint, more in line with the American family.

THE CIRCUS IS GONE

Labor problems have forced the closing of the Ringling Brothers-Barnum & Bailey Circus, in Pittsburgh, and in mid-season. Two other, smaller circuses were stranded on the road, earlier this year—and gave up, for good. It's a sad thing, the final exit of spangles and sawdust—for the circus as we've known it, boy and man, is gone forever. John Ringling North says "The days of the tent show are over"—and so the eighty-car show rolled back to Sarasota.

Eight hundred are out of work, in the Ringling show alone, and when they work again depends on an abbreviated, indoor performance for air-conditioned areas—but never traveling with the equipment and atmosphere of the circus as formerly. To show folks, the circus was a way of life. They were well-paid and well provided for, in a manner to which they were accustomed, for generations. They needed little money, on the road, and were paid a full season's earnings when the show closed.

Quite naturally, this good-bye to the big-top means something in our business. A newspaper editorial says that "we are entering an era of more intimate and less expensive entertainment." But, we have the only remaining *spectaculars* that really deserve that designation. The big stage extravaganzas are also gone—and TV is limited by size, scope and absence of color.

VISITORS from Australia, in New York this week, were Robert Watts, manager of the Odeon theatre, Penshurst, N.S.W., and Reginald King, manager of the Capitol theatre, Sydney. Both won identical awards in the Greater Union Theatres' circuit competition for the best business improvement in 26 weeks—and the prize for each was a trip around the world! They arrived here from London, en route home, and departed westward after five days in New York. The circuit is headed by Norman Rydge, who crossed Canada en route, but didn't come here with his prize-winning managers.

The policy of giving awards in this contest was a little different than we do it, because the contenders were not in competition with others, but always against the best previous record of their own theatres—for business improvement, which included all phases of managerial operation. And the judges of the contest were not known to the managers as such, but paid frequent, unscheduled visits to the theatres over the six months period, and formed their conclusions from what they saw and knew of the results obtained.

Australia has great showmen—and we've said so quite frequently in these Round Table meetings. Without exaggeration, we often see more examples of good showmanship from down under, than we do from Kansas or any comparable domestic area. We've said "The sun never sets on good British showmanship"—and it's on the other side of the world that they defend that slogan.

■ ■ ■

WE ARE planning something new and different for the quarterly judging in the Quigley Awards—now slightly behind schedule, since we've been working on a new idea that requires some changes in our routines. But it will be more interesting, and will permit more study and discussion of top campaigns by the judges, who will hand down their judicial opinions and comment on matters of showmanship.

—Walter Brooks

Rita Moreno christens the new portable broadcasting unit purchased at Portland, Oregon Journal station KPOJ, on her arrival at the Airport for the premiere of "The King and I" at the Fox theatre, and at right, Dick Brown, of KPOJ, Charles Powers, of 20th Century-Fox, and Oscar Nyberg, of Fox Evergreen Theatres, extend their welcome.

Friendly Radio

Princess Rudivoravan, of Thailand (center) and Mrs. Oscar Hammerstein II, are guests of Howard Jones for his radio and TV show on station WFIL, Philadelphia, for the opening of "The King and I" at the Fox theatre.

Sammy Cahn who wrote the hit song, "Somebody Up There Likes Me" plugs the picture of the same name with disc jockey Walt Diamond, on station KROW, Oakland, California.

Harry Botwick, Howard Pettengill and Al Weiss, of Florida State Theatres, are happy to welcome lovely Shirley Jones as publicity for "Oklahoma!" at the Sheridan theatre, Miami.

Gregory Peck and John Huston, aboard the United Airlines private plane, "Moby Dick," broadcast en route to Chicago, over the CBS network of 276 radio stations.

Showmen in Action

The July issue of TOA's "Business Builders" bulletin is at hand, and with a good quote from Victor Hugo: "There is nothing so powerful as an idea whose time has come." Victor didn't belong to the Round Table—but we think he would have recognized the philosophy of Phineas T. Barnum. The big trouble is to obtain use of good ideas, either old or new—and in that respect, the TOA bulletin offers $5.00 cash for evidence of ideas in use, by correspondents who submit material which has been printed, and reprinted, here, dozens of times in the past. There may be a limit to the duplication and saturation of ideas offered, but no limit to their use by showmen in action.

▼

Frank Osteroth, manager of the Braumart theatre, Iron Mountain, Michigan, sends a picture of his realistic mounted man as street ballyhoo for "The Lone Ranger," which is billed on the marquee with "Our Miss Brooks"—a compatible couple who should be congenial at the box office. The highlights of his promotion are numerous—but the best point is that it didn't cost the theatre a cent.

▼

RKO is combating TV on a national scale with full-page advertising in such magazines as the "TV and Radio Mirror" to stress the fact that the public can now see their favorite TV stars in color, on the biggest screen in town—Barry Nelson, David Brian and James Arness, in "The First Traveling Saleslady." We have long believed that TV Guide and other avidly-read TV fan magazines are excellent ways in which to flag the family and steer them to the movies.

▼

Sid Kleper, manager of Loew's College theatre, New Haven, sends us a paper pie plate, which is his selling approach for "The Flying Saucers"—and he circulates them as guest tickets when properly presented. He also has a good newspaper story about the College theatre's sponsorship of aid for the Camp Fund, which is in line with Loew's always-constant community effort. But, he should have backed-up that WNHC photograph with caption information—not a word as to who, where, when, what or how—the five cardinal rules for a good reporter.

▼

Another Connecticut drive-in manager, Bob Schwartz of the Lake Drive-In in Waterbury, is giving away a Packard car at the end of the season. Until then, all Packard drivers are admitted free on Wednesday nights.

One of those phenomenal color pages from the *Milwaukee Journal* reaches us from Betty LaVerne, our correspondent out there—and this is different, it is a co-operative and combination ad for the benefit of Milwaukee drive-in theatres—a "first" in these records, for color, for size and scope, and for somebody's energy and ambition to accomplish the Milwaukee standard of newspaper advertising.

▼

Hartford's traditional summertime promotion, "Million Dollar Hartford Days", had downtown theatres cooperating by contributing several thousand guest tickets, which were distributed by a crew of "Mystery Shoppers" during the two days. Other promoted prizes included 1,000 free parking tickets, dozens of luncheon and dinner tickets and a score of overnight suite invitations at the Statler hotel, complete with dinner and dancing. Jack Sanson, manager of the Stanley Warner Strand theatre, is the amusement industry's delegate to the Retail Trade Board.

▼

Livio Dotter, manager of the Plainville, Conn. drive-in, brought in a live pony as children's playground attraction one night recently and photos were taken free of kiddies mounting the animal.

▼

Russ Barrett, manager of the Stanley Warner Capitol theatre, Willimantic, Conn., had a 14 year old girl, famed for regional horse riding competition, ride a horse through downtown streets to advertise "The Proud Ones".

Hayden "Bud" Owen, manager of the Rivoli theatre, at LaCrosse, Wisc., turned in a campaign on "Bhowani Junction" that started getting attention with Louis Orlove, in his territory, and then at the New York home office of MGM, with Emery Austin, and so now, it's an entry for the Quigley Awards in the second quarter. These things keep going, once in motion—and you never know where the luck will strike, when you pursue showmanship.

▼

Earl Hannah had his Parkway Drive-In, Springfield, Mass., pictured in a two-page spread in the local Sunday Republican with his facilities and services shown to good advantage.

▼

Sol Karp, manager of the United theatre, Westerly, R. I., offered free movie and dance tickets to a local group of teenagers, and the story was given front-page newspaper prominence.

▼

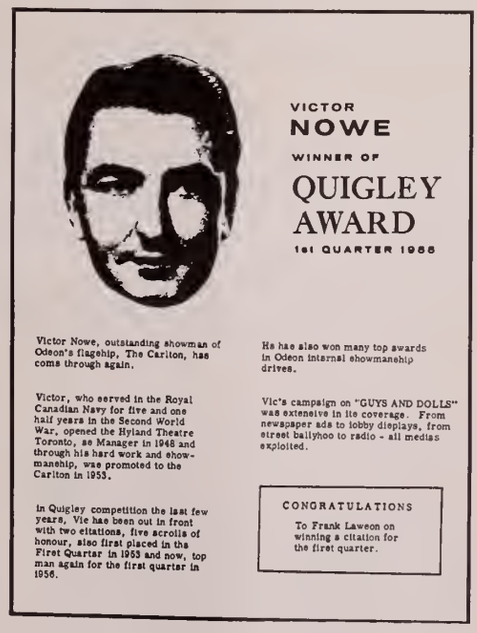
Lou Hart, manager of Schine's Auburn theatre, Auburn, N. Y., announces a nine-week "Vacation Show" schedule for children, sponsored by twenty merchants in his town.

▼

Joe Miklos, manager of the Stanley Warner Embassy theatre, New Britain, Conn., offered guest tickets to winners of a public park flying saucer competition. Youngsters were invited to see who could toss a silver pie plate the longest distance. There were also guest tickets for those finding the greatest number of silver plates hidden in the park—all in exploitation of "Unidentified Flying Saucers".

▼

Charles Lane, manager of the Summit Drive-In, Branford, Conn., offers a sports car as grand prize of the season. But in addition, an English bicycle is given away every Tuesday night.



Jim Hardiman, who is shortly leaving his post as the director of advertising for Odeon Theatres (Canada) to take a new assignment on the West Coast, sends us this folder, which is quite the nicest recognition of Quigley Award winners extended by a major circuit. They say, "Odeon showmen win world acclaim"—and above are the two inside pages, reproduced as well as we can in this space.

Sam Gilman's Big Show At the State, Syracuse

The purpose of this piece is to accent the fact that the opening of big pictures, out of town, is frequently a follow-up for even the most extravagant of world premieres. And we picked Sam Gilman's handling of "Trapeze" at Loew's State theatre, Syracuse, as the solitary sample we have room to show—although there are good campaigns here from Frank Hanson and a host of others, across the board. After all, United Artists had 400 playdates in forty days, and grossed $4,000,000, so it all mattered in the totals.

After the spectacular world premiere at the Capitol in New York, which was a "one woman job," with Paula Gould putting on the show, we had equivalent evidence from Chicago and Los Angeles, and way stations. UA's 51 field men were really at work, with Mori Krusen adding thousands of miles to his commuting schedule. So, we feel an obligation to salute the follow-ups, on top of the page of pictures we gave the Capitol engagement in the Round Table of June 24th. If we picked Sam, it is because his pictures came in under their own power and we recognize a showman, at work. He did much the same thing, just recently, with "Alexander the Great."

In the few pictures above, you see his marquee front, in gala circus style, with that wonderful "Trapeze" cutout prominent, which was also in the Capitol lobby (see the Round Table picture page of June 2nd). And, at right above, a real circus ticket wagon instead of the usual cashier's booth. Folks will step right up and buy, as a matter of ancient habit. Below, his circus band, playing typical "big top" tunes, at the street level, every day from 4 p.m. to 9 p.m. with clowns and circus stunts going full time. He had street parade features, also, but we haven't the space for the pictures. Nor, for more pictures of elephants on parade, and Norge tieups in Chicago, or Lester Pollock's knot-hole band at Loew's Rochester, or the razzle-dazzle at the Paramount in Portland, Oregon, or the spark-plug that set off the ballyhoo at the Trans-Lux in Philadelphia or many other worthy exploitation examples.

We don't want to by-pass all the rest of the country merely because the big premieres reach us first, under pressure to put them ahead, but you can understand our problem. Our apologies, and this explanation to all concerned, and you know why.

Charlie Jones Says It With Showmanship

What Charlie Jones says is a matter of keen interest to readers of *Better Theatres* each month, so we're glad to have a showmanship report from him, telling us of business conditions at the Northwood theatre, Northwood, Iowa, where it's not all beer and skittles for even an aggressive manager. Charlie has to work for his living—as owner and operator of the town's only theatre.

Summer celebrations hurt him, so he joins 'em, as the best defensive tactics. For the local "Viking Days"—it's a Norwegian community—he faced a three-day drought at the box office, so he put a float in the parade, as street ballyhoo for "Picnic" and rigged out his five children to properly advertise the "Picnic" they were going to. Says the local paper made a news picture of the float, and that folks liked the idea of it, as a promotion. Charlie was busy running the parade, for it takes a showman to do that job, too.

Ideas Are To Use

And he borrowed an idea from Mike Simons for "Lucy Gallant"—hiring four good-looking girls to canvass the town and sell tickets from house to house. Charlie primed them with sales talk, and gave them 40% on ticket sales. Says he would have done the canvassing himself, only there are so many widows and spinsters in his town, he wouldn't have finished the job before the playdates. (That's an Iowa joke, son.) But he is concerned about the decrease in attendance by women, and conducts his own survey of Male, Female, Families, Over 50, and Teen-Agers. Men outnumber women, and he thinks it's because of too much blood-and-thunder.

Now he's fighting that situation by running special shows in mid-week, with special prices and attractions for men and women, alternating the bargain for each, i.e., so that men pay only a dime and women regular price, or vice versa, which brings out both, with one getting the special price for each show. Then he has a "Take a Chance" night with everybody paying 25¢ for pot-luck on what they're going to see. He gives them good pictures.

Charlie is worried about losing the teen-agers, too, for he says that don't rave about our old stars anymore. James Dean had them having emotional climaxes all over the foyer—but Charlie says we need more young stars, and real soon—now that James Dean is gone. And he needs more family pictures—says he has only one good family picture on schedule for July, and that's not nearly enough to supply the demand. They just aren't making enough movies for Iowa audiences.

Schine Showmen Told How to Sell Tickets

We have a little hesitation, in the Round Table, of printing any complete resumé of a circuit's handbook for their own managers, on the grounds that it has been created by them, in a competitive market, and we have no right to release the material until after they have accmulated their own benefits. We prefer to cite the accomplishments of any managers who work under the plan, rather than hand out their ammunition gratis for all comers.

But the Schine Circuit's "Blueprint for Today"—a handbook for those who are participating in the circuit's ticket-selling and business-building scheme between now and the end of the year, is so very good that we want to emphasize our appreciation to Seymour Morris and others of the circuit executives who have devised this excellent brochure, which would take five Round Tables to properly describe. It literally puts every manager in business for himself.

Telling 'Em Is The Secret of Selling

There have been several references to the plan as a whole, in the Herald, and so there's no problem in reciting the headings under which Schine showmen will sell tickets, these next six months. Their participation depends on box-office receipts, extra theatre activities, concession sales, year 'round gift book sales, real estate rentals, screen advertising—and a dollar saved is a dollar earned, so it all adds up in their cash position on December 31st.

Reaching the people is the prime consideration, through door-to-door selling, direct-mail, telephone selling, group sales, tieup merchandising, and most of all—selling *differently*, meaning by new methods rather than ideas that have been used too recently, or too often. Sell crowds, sell passers-by, sell with screenings, sell the kids—and Schine showmen know a dozen ways to do that! It's typical circuit showmanship to sell their children's shows to sponsors.

Working To Secure Newspaper Credit

They urge their managers to plant newspaper editorials, for the community benefits that are sure to follow—and they show examples of how to do it. They say, "Hit the other pages"—in addition to the usual amusement page copy, and they urge cooperative advertising and publicity wherever it can be found. But advertise truthfully, because people don't like to be fooled. And cover the conventions—try for better use of your facilities in off-hours, offer your theatre on rental to groups who can't find proper places to meet.

Schine showmen like giveaways, country store stunts, fiddlers' contests, square dances, talent quests, auto accessory nights, barrel-of-fun giveaways, fall fashion shows, all kinds of benefits for the community, quiz shows, local teen-age shows, disc jockey shows, beauty contests for most popular and pretty local girls, cooking schools, dancing school tieups, suburban nights, football rallies, Hollywood premieres, back-to-school shows, summer vacation shows, Mickey Mouse Clubs, car giveaways—and all sorts of things that have been regularly described in these meetings.

Department heads offer their own tips, from W. B. Kramer, on product; from Seymour Morris, on advertising, publicity and promotion; from Bernie Diamond, on operation; from F. D. Torrey, on economy; from C. W. Horwitz, on inventory; from Arch Levine, on real estate; from J. D. Lederer, on service, and Stanley Werthman, on concessions. They sell with slogans—Analyze, advertise! Sell with tieups, sell with teasers, sell with ballyhoo, but most of all—SELL WITH ENTHUSIASM!

Favors Stage Shows

Frank M. Paul, with whom we have visited at the Lyric theatre in Indianapolis, writes to say that a whole generation are growing up who know variety as they see it on television, but have never seen a "live" stage show. Which is potentially a new market, and he thinks the breakdown in our falling business is occuring at the point of sale, because we fail to observe these things.

Last Time For This

Harold Cummings, manager of the Stanley Warner Capitol theatre in Springfield, Mass., took advantage of the presence in town of Ringling Brothers, Barnum & Bailey Circus and promoted the use of a live elephant to exploit "Trapeze" in downtown streets.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Finds Fountain Equipment Industry on Upgrade

Larry Lucas, vice president of the Bastian-Blessing Company, Chicago, at a recent sales meeting of his company's distributors, reported that the total business done by the fountain equipment industry in 1955 was $2,500,000 in excess of that done in 1952. The comparison was made in that way, Mr. Lucas, said, "because it was early in 1953 that the press was filled with dire, industry-shaking, but mistaken predictions that soda fountains were on their way out." The volume of business done by Bastian-Blessing distributors had doubled during that period, he declared.

Device to Give Even Carbonation in Machines

A device designed to maintain even carbonation quality in drink vending machines has been announced by the Minneapolis-Honeywell Regulator Company. It is a tiny valve mechanism that is said to "take the temperature" of pre-mixed soft drinks and adjust the CO_2 accordingly. The valve actually varies gas pressure as the temperature of the liquid itself changes, according to the manufacturer, thus always maintaining the proper balance between the two.

To Theatre and Concession Managers—

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

Include photos of your stand and samples of any printed matter.

Reports considered by the editors to be of interest to readers will be published, with due credit.

From the published reports, selections will be made for citations. Citation-holders qualify as finalists for the annual Special Merit Awards.

Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

MANAGER WANTED IMMEDIATELY FOR large deluxe motion picture theatre in Hackensack, N. J. Must be experienced with knowledge of exploitation, etc. Write G. SANTERAMO, C/O FOX THEATRE, Hackensack.

WANTED, BY EASTERN CIRCUIT, TWO (2) theatre managers who have established themselves, by past performances and ability, as outstanding showmen. Top salaries will be paid including vacation, group insurance, and hospitalization. If interested in interview, advise when available, along with complete resume covering previous experience. BOX 2929, MOTION PICTURE HERALD.

USED EQUIPMENT

H. I. LAMPHOUSES GALORE! PEERLESS Magnarcs, $395 pr.; Strong Mogul, Brenkert Enarc, Forest U.T., Ashcraft, Ballantyne, $300, all good condition. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak, "Sunray" Series I: 2", 6", 3½", 3¾", 5", 5½", 6", 7¾"—$35 pr. Superlite Series III "C" coated 2¾"-3"-3¼"—$150 pr. Others available; tell us your needs. Trades taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

CANADIAN-PORTABLE RCA SOUND PROjector, 3000' magazines, to close estate. Best offer. BATEMANS, 427 Bank St., Ottawa, Canada.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

ECONOMY — ECONOMY — ECONOMY. HUNdreds of practical, experience-tested, money-saving tips on economical theatre practices are yours in the Master Guide To Theatre Maintenance at only $5.00 for them all. Send for your copy Right Now. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW EQUIPMENT

INTERMITTENT MOVEMENTS—NEW SURPLUS for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

DRIVE-IN EQUIPMENT

SUPER SIMPLEX OUTFIT rebuilt like new—$3750! Includes Magnarcs, 3000' magazines, cabinet pedestals, 70/140 amp. generator, Simplex soundheads, Series II coated lenses, 125 watt amplification, changeovers. Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

NEUMADE AUTOMATIC FILM CLEANERS, 35mm 2000' capacity, $425 value, unused $245.50; combination 16/35, $295; Houston 16mm K-3 negative/positive/reversal Automatic Film Processors, unused, $5,450 value, $2595; Moviolas, from $195; Hallen synchronous magnetic 17½mm recorder, B22, $1950 value, $495; Neumade RK-102 Film Racks—hold 102-1000' reels, originally $165, new $87.50; Arriflex II 35mm camera complete, $2000 value, $1195; Amer. Cinematographers Handbook, ½ price, $2.50; Maurer 16 Camera, lens, 2 magazines, synemotor, 12V motor w/battery, all cases, complete $2395. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT but not these prices! Ballbearing Bucketblade Exhaust Fans 12", $25.50; 16", $37.50; 18", $45. Prompt deliveries Blowers and Airwashers. Send for details. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

LeRoy Hits "Bad Seed" Restriction to Adults

CHICAGO: The action by the board of censors here restricting Warner Bros.' "The Bad Seed" to adults only has been called "nonsense" by Mervyn LeRoy, producer-director of the film, in a statement issued from Europe. Timothy O'Connor, Commissioner of Police for the city, after seeing the film at a preview, said it is "so controversial in nature that I find it necessary to restrict attendance at this picture to adults only." Mr. LeRoy in his reply said the film is "basically a love story. It was a smash hit on Broadway, and I attended countless performances of the play, where I saw women and youngsters enjoying themselves in the theatres. The same thing happened in Chicago, where the play ran for six months.

Legion Approves 11 of 14 New Productions

The National Legion of Decency reviewed 14 pictures last week. Five were put in Class A, Section I, morally unobjectionable for general patronage; six in Class A, Section II, as morally unobjectionable for adults, and three in Class B, morally objectionable in part for all. In Section I are "Barefoot Battalion," "Beast of Hollow Mountain," "Navy Wife," "Satellite in the Sky" and "Walk the Proud Land." In Section II are "Gun Brothers," "Gun the Man Down," "Somebody Up There Likes Me," "These Wilder Years," "The Wild Oat" and "Written on the Wind." In Class B, morally objectionable in part for all, are "Bus Stop" because of "suggestive costuming, dialogue, dancing and situations"; "Hot Cars" because it "tends to create sympathy for wrongdoing" and "Simon and Laura" because of "light treatment of marriage; suggestive dialogue." Concerning "Rififi" the Legion said: "Substantial revisions made in this film warrant a change in classification from C (Condemned) to B (Morally unobjectionable in part for all). The reason for the objection is as follows: Tends to arouse undue sympathy for criminals and criminal activities. Suggestive sequences."

George Bagnall Named M. P. Relief Fund Head

HOLLYWOOD—The Motion Picture Relief Fund has elected George Bagnall to the presidency, succeeding the late Jean Hersholt, who had headed the organization for the past 18 years. Other officers elected are Mitchell Lewis, A. B. Hilton, Otto Kruger and Sol Lesser, vice-presidents; E. L. De Pattie, treasurer; Wilma Bashor, executive director. The general report on MPRF 1955 activities showed a monthly average of 530 cases receiving help; 322 were bed patients and 3,224 received medical treatment, including examinations, tests and blood transfusions.

"Long Live King" for RKO

Daniel T. O'Shea, president of RKO Radio Pictures, has announced the signing of a contract with Royal Crest Productions for the release of "Long Live the King" which will begin shooting in Sweden September 1 with Michael Wilding in the lead. Preston Sturges will direct.

Waterfields on "Sun" Tour

Jane Russell and her husband, Robert Waterfield, are making their first motion picture promotional tour together in behalf of their Russ-Field production of "Run for the Sun." They are making appearances in Houston, Dallas and Fort Worth.

"Thrillarama" Debut Set

The world premiere of "Thrillarama," the new wide screen process, has been set for August 9 at the Metropolitan theatre, Houston, Texas, it is announced by Art Katzen, public relations director of Interstate Theatres, Inc.

British Film to A.A.

HOLLYWOOD: Allied Artists has announced acquisition of United States, Alaska and Hawaii distribution rights to "Yield to the Night."

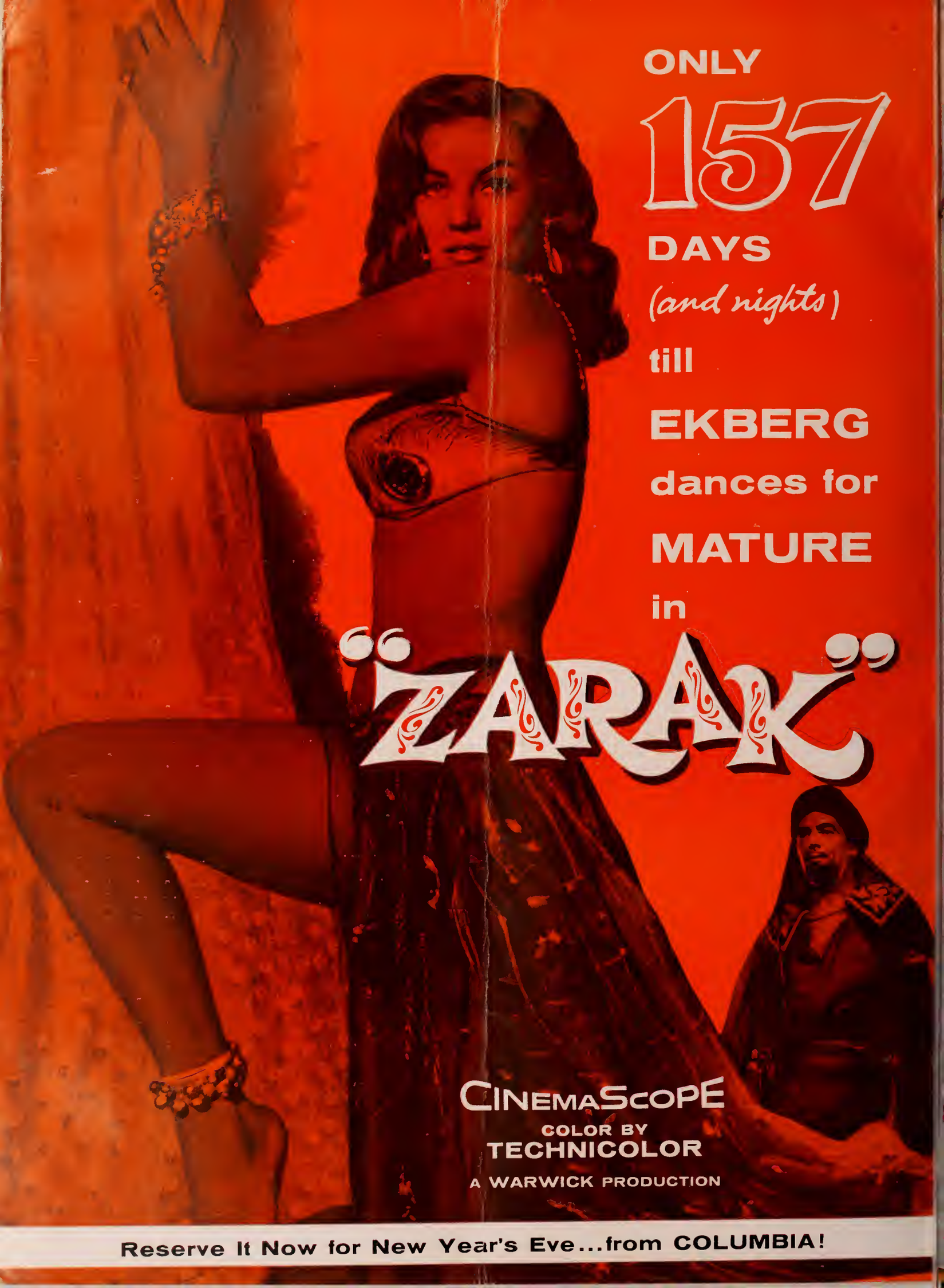
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 105 attractions, 3,379 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	6	—	8	3
All That Heaven Allows (U-I)	5	29	24	20	4
Animal World, The (W.B.)	—	5	7	5	2
Anything Goes (Par.)	3	4	2	12	14
*Artists and Models (Par.)	10	33	20	7	2
*At Gunpoint (A.A.)	—	1	13	27	3
Backlash (U-I)	—	16	3	18	5
Battle Station (Col.)	—	7	3	2	1
Benny Goodman Story, The (U-I)	1	12	17	30	19
Bhowani Junction (MGM)	—	3	—	3	4
Birds and the Bees (Par.)	1	7	3	2	2
Blackjack Ketchum Desperado (Col.)	—	2	1	1	5
Bold and the Brave (RKO)	1	7	—	4	1
Bottom of the Bottle (20th-Fox)	—	2	15	17	27
Carousel (20th-Fox)	1	13	3	24	18
Cockleshell Heroes (Col.)	—	2	—	4	—
Comanche (U.A.)	—	5	1	11	20
Come Next Spring (Rep.)	—	1	4	26	4
Conquerer, The (RKO)	17	13	12	7	6
Court Jester, The (Par.)	—	9	8	8	10
*Court Martial of Billy Mitchell (W.B.)	1	41	28	12	1
Creature Walks Among Us (U-I)	1	2	4	2	1
D-Day the Sixth of June (20th-Fox)	—	6	6	—	1
Day of Fury (U-I)	—	2	—	6	3
Day the World Ended (A.R.C.)	—	21	2	1	—
Diane (MGM)	—	—	1	8	29
Dig That Uranium (A.A.)	—	4	2	—	—
Earth vs. Flying Saucers (Col.)	—	2	8	—	—
†Eddy Duchin Story, The (Col.)	—	1	5	—	—
Flame of the Islands (Rep.)	—	2	2	10	3
Forbidden Planet (MGM)	1	11	14	2	5
Forever Darling (MGM)	7	31	33	12	8
Fury at Gunsight Pass (Col.)	—	1	3	2	2
Gaby (MGM)	—	8	—	8	1
Glory (RKO)	1	3	7	9	9
Goodbye, My Lady (W.B.)	—	7	3	9	1
†Great Day in the Morning (RKO)	—	7	—	—	1
Great Locomotive Chase, The (B.V.)	—	3	6	2	—
Guys and Dolls (MGM)	20	9	9	4	4
Harder They Fall, The (Col.)	—	3	—	20	16
Helen of Troy (W.B.)	—	7	29	9	14
Hell on Frisco Bay (W.B.)	—	8	13	12	26
Hilda Crane (20th-Fox)	—	7	—	3	7
Hot Blood (Col.)	—	3	11	8	6
I'll Cry Tomorrow (MGM)	11	28	10	1	1
*Indian Fighter (U.A.)	—	13	28	14	6
Inside Detroit (Col.)	—	—	2	5	2
Invasion of the Body Snatchers (A.A.)	—	1	2	11	19
Jubal (Col.)	—	18	1	24	2
Kettles in the Ozarks (U-I)	1	12	16	17	3
Killer Is Loose (U.A.)	1	—	—	7	1
Last Frontier (Col.)	—	3	21	20	7
Last Hunt, The (MGM)	—	3	21	24	7
*Lawless Street (Col.)	1	8	15	5	1
Lieutenant Wore Skirts, The (20th-Fox)	—	10	30	26	3
Littlest Outlaw (B.V.)	5	19	13	8	22
Lone Ranger, The (W.B.)	9	28	12	7	2
Man in the Gray Flannel Suit (20th-Fox)	21	10	14	4	8
Man Who Knew Too Much (Par.)	1	7	4	1	1
Man Who Never Was (20th-Fox)	—	20	15	1	15
Man With the Golden Arm (U.A.)	7	20	24	15	—
Maverick Queen, The (Rep.)	—	1	1	5	1
Meet Me in Las Vegas (MGM)	5	17	5	11	5
Miracle in the Rain (W.B.)	—	7	5	17	26
†Mohawk (20th-Fox)	—	3	1	1	—
Never Say Goodbye (U-I)	—	27	7	12	16
On the Threshold of Space (20th-Fox)	—	4	7	12	15
Our Miss Brooks (W.B.)	—	—	11	7	11
Patterns (U.A.)	—	—	—	—	6
Picnic (Col.)	21	37	12	1	—
†Proud Ones The (20th-Fox)	—	2	1	8	—
*Quentin Durward (MGM)	—	—	5	12	26
*Rains of Ranchipur, The (20th-Fox)	—	11	34	31	10
Ransom! (MGM)	1	3	21	19	13
Rawhide Years (U-I)	—	2	—	—	4
Red Sundown (U-I)	—	9	8	9	3
Revolt of Mamie Stover (20th-Fox)	—	13	4	3	1
Rock Around the Clock (Col.)	11	12	11	1	—
Rose Tattoo. The (Par.)	11	9	16	9	4
*Running Wild (U-I)	3	16	6	2	—
Screaming Eagles (A.A.)	—	3	2	5	3
Searchers, The (W.B.)	4	7	6	1	—
*Second Greatest Sex (U-I)	—	9	9	18	8
Serenade (W.B.)	—	4	1	6	17
*Shack Out on 101 (A.A.)	—	4	9	1	2
Slightly Scarlet (RKO)	—	2	6	7	7
Spoilers, The (U-I)	1	12	21	15	4
Square Jungle (U-I)	—	2	1	11	37
Storm Fear (U-I)	—	—	—	5	3
Stranger at My Door (Rep.)	—	2	1	1	2
Swan, The (MGM)	2	14	9	8	1
*Tarantula (U-I)	2	15	5	6	—
*Target Zero (W.B.)	—	2	5	3	4
†That Certain Feeling (Par.)	—	3	3	2	—
There's Always Tomorrow (U-I)	—	—	9	8	25
Three Bad Sisters (U.A.)	—	4	3	2	1
Toy Tiger (U-I)	—	4	1	2	1
Trapeze (U.A.)	2	1	2	5	—
Tribute to a Bad Man (MGM)	—	11	2	10	13
Trouble With Harry (Par.)	10	7	11	10	1
23 Paces to Baker Street (20th-Fox)	—	3	—	2	10
Uranium Boom (Col.)	—	—	—	3	4
Werewolf, The (Col.)	—	1	4	—	—
While the City Sleeps (RKO)	1	—	17	—	1
World in My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	—	4	—	1	—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157
DAYS
(and nights)
till
EKBERG
dances for
MATURE
in
"ZARAK"
CINEMASCOPE
COLOR BY
TECHNICOLOR
A WARWICK PRODUCTION
Reserve It Now for New Year's Eve...from COLUMBIA!

AUGUST 4, 1956

MOTION PICTURE HERALD

Arbitration Without Rentals Is Senate Recommendation; Allied Renews Demand for Round Table Conference

Better Theatres for AUGUST

Luxurious Seating: A Necessity of Today's Competition
The Projectionist's Job. . . The IA and the New Techniques
A 3000-Seat RKO Landmark Remodeled. . . Two New Drive-Ins

BETTER REFRESHMENT MERCHANDISING:
The Human Sense of Theatre Snack Bar Selling

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"CHEERFUL EARFUL!"

From Leo of M-G-M

The word is spreading throughout every Film Row about M-G-M's great new production **"TEA AND SYMPATHY."** The picture will be talked about even more than the famed stage hit. (*Deborah Kerr and John Kerr, the original Broadway stars, are in it.*)

And how the fans will flock to get the bare facts about **"THE OPPOSITE SEX."** It's the low-down on dames, with music! (*The dames: June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller. The guys: Leslie Nielsen, Jeff Richards.*)

Get a load of the business that **"THE FASTEST GUN ALIVE"** is doing. We predicted it was a real "sleeper" and oh boy! how it wakes up box-offices. (*Glenn Ford, Jeanne Crain, Broderick Crawford take bows!*)

The grapevine predicts a smash success for the killer-thriller **"JULIE,"** an Arwin production. It happens on a honeymoon and it's spine-tingling. (*Doris Day stars, with co-stars Louis Jourdan, Barry Sullivan, Frank Lovejoy.*)

Every day new honors and new publicity for **"LUST FOR LIFE."** Another tribute: Picture of the Month in Seventeen Magazine. (*Kirk Douglas gives a magnificent portrayal. From the famed best-selling life story.*)

And we've saved for the last the Big news that **"TEAHOUSE OF THE AUGUST MOON"** has had its very first studio screening and it is SENSATIONAL. From now on you'll be hearing about its greatness. It will be one of the industry's milestone attractions. (*Marlon Brando, Glenn Ford and Machiko Kyo, Japanese beauty, re-enact the celebrated stage play.*) You haven't heard anything yet. Keep listening.

FOR MORE CHEER KEEP YOUR EAR TUNED TO M-G-M!

THE BAD SEED IS THE BIG SHOCKER!

STARTING LATER

THIS MONTH

AT THE ASTOR, N.Y.

THIS IS ONE OF THE WARNER NEWSPAPER ADS

Please remember "The Bad Seed" was made only to entertain you.

It was made in the belief that today's movie audience will welcome a provocative no-holds-barred dramatic sensation. In all probability its story is fiction – that is, it couldn't happen to you (or the special person you love). So no matter how it jolts you or frightens you or even alarms you – remember, it's only a wonderful motion picture!

A hidden shame out in the open--and the most terrifying rock-bottom a woman ever hit for love!

PLEASE DON'T TELL ABOUT THE GIRL!

WARNER BROS. present the 2-year-run stage sensation with the prize-winning cast of the play!

STARRING NANCY KELLY AND INTRODUCING PATTY McCORMACK

WITH HENRY JONES · EILEEN HECKART · EVELYN VARDEN · WILLIAM HOPPER

PAUL FIX · JESSE WHITE · Gage Clarke · Jean Croyden

A MERVYN LeROY PRODUCTION · Screen Play by JOHN LEE MAHIN

Based upon the play by MAXWELL ANDERSON and the novel by WILLIAM MARCH MUSIC BY ALEX NORTH DIRECTED BY MERVYN LeROY

RECOMMENDED FOR **ADULTS ONLY!**

NOTE!!! THERE WILL BE A BRIEF 'CATCH-YOUR-BREATH' INTERMISSION EACH SHOWING!

NO ONE SEATED DURING THE LAST 15 MINUTES!

"You've got to stop taking those pills!"
from the director of "Rebel Without a Cause"!
20th Century-Fox presents
A motion picture so daring you will ask:
"HOW DID THEY DARE MAKE IT?"
starring
JAMES MASON
BARBARA RUSH
Bigger than Life
CINEMASCOPE
COLOR by DE LUXE
co-starring WALTER MATTHAU
Produced by JAMES MASON
Directed by NICHOLAS RAY
Story and Screenplay by CYRIL HUME and RICHARD MAIBAUM
WORLD PREMIERE ENGAGEMENT NOW
VICTORIA, N.Y.
NEXT AT
KEITH MEMORIAL
BOSTON
WEDNESDAY, AUG. 8
AVAILABLE ONLY FOR SELECTED ENGAGEMENTS
This is an attraction of an unusual nature and of the greatest importance. Because the most careful handling is essential if audiences, and exhibitors too, are to realize the full impact and potential of this motion picture, 20th is limiting its availability to specially selected engagements. If you desire, and can handle, this singular and daring attraction, call your 20th man today!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 204, No. 5

August 4, 1956

Senators Report on Industry

THE 91-page unanimous report of the Senate Small Business Committee on trade practices of the motion picture industry has been hailed by some as a victory for distribution. Such a term as "victory" (or "defeat") does not accurately characterize the findings of the twelve Senators who were seeking to make recommendations to better the industry as a whole.

Often amidst acrimonious trade practice debate it is forgotten that distribution and exhibition are utterly and completely dependent upon each other for continuing prosperity and progress in the screen art against all competition. Neither distribution nor exhibition can have a "victory" or "defeat" without affecting the other party.

It is true that in most particulars the report agreed with the position taken by distribution witnesses. Furthermore, some of the more important requests of exhibition witnesses—such as for some form of Government intervention, arbitration including rentals and approval of production by the divorced circuits—were rejected. However, the fundamental point of the report is in its concluding section which pleads for cooperation between distribution and exhibition, especially to find ways and means of assisting the small independent exhibitors who "should continue to play a significant role in the motion picture industry."

Perhaps one practical effect of the hearings was to make some of the Senators more familiar with economic problems of exhibition. This may have been a factor in getting unanimous approval of the King admission tax measure which could have been blocked at several stages by one dissenting Senator.

The next attempt to ameliorate trade practice difficulties should be made wholly within the industry.

■ ■ ■

Well Done–Coyne & COMPO

THE success of the drive to obtain Congressional approval of additional admission tax relief brings to mind the saying: "The difficult is to be done immediately; the impossible takes a little longer." In face of all the obstacles the winning of House and Senate approval of the measure to exempt all theatre tickets up to 90 cents from Federal admission tax was difficult, or impossible, depending on one's previous viewpoint. There were many, inside and outside the industry, who said as recently as early last week that it could not be done.

Although victory in the COMPO tax drive came as the result of the effort of many individuals, it is proper that prime credit be given to Robert W. Coyne, executive counsel and member of the organization's steering committee. The speed with which the key committees of the House and Senate, and the chambers themselves, acted favorably on the measure is a tribute to the splendid job Bob Coyne and his associates did and the way they, and the industry they represent, are regarded by Congressmen and Senators. It is both a personal and an industry triumph.

A number of exhibitors did excellent but unheralded work in keeping up pressure for admission tax repeal on their Congressmen and Senators. Every exhibitor who assisted the drive helped not only his own operation but the entire industry.

The fate of the measure is to be decided by President Eisenhower by August 10. The lowering of the exemption from the $1.00 figure, as initially passed by the House, to 90 cents decreases the potential loss to the Treasury and thereby increases the chances of Presidential approval. In fact, as COMPO has maintained, this additional relief which will keep many theatres in operation, will not result in any net tax loss to the Government. Theatre income tax payments that otherwise would not be made should equal or exceed the estimated $60,000,000 saving in the admission tax.

In addition to Bob Coyne, Robert J. O'Donnell, chairman of the tax committee; Charles McCarthy, information director; Sam Pinanski, Pat McGee and others are deserving of praise for their excellent work. At this time the industry should take the opportunity to promote internal harmony. This is no time to criticize those who thought there should be no COMPO tax repeal campaign this year, or even felt there should be no COMPO.

Bob Coyne has proven that he was correct about the possibility of a successful tax campaign and COMPO has again demonstrated its value. The potential monies to be saved theatres by the tax relief makes the COMPO dues payments of both exhibitors and distributors seem quite insignificant in comparison. Also COMPO and its staff have rendered excellent service in other fields of all-industry interest besides taxation. Now, at last, COMPO should be given the full opportunity to function as its founders wished.

■ ■ ■

SOME INTERESTING STATISTICS on motion picture attendance have been compiled by Alfred Politz Research, Inc., under the sponsorship of LOOK Magazine. According to the LOOK figures, two-thirds of the total movie-going audience during the test month of February, 1956 was under thirty years of age and only one-third above that age. If that proportion of the patrons falls in the "under thirty" age bracket, it might be well to take a sharper look at story material and at casting in order to please the majority of theatre patrons.

—Martin Quigley, Jr.

Letters to the Herald

Greatest Show

To the Editor:

There's great mourning on the streets of Fruita and the thousands of other small towns that are the Fruita's of the nation these past two days for the passing of a way of life. . . . Mourning for the Greatest Show on Earth as it bows to the whims and fancies of a faithless public that has answered the siren call of 20th Century living.

I've heard it a dozen times both days, "Isn't it a shame that the Greatest Show on Earth has come to an end" . . . Yes it's a shame and I'm sure I feel as sincerely sorry as the next person, but the Greatest Show on Earth actually didn't fold this week . . . it started folding months ago . . . not in Cleveland, Cincinnati or Pittsburgh, or wherever it was they pulled the canvas down. An attempt to revive the tent show in Albuquerque next month won't bring back the Real "Greatest Show on Earth."

•

In Fruita and its thousands of counterparts I doubt that a handful of the hundreds of mourners in each town ever actually saw a Ringling Bros. or Barnum and Bailey Circus. Yet through the medium of the motion picture screen in their small towns they became as endeared of the billowy tents, the gaudy, noisy midway and the flashing aerialists or the sad eyed, but howlarious clowns as were you New Yorkers who had the good fortune to enjoy the Madison Square Garden opening each season.

The small counterparts of the GSOE that ever dared show in towns the size of Fruita were usually so down on their luck that they tried to make up with fakery and thieving for their lack of talent or animals and so their departure was generally one of relief for us rather than sadness.

In thousands of towns large and small all over the U. S. the man who has brought not only the GSOE to them but the only show in town to them . . . who has been providing laughs, love, history, bank night and babysitting . . . has grown more jittery by the day as he reads about or watches the great little showman down the road "pulling down the canvas" for the last time.

•

It will always seem strange that with theatres closing in big towns and small the newspapers who have always relied on them for so much revenue have never seen fit to work the readers up into such a flood of tears over a passing of another way of life as they have over the circus.

A circus comes to town and the editor gets a bit of advertising but demands cash on the barrel because he's afraid of his money . . . yet he takes pictures, makes cuts, sends cameramen and reporters out to the show to do all this and devotes galley of type, and columns of free cuts to promoting the tent show. Then when the curtain falls for the last time he goes all out in shaking people up. Yet in many of the towns where all this happened those same editors hardly think it worth while to give the local theatre a small story once in a while . . . Fruita and Crescent are exceptions to this story as we have editors who realize our troubles and our worth.—*BOB WALKER, Walker's Uintah Theatre, Fruita, Colorado.*

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Japan in Summer

To the Editor:

The hot Summer is here again and we say it is the worst season for the motion picture business. In this hot weather people would rather go to the beach and swim than to see a movie.

We have decided to perform a night show during the summer months. Some theatres in Japan (including ours) now have three features. The last movie usally ends about 9:50. We are planning to show one or two old movies after that as a night show from 10:00 to 11:30 P.M. or 12:00 midnight.

It would please me if some exhibitors in the United States and other countries would write and let me know what type of features go well in third-run suburban theatres and what time table they adhere to.—*TOSHIO MIYAMOTO, Manager of the Shinkoiwa Movie Theatre, No. 876 Shimokomatsu - Machi, Katsushika - Ku - Tokyo, Japan.*

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New Personalities

To the Editor:

It certainly is most important today that every attention be given to this phase of our operation (building business).

I know that all studios today are constantly seeking new and promising personalities who might possibly intrigue the public. This studio has been fortunate with some young players—including Tab Hunter, Natalie Wood, Clint Walker and, of course, James Dean.

Raymond Levy's idea (HERALD, June 16) could possibly discover more of these promising young people, at the same time possibly boosting box office in theatres where the search is conducted. — *BILL HENDRICKS, Warner Bros. Pictures, Inc., Calif.*

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August 4, 1956

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On the Horizon

Taplinger to Warners

The Board of Directors of Warner Bros. has elected Robert S. Taplinger vice-president in charge of advertising and public relations, according to an announcement by Jack L. Warner, president. Mr. Taplinger is president of Robert S. Taplinger Associates, Inc., international public relations firm. He will assume his new duties with the motion picture company on October 1, by which time the merger of his firm with another leading public relations company will be effected. Gil Golden will continue as advertising manager and will be executive assistant to Mr. Taplinger. Larry Golob will become national publicity director. Charles S. Steinberg will become eastern publicity director. William Hendricks will remain head of publicity at the studio.

JUDY BACK AT PALACE

Judy Garland has signed to return for a new Palace engagement at the famed New York showcase starting September 20 according to an announcement by Sol A. Schwartz, president of RKO Theatres. Miss Garland is currently appearing at the Hotel New Frontier in Las Vegas. Her return to the Palace will be for a limited reserved-seat run. She will present a new program, produced by her husband, Sid Luft.

BRIDEY'S INSPIRATION

The Chicago American recently revealed that "Ruth Simmons" heroine of "The Search for Bridey Murphy" best selling novel describing the hypnotic regression of Ruth to a former life in Ireland, must have been influenced by a film "The Hills of Ireland" produced by Harry Dugan. Not only did "Hills" play a theatre in Pueblo, Colo., home of both the author and subject of the book during the period of the alleged hypnotic sessions but the parallels between film and book are striking at a number of points. Producer-director Dugan, while dubious of reincarnation, readily agrees, however, that "Ireland. . . . ah, it's beautiful!"

NARTB FILM ORIGINATION

Members of the National Association of Radio and Television Broadcasters devote more than 30 per cent of their television broadcasting time to local film origination, it is disclosed in the NARTB Manual for 1956, which has just been published.

CHANGE

Possibly the best news of a warm week in Hollywood is the disclosure by RKO studio, which stood so idle so long that even the tax collectors hated to take the money, has had to postpone production of "Underdog" until Winter due to "the temporary overload in production facilities occasioned by the fact that the studio has five pictures currently in production, two ready to go within the next few weeks, and five that are in various stages of editing."

STOCK TENDERS INVITED

An invitation has been authorized for tenders of Warners' common stock, it has been announced by the company. Under its terms the company will use up $20,000,000 of its funds to purchase shares of common stock at the lowest prices tendered. No shares will be purchased at a price in excess of $28.50 per share. All tenders must be submitted not later than 3 P.M. on September 5 on the company's form of tender, which will be mailed to all stockholders in about two weeks and will designate the agency where the tenders are to be deposited. The company is advised that Harry M., Albert and Jack L. Warner will tender an aggregate of approximately 100,000 shares at $27.50 per share.

William R. Weaver-
Lawrence J. Quirk-Floyd Stone

WHEN and WHERE

August 13-20: Executive board meeting of the International Alliance of Theatrical Stage Employes, Hotel Muehlebach, Kansas City, Mo.

August 20-24: Biennial convention of the International Alliance of Theatrical Stage Employes, Hotel Muehlebach, Kansas City, Mo.

August 27-28: 38th annual convention of the Missouri-Illinois Theatre Owners, Kingsway Hotel, St. Louis, Mo.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association at the Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 1-2: Annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania, Roosevelt Hotel, Pittsburgh.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, scheduled to be in Los Angeles.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 22-23: Annual convention of Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

October 22-24: Allied Theatre Owners of Indiana, meeting at the Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 24-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

by The Herald

JAMES MASON urged the industry Monday, in a 20th-Fox home office interview, to fight television with stories more controversial, and daring. "Take the play away from them," he advised. Bigger pictures depending on bigness are not the answer, he insisted. Of his "Bigger Than Life" which seems to be reasonably controversial, he said if he had made it on his own (rather than for a major company) he would have been less subject to studio inhibitions and possibly could have leavened it with humor. The studios, he commented, appease pressure groups large and small. The actor-producer added television's stature in satisfying performers and other personnel of talent is preventing films from developing new stars.

SAM SPIEGEL, also in New York last week, explains, in disclosing his new ventures "End as a Man" and "Bridge Over the River Kwai," that he doesn't believe people go to see "production values," nor are they interested in budget figures — m o n e y doesn't guarantee an audience; that he shoots on location for believability, and that Hollywood indeed is the easiest place to make pictures, speaking technically, not financially.

by The Herald

JULIAN BLAUSTEIN, left, below, host at luncheon Monday preceding New York screening of his Columbia release, "Storm Center," said he does not deliberately make "controversial pictures." "No 'message' is worth anything unless it is entertainment," he postulated. The campaign on "Storm Center" is not political but deals rather with its subject matter, one especially appealing to women, Jonas Rosenfield, Jr., Columbia advertising executive, right, declared. Mr. Blaustein's next will be "Guard of Honor," about the first Negro air squadron. With a background of "desegregation" it will not be controversial—merely "topical."

This week in pictures

by The Herald

IN LONDON, a reception at the Savoy, for director George Seaton. In array, F. E. Hutchinson, Paramount managing director; Mrs. Hutchinson and Mrs. Season; Mr. Seaton; and John Davis, J. Arthur Rank Organization managing director.

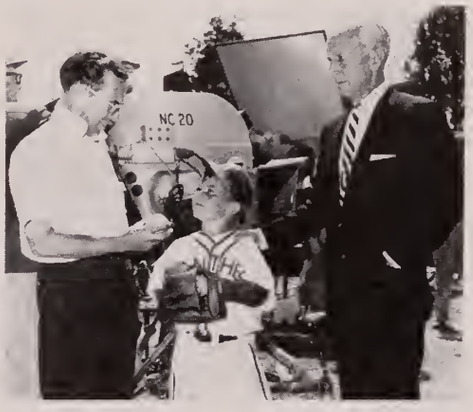
IN LONDON, greetings to Columbia vice-president Leo Jaffe. In array, William Levy, assistant managing director; Mr. and Mrs. Irving Allen, Warwick Productions; Mrs. Jaffe; Mike Frankovich, managing director; Mr. Jaffe.

AT THE DINNER the Greek Order of Ahepa tendered in Chicago to circuit owner Van Nomikos. Right, Richard Stengel, Democratic Senatorial candidate; Mr. Nomikos; William C. Gehring, 20th-Fox vice-president; and John Manta, theatre owner.

FRED GREENBERG, elevated at Warners from the Los Angeles branch to West Coast district managership, receives the good wishes of Roy Haines, left, new WB general sales manager.

THE STORY IS, "The Great American Pastime," and the principals, in the picture below, on the MGM lot, are producer Henry Berman; performer Tod Ferrell; Little League Baseball films producer Emerson Yorke.

IN SALT LAKE CITY's Centre theatre, a "sneak" of MGM's "High Society" with a much publicized attendance of star performer Louis Armstrong. At the left, he autographs for John Krier, Intermountain Theatres buyer, as newswoman Jo Ann Siebers and MGM branch manager Carl Nedly look on.



by The Herald

HAL MAKELIM told the trade Monday, in the New York office of United Artists sales chief William Heineman, that he has chosen the company for distribution of "The Peacemaker"; that the picture cost about $400,000; that merely to promote it cost him $334,000; that his guaranteed playdate plan (through exhibitors) needed at least $2,000,000; and that he got the contracts, but not the money. See page 31.

SPEAKING OF TALENT, and new faces (and that seems to be one of the topics these days), Universal has a reminder it is sending exhibitors, and 1,000 top news writers (on 28 by 40 inches and in color). It is a presentation of its star power. In array are: first row, Marianne Cook, Jeff Chandler, Laraine Day, Tony Curtis, Mala Powers, John Bentley, Anne Bancroft, Lex Barker, Yvonne De Carlo, Charles Drake; second, Julie Adams, Gia Scala, Robert Stack, Rex Reason, Dorothy Malone, Virginia Mayo, Rory Calhoun, Ray Danton, Mara Corday, John Agar; third, Walter Brennan, Cynthia Patrick, Leslie Nielsen, Elsa Martinelli; standing, George Nader, Mona Freeman, Grant Williams, Debbie Reynolds, Tim Hovey, Mickey Rooney, Michael Pate, John Saxon, Joanne Gilbert, Rock Hudson, Anna Kashfi.

Allied Reads SSBC Report—Calls Again for Roundtable Meeting

. . . Myers says highlight of "very spotty report" is reminder that companies have obligation to independent exhibitors.

The release this week of the Senate Small Business Committee's report on its hearings on motion picture trade practices has prompted Allied States Association to renew its bid for a top-level industry conference between distributors and exhibitors to "consider thoroughly what each branch, each organization and each individual can do to rescue the business from the doldrums."

This was announced in Washington Tuesday in a lengthy Allied statement, signed by Abram F. Myers, Allied board chairman and general counsel, and Rube Shor, Allied president, and which concerned itself mainly with the Senate report. The formal "call to a roundtable conference" will be addressed by Mr. Shor to the company presidents "in a day or so," the Allied leaders said.

The immediate reaction among distribution leaders in New York to the proposed roundtable bid—something that was recommended in general terms in the Small Business Committee report—was that any new proposal for a conference would have to be seriously considered on an "individual basis" only.

The Allied analysis of the SSBC report was prepared by Mr. Myers following telephone conferences with Mr. Shor and other top exhibitor leaders in the national association. Included in the analysis was the announcement that the Allied board will meet some time later this month to discuss all aspects of the SSBC report. One Allied leader who this week did not hesitate to give his personal views on the Senate document was Benjamin Berger, chairman of National Allied's Emergency Defense Committee.

"*Disheartening Blow*"

From Minneapolis, Mr. Berger described the report as a "disheartening blow" to the nation's small exhibitors. Predicting "tremendous casualties" among the small theatres, Mr. Berger said the report's only bright spot was the committee's hope that leaders of both exhibition and distribution will get together to end the fratricidal strife.

The Allied analysis discussed the SSBC report as a whole, the economics of the

(Continued on page 16)

SSBC Backs Distribution, Urges Arbitration Now

WASHINGTON: The Senate Small Business Committee, whose subcommittee, chairmaned by Senator Hubert Humphrey (D., Minn.), this Spring held lengthy hearings on motion picture industry trade practices, Monday released an unequivocating 91-page report generally considered to be a major victory for distribution. In its primary recommendation, the committee urged that an arbitration system be set up as quickly as possible, at the same time declaring that film rentals should not be included in such a system.

The report, which endorsed many arguments put forward by distribution representatives in the course of the hearings, was looked upon as a major set-back for Allied States Association and, to a lesser degree, for the Theatre Owners of America and other exhibition groups—their arguments were in many instances rejected by the committee.

Criticize TOA Conduct

The committee not only rejected the TOA-Allied demand for arbitration of film rentals, but it sharply criticized TOA's conduct in backing out of the arbitration agreement. The committee flatly opposed—and called on the Justice Department to reject—the Allied-TOA proposal that divorced circuits be given the right to enter into production. It argued this would be unfair to the major film companies which cannot own theatres.

The committee rejected Allied's demand for Federal regulation of film rentals, holding that the U.S. economic system requires the industry to work this problem out itself. Also turned down was the suggestion of the Southern California Theatre Owners Association that a Federal Fair Trade Practices Commission be set up to enforce fair competition.

The legality of special handling of pictures and extended runs was specificially asserted by the Senate report. The report also rejected Allied charges that the Justice Department had been derelict in enforcing the Paramount consent decrees. The Senators said the Department seemed to be trying its best to be fair to both sides.

Throughout the report, the language was generally more critical of the exhibitors than of the distributors. The report certainly indicated that the hearings sought by the exhibitors had boomeranged.

There were, however, some nods by the committee in the direction of the theatre owners. The report urged the industry to study ways to limit the use of competitive bidding, which the Senators said frequently drove rentals up. While defending the legality of special handling of pictures, it suggested that any arbitration system include arbitration not only of clearance but of availability—the distributor's right to hold pictures off a market for a certain period of time.

The film companies were urged to continue to make all pictures available in standard print sizes as well as in any new process sizes. The Justice Department was told to give ample public notice of any attempts by divorced circuits to acquire additional theatres.

The committee cited the need for admissions tax relief, and recommended that the Small Business Administration consider granting loans to theatre owners unable to borrow from private lending institutions. The industry was urged to consider the possibility that fast playoffs and saturation bookings might be hurting attendance.

Perhaps the committee's most pointed recommendation was this one, reflecting the distaste of some committee members for much of the testimony given the subcommittee this spring:

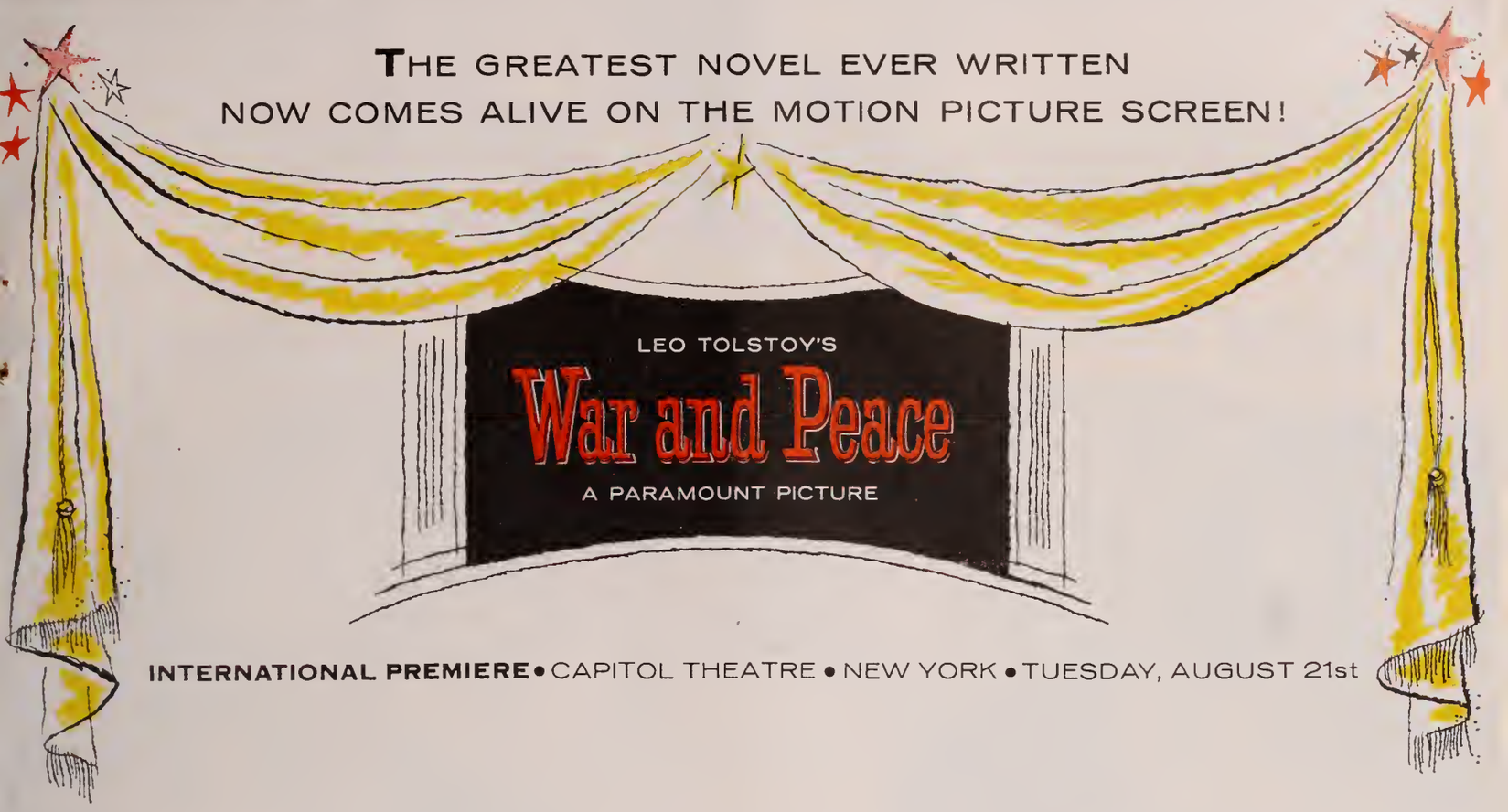
"The committee believes that many of the problems and disputes between distributors and exhibitors can be settled within the industry itself if the responsible leaders on both sides will put a stop to the constant fratricidal warfare which does nothing but worsen a difficult situation."

Exclude Film Rentals

An arbitration system dealing with clearance, runs, competitive bidding, forced sales and contract violations "would be a major step toward a more amicable atmosphere," the report continued. However, it said, "the committee does not believe arbitration of film rentals to be warranted. The arbitration draft prepared by industry members in 1955 would, in the committee's judgment, be of benefit to exhibitors and distributors alike. It regrets that after considerable time and effort in the preparation of this plan and arrival at a tentative agreement between distributors and the largest ex-

(Continued on page 17)

THE GREATEST NOVEL EVER WRITTEN
NOW COMES ALIVE ON THE MOTION PICTURE SCREEN!



INTERNATIONAL PREMIERE • CAPITOL THEATRE • NEW YORK • TUESDAY, AUGUST 21st

I have seen the completed film of WAR AND PEACE and I am happy to tell the motion picture industry sincerely that in all my long experience in show business, I honestly can think of only four or five other pictures qualified to rank with it.

WAR AND PEACE has never been excelled in its magnitude of scope, its timely epic theme, its spectacular drama of colorful nations embattled in war and enmeshed in the romance, tragedy and comedy of peace, the gripping private lives of the appealing leading characters, the wonderful performance of all the inspired players, the magnificent quality of its production, direction and breath-taking Technicolor VistaVision photography.

To its gifted stars—Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman, Anita Ekberg, Herbert Lom, Oscar Homolka, John Mills and the rest—I take off my hat. To its dauntless producer, Dino DeLaurentiis, and director, King Vidor, and all the other production talent who created this masterpiece, I extend my warmest congratulations.

I am proud of our industry for this achievement and proud that Paramount is privileged to distribute WAR AND PEACE to the international screen.

Barney Balaban
President,
Paramount Pictures Corporation

Tolstoy's immortal novel has been deemed too enormous to be encompassed in a motion picture. This miracle has now been achieved by Paramount . . . as this world-acclaimed masterpiece, in all its power, is at last contained in 3 hours and 28 minutes of absorbing boxoffice entertainment. Your patrons will wish there was more!

...receives its most magnificent translation of all...into the universal language of the screen!

Just as no greater novel has ever been written, no motion picture up to this time has ever spread such a limitless canvas of appeal to ticket-buyers of all ages. In "War and Peace" are dramatized a young man's first taste of battle, a young girl's first taste of love, a young mind's first taste of ideas, a man's first taste of old age. Here truly is the complete and thrilling panorama of the human heart to entice the maximum audience everywhere.

PARAMOUNT PRESENTS

AUDREY HEPBURN
HENRY FONDA
MEL FERRER

LEO TOLSTOY'S

War and Peace

CO-STARRING VITTORIO GASSMAN · HERBERT LOM · OSCAR HOMOLKA · ANITA EKBERG
HELMUT DANTINE · BARRY JONES · ANNA MARIA FERRERO · MILLY VITALE · JEREMY BRETT
AND JOHN MILLS

PRODUCED BY DINO DeLAURENTIIS · DIRECTED BY KING VIDOR

BASED ON THE NOVEL "WAR AND PEACE" BY LEO TOLSTOY

(Continued from page 12)

business, competitive bidding, the "war of the milimeters," affiliated circuit expansion, arbitration, special handling of pictures, and the anti-trust division of the Department of Justice.

Mr. Myers, who released the National Allied answer to the SSBC report, said that the outstanding feature "of this very spotty report is the pointed reminder to the film companies that they have a very real obligation to the independent exhibitors which has not been met to the extent that it should . . ."

The leaders of Allied said that while the committee rejected for the time some of the advanced and controversial measures proposed by exhibitors, the report in its grasp and analysis of industry conditions which led to the foregoing recommendations is excellent. Mr. Myers said that the committee evidently felt that Allied's contention in regard to the extraordinary increase in film companies' net profits coincident with tax relief in 1954 "was too hot to handle." The question whether the film companies deliberately confiscated a large part of the 1954 tax relief remains unsettled although the distributors made no honest effort to disprove the charge and all figures in the record sustain it, he said.

On Films to TV

The Allied general counsel cited the committee report for the basic reason for the rise in film rentals, and "properly appraises the effect of television on the theatres and takes the film companies to task for making pictures available for broadcasting." Mr. Myers said that "exhibitors contend, and with much merit, that these television shows are keeping more and more people away from theatres and thereby making worse an admittedly difficult situation. Producers, however, show no inclination to alter their television plans regardless of theatre owners' complaints."

The committee has with precision also traced the history of competitive bidding and branded it for the villain it is in raising film rentals, Mr. Myers said. "It offered no solution of its own and erroneously stated that exhibitors have not offered any suggestions as to how this system could be eliminated and still provide for the licensing of pictures without favoritism or discrimination. Mr. Myers also commented on the committee's analysis of the numerous film processes in use and in contemplation and cited the SSBC's "clear-cut recommendations" that film companies have a responsibility to make their pictures available in standard size prints, not only for "the benefit of the small exhibitors but for the millions of people who cannot afford to attend big theatres and pay advanced admission prices."

In discussing the SSBC's report on affiliated circuit expansion, Mr. Myers said that there had been much Allied concern "and not without reason" towards the Department of Justice's attitude in cases involving applications by divorced circuits to build or acquire additional theatres, especially drive-ins. "The anti-trust divisions always makes a spirited opposition to any move on affected independent exhibitor moves to intervene" when the divorced circuit applies for court permission, Mr. Myers said. The Allied board chairman said that the committee had before it the transcript of the case where the Attorney General's representative "actively participated in the hearing in support of the Loew's circuit application, opposing and attempting to beat down the independent exhibitor's claim at every turn."

To Compile Dossier

In this connection Mr. Myers said that Allied will compile, publish and disseminate a dossier on the Department of Justice's anti-trust division, with a detailed account of its maladministration in so far as motion picture cases are concerned. The anti-trust division's refusal to enforce the laws and decrees against convicted film companies, its persecution of independent exhibitors and its attitude of almost automatic reaction against exhibitor complaints and suggestions, involves a moral question, he said.

"It engaged the attention of Allied's board of directors who have authorized its general counsel to compile, publish and disseminate this dossier on the anti-trust division," said the general counsel.

Mr. Myers said that the committee evidently felt that it must uphold the report made by it in 1953, favoring all manner of arbitration save arbitration of film rentals. "The committee speaks fair words in praise of arbitrations sans film rentals, but it also fails to point out any substantial benefit to hard-pressed exhibitors flowing from such a system. Allied has always conceded that arbitration probably would work in clearance case but insisted that clearance within ancient definition no longer exists," Mr. Myers said.

On the question of arbitrating film rentals, the committee offers as a chief criticism of the proposal the assertion that it is "one-way arbitration," he said. "It attempts to justify the distinction between arbitration of film rentals and the other kinds of arbitration outlined in the draft on the ground that the latter all are based on the consent decree, whereas arbitration of film rentals has nothing to do with the decree," Mr. Myers said. "It is unfortunate but understandable that the report, considered in the rush incident to the end of the session, should be marred by lapses of this sort," the Allied leader said. "For the present it is enough to point out that the provisions dealing with arbitration of competitive bidding and contract violations are equally remote from the decrees," Mr. Myers said.

The National Allied board chairman said that the committee did not "slam the door" in its report on regulation. Mr. Myers, interpreting the committee report, said that the SSBC, in effect, said "you had better settle your differences within the industry—or else."

"Assist Independents"

National Allied said that it "was impressed with the committee's recommendation that the large film companies do everything in their power to make it possible for independent motion picture exhibitors to continue in business and to realize a fair and reasonable profit. The time is at hand for a mature and objective appraisal by the industry of all the factors involved in the exhibition of pictures with the goal in mind of rendering assistance to independent theatre owners so that they may be able to thrive and prosper. Mr. Myers and Mr. Shor point out that Allied has many times advocated a top level conference.

President Must Sign Industry Tax Bill by August 10 or It Dies by a Pocket Veto

WASHINGTON: **President Eisenhower has until August 10 to decide whether to sign or veto the bill exempting from the federal tax all admissions of 90 cents or less. If the President signs, the new exemption will become effective September. 1. The bill, H.R.9875, was formally presented to the House July 30. The President has 10 days in which to act, but Sundays are not counted. Motion Picture Daily last Monday quoted Treasury officials as saying that the Department's position has been "very firm and consistent against any bill that involves a substantial revenue loss, especially in the excise tax field." Industry leaders had been hopeful that various factors—the fact it's an election year, support for the legislation from Republicans as well as from Democrats, the endorsement of Finance Committee chairman Byrd (D., Va.) might temper the Treasury's inclination to recommend a veto.**

SSBC REPORT

(*Continued from page 12*)

hibitor organization (TOA), the negotiations failed at the last moment with the withdrawal of TOA.

"Perhaps the arbitration draft did not contain all that exhibitors would have desired, but it was at least an effort in the right direction. If the situation is as serious as the committee was led to believe by exhibitors' complaints and testimony, then it is an absolute necessity that both sides be willing to compromise in order to settle their disputes."

The committee report said the film industry, particularly small independent exhibitors, has been a conspicuous exception to the national prosperity in the last decade. It cited slumping attendance, falling box office receipts, fewer conventional theatres.

"Admissions this year are running far below 1955," the report stated. "Unless business picks up soon, it will mean the poorest year since the depression days of the thirties." The report said theatres on a consolidated basis have costs in excess of their admissions income, and many exhibitors are surviving only because of refreshment profits.

The large circuits are making less than they used to, but are still profitable, the report said. It declared that the people the hardest hit are the small theatre operators. The report concluded that "the decrease in theatre attendance and the changing pattern in movie-going have been primarily caused by the parallel growth of television and the drive-in movie."

On Paramount Case

The committee said there were no easy answers to the industry's difficulties, and that many of these troubles came from the changed amusement habits of the American people. Some steps can be taken, however, the report continued, to help small exhibitors, and "if men on both sides of the industry put their minds to it, the committee is confident a workable solution can be arrived at."

The committee reviewed the history of the Paramount case, and said there was no doubt the Government's victory "resulted in opening up a tightly controlled industry which had discriminated against independent theatre owners." It cited advantages the independent exhibitor today enjoys as a result of the Paramount case, but noted that some exhibitors feel that product shortages and high rentals today are also the result of this proceeding. The committee concluded it was impossible to determine accurately the economic effects of the Paramount judgment because television came into prominence at approximately the same time.

"For this reason," the report said, "the committee discounts the contentions made that if it were not for the 'interference' of the courts, the small independent theatre owners would be much better off today." The committee reviewed the history of the arbitration negotiations in 1955, TOA's withdrawal following the agreement with Allied, and the distributor charges that TOA's action was "a deliberate and shameless betrayal.

Highlights of Senate Report

The following are highlights from the 91-page report of the Senate Small Business Committee on its hearings on motion picture industry trade practices. The Senators:

(1) Recommended that the industry set up as quickly as possible an arbitration system, not including film rentals, but broadening the definition of clearance to include also availability;

(2) Urged the Department of Justice to reject the joint Allied States Association-Theatre Owners of America request that divorced circuits be permitted to enter production—with preemptive rights and described this as "one of the evils which brought about the Paramount case in the first place";

(3) Rejected Allied's demand for Federal regulation of the film industry, declaring that such action would only be legitimate if the industry were considered a public utility, which, in the committee's opinion, it is not;

(4) Upheld the legality of special handling and extended run of pictures, noting that pictures are not marketed in the same manner as cars or drug products;

(5) Rejected exhibition charges that the Department of Justice has been derelict in policing the Paramount decrees;

(6) Urged a study of the ways to limit competitive bidding and, while noting that the committee itself has no alternative solutions, said that portion of the 1955 arbitration draft dealing with the subject was "a step in the right direction";

(7) Cited the need for Federal admissions tax relief, especially for the small exhibitors;

(8) Recommended that the Small Business Administration consider granting loans to theatre owners unable to borrow from private lending institutions;

(9) Suggested that perhaps fast playoffs and saturation bookings hurt theatres;

(10) Asked responsible leaders on both sides of the industry to put a stop to the constant fratricidal warfare which does nothing but worsen a difficult situation.

"Without attempting to judge the motives of any of the parties, the committee must state it regrets the withdrawal of TOA, as it feels very strongly this plan would have been an important step towards alleviating many of the problems which are plaguing the industry and creating animosity between distributors and exhibitors," the report stated. It said "it is difficult for the committee to reconcile" the explanation of TOA general counsel Herman Levy that the plan was not broad enough, with the earlier TOA acceptance of the plan.

Arbitrating Rentals

"The committee does feel that the distributors have legitimate grounds for complaint so far as the action of TOA is concerned," the report said. "In reviewing the many months of work and effort which went into creation of the plan and the apparent success of such efforts in 1955, the sudden turn of events is cause for genuine disappointment."

On the arbitration of film rentals, the committee said that **"the right of a seller to determine the price at which he will sell his goods is basic to our economic system, and it is only in the case of extreme emergencies or unusual circumstances that such right can be legitimately curtailed. Recognizing the extreme plight of thousands of exhibitors throughout the nation, the committee feels, nonetheless, that the demand for one-way film rental arbitration is unrealistic and its effect could well be to so change the entire industry as to only increase the exhibitors' problems."**

On the TOA-Allied request for permission for divorced circuits to enter production with preemptive rights, the committee admitted that "serious attention must be given to any proposals which would increase the supply of pictures. Care must be taken, however, to consider suggested changes in the light of being fair to all segments of the industry so no one is put in a preferred position. The proposal of Allied and TOA does not, in the committee's opinion, provide an equitable solution. Under it the divorced circuits would be permitted to integrate while at least three of the major distributors-producers would continue to be restricted as to entering the exhibition field. Furthermore, the circuits would be granted preemptive rights on the pictures they make. This was one of the evils which brought about the Paramount case in the first place. The dangers and inequities involved in this plan are too great. The committee therefore rejects this proposal and urges the Department of Justice to oppose it."

Rejects SCTOA Proposal

The committee said it looks with disfavor upon Allied's proposed legislation for Government regulation of film rentals. "Such regulation," the report said, "is not in accord with our economic system; legislation has only been applied in regard to industries which by their very nature are restricted in terms of competition such as electric power, telephone service and the like. The motion picture industry, however, does not fall into this category. There are no restrictions as to entering any phase of the industry. The committee believes that topics such as film rental can best be handled by the industry members themselves rather than by the Federal Government."

In rejecting SCTOA's proposal for a Fair Trade Practices Commission to adopt and enforce rules of fair competition in the industry, the committee said this proposal with film is in a sense similar to the Allied suggestion "as it would call upon the Federal Government to in-

(*Continued on following page*)

SSBC URGES ARBITRATION NOW

(Continued from preceding page)

volve itself directly in the motion picture business. The committee does not feel that a commission is called for; the problems within the industry can be more easily handled and settled by the exhibitors and distributors."

The report said that while the profits of producers and distributors are not what they were "in the lush days of ten years ago. film companies are still doing very well." The Senators noted that film companies have decided that the only way to get the people away from the TV sets and into the theatres is to make "bigger and better pictures," and that this means "astronomically" higher costs of production and distribution.

The reasons for continued "substantial" profits by producers and distributors, the report said, are the increase in the foreign market, production of films for television, and the sale of older pictures for TV showing. The report said the sale of theatres forced by the Paramount decree "just when TV was becoming important may very well have been a blessing in disguise for the majors."

Film sales to TV, the Senators said, "cannot help but hurt the small exhibitors. The public is not going to be easily moved to go to the movies when classics can be seen in one's own home free of charge."

See No 'Deliberate Scheme'

Turning to an examination of the specific complaints of exhibitors, the Senators indicated they doubted that the curtailment of film output was a deliberate scheme to force film rentals up. Instead, they said, the explanation lies more in Hollywood's feeling that big expensive productions have a better chance of box office success. The report also stated that the basic reason for the rise in film rentals has been the mounting percentages demanded on the better pictures, but added that widespread use of competitive bidding was also a reason.

"The committee feels that competitive bidding has inflicted an added hardship upon many exhibitors," the report said, but it must frankly admit it does not have an alternative solution to offer as to what a distributor should do when two or more exhibitors demand the same picture. It should be noted the exhibitors have not offered any suggestion as to how this system could be eliminated and still provide for licensing of pictures without favoritism or discrimination." The report said the portion of the 1955 arbitration draft dealing with competitive bidding "is in the committee's opinion a step in the right direction."

With respect to special handling, the report noted that "pictures are not marketed in the same manner as cars or drug products" and that "the film companies must take into consideration what method will realize for them the largest receipts." It said there can be no doubt that special handling is a special burden on subsequent run and small town exhibitors, and that while it does increase the playoff period in an area, "there is reason to believe that many pictures today are being played off too quickly, thereby cutting down on theatre attendance."

The committee said faster playoff of pictures and the increase in multiple showings "limits the public in its choice of pictures, because so many subsequent run theatres play the same movie at the same time. Not only is there a resulting loss of patronage, but with several theatres in an area showing the same pictures at once the attendance at each is cut down. Faster playoffs have reduced the valuable word-of-mouth advertising which is so important to a picture's success; by the time many potential customers hear about a particular movie it has already played and gone in their community. This pattern of distribution exists because many exhibitors have had their run position moved up to that of their competitors and clearances have been reduced and in many cases eliminated."

The committee suggested that the industry study what effect this has had on theatre attendance and what possible changes can be made that would still assure equal treatment to all exhibitors.

Assuming special handling does mean less business for small exhibitors, there still remains the question of what can be done about it, the report said. "The committee does not hold to the position that distributors are resorting to illegal clearance in their special handling of pictures," the report said. It noted that the Paramount judgments defined clearance as agreements between distributors and exhibitors, and said special handling was a unilateral decision by the distributor.

As a practical matter however, the committee continued, there is little practical difference so far as subsequent run exhibitors are concerned between a bilateral agreement as to clearance and a distributor's unilateral decision to withhold a picture after the first engagement until he sees fit to release it generally. "The committee feels," the report said, "there is considerable merit to the recommendation of Allied that the definition of clearance be made broader in scope. The committee recommends that in considering any arbitration agreement, the definition of clearance be broadened as suggested herein."

The committee conceded that extended runs cut down a picture's value by the time it plays in subsequent run houses, but said "the committee is not prepared to recommend categorically that extended runs be done away with." It noted that exhibitor spokesmen offered no alternatives and that long runs were necessary for many smaller theatres. It also questioned whether "such a major change in the distribution pattern" might not reduce the ability of the producers to make quality pictures.

'Keep Standard Prints'

Use of many new film processes entailing special projection and sound equipment poses a major problem for small exhibitors, the report said. If the producers make more and more films that can be shown only in a few large theatres, "it could mean disaster for the small local theatres and turn the motion picture industry into truly 'class' entertainment," the report said. The Senators declared they didn't want to discourage improved film making "but the committee does feel very strongly the film companies have a responsibility to continue to make their pictures available in standard size prints."

Taking up Allied charges against Justice, the Senators said that since they themselves felt there was nothing illegal about special handling, they couldn't agree with Allied's complaints against Justice on this score. They dwelt at greater length on Allied's complaint that the department refused to rule illegal the practice of distributors in asking exhibitors what price they intend to charge on films for which they're bidding. The report said "the committee believes a distributor has a legitimate interest in asking what the price will be." It admitted this system might make it easy for the distributor and exhibitor to agree as to the price and thereby engage in illegal price-fixing, but said "such danger does not make the system itself necessarily illegal."

Even if distributors are forcing admission prices up, "the question remains whether this is illegal," the report said. It noted that if distributors are acting il-

(Continued on page 22)

FILM RENT ARBITRATION CONTRARY TO SYSTEM

WASHINGTON: The Senate Small Business Committee report on motion picture industry trade practices was particularly articulate on the matter of arbitration of film rentals. Said the report: "To demand that distributors guarantee all exhibitors a 'fair profit' is contrary to our economic system and philosophy. It is true that certain industries are guaranteed a fair profit such as natural gas companies and telephone companies, but in these cases they are considered to be public utilities and as such also are regulated in the prices which they may charge of purchases. The committee is not convinced that the motion picture industry is or should be considered a public utility. . . ."

New Horizons in Film Music Aim Of Johnny Green

by LAWRENCE J. QUIRK

"The creation of new horizons in film music, always keeping in mind its primary function as entertainment," is the expressed aim—and the long-standing dream—of Johnny Green, brilliant composer-conductor and general music director of MGM Studios.

Johnny Green relaxes between television shows. Herald photo

Hardworking, dedicated Mr. Green, interviewed during a vacation in New York that wasn't really a vacation—he was guest conducting for Percy Faith on the Woolworth Hour two Sundays last month—reveals a sparkling, imaginative mind and a keen musical sense when discoursing on his favorite subject in all its facets.

On one of the two Woolworth programs, Mr. Green conducted the "High Society" Overture. He conducted the MGM Symphony Orchestra for the Sol C. Siegel production starring Bing Crosby, Grace Kelly and Frank Sinatra.

"In fulfilling my many duties as head of MGM's music activities, I am constantly aware of the shortage of precious time—time to do all the intriguing things I plan—but no man is happier than I in my work, and I hope to fit everything into the agenda, in time," he says.

One of his forthcoming projects, about which he feels a real enthusiasm, is once more to undertake the composition and direction of an original score for a dramatic film at MGM, a project which he hopes will materialize before the end of the year. He is currently trying so to lay out his schedule as to provide the proper time for so exacting a task.

Salable Commodity

"Musical scores of dramatic pictures have become one of the most salable record commodities purveyed to the public in recent years," he noted, "and it certainly behooves the film makers to handle this potent element not only with good taste but in as showmanly a manner as possible."

Returning to his thesis that the entertainment value of the music must always be the primary consideration, Mr. Green said:

"In connection with the short subjects known as 'The MGM Concert Hall Series,' which I produced and conducted, some folks take me to task for playing classics selected from the well-known old 'war horses.' But why give audiences a strange and difficult new road to travel when they want to be entertained by works that have the ring of familiarity and response.

"My old and dear friend, the late Jerome Kern, used to say, 'There is nothing dearer to an audience than the well-handled sound of an old friend.' The audience seeks an identification in music just as it does characters in a story. As purveyors of entertainment we must not forget this fact."

Mr. Green feels everyone should retain a certain sense of proportion about such fads as Rock 'n Roll and Bop. "We must remember," he says, "that these avenues of musical expression are phases, and only phases. However, it is characteristic of us Americans to be great faddists. Therefore—and frankly, I feel that it is to a degree unfortunate—cultism takes over completely. But eventually these new fads take their relative place in the overall scheme of things, that is, if time proves them to have virility and staying power. Many of them do, and make a good and proper contribution to the total pattern of music that is our heritage."

A Boon to Music

Films, according to Mr. Green, have proved a tremendous boon to music as a whole, and have given opportunities for the development of a highly distinctive, stimulating technique. He says: "Both producers and directors on the one hand, and composers on the other, are very much the richer for a long experience of collaboration on pictures, and I think we are now entering an era of far greater understanding and collaboration. One result forthcoming, I know, will be an even more effective and more tasteful use of music in dramatic films."

Rebutting the general contention from some quarters that mood music distracts the audience attention from the acting, direction or other elements in a production, Mr. Green declared:

"I emphatically disagree with the premise that dramatic or background music necessarily interferes with *anything*. Such music, when well handled, can contribute enormously to the dramatic impact without ever injuring any part of it. We should not feel that we are praising the music of a film when we refer to it as 'properly unobstrusive.' This is a purely negative virtue.

"Instead, if we like it, we should do so because of its positive qualities, its enhancement of the emotional impact, its broad melodic sweep, its rhythmic stimulation, etc.

"Of course," Mr. Green added, "there must be a welding, a blending. The human auditory system is most sensitive, most vulnerable to attack. A wrong approach can cause a violently negative audience reaction; but the right approach, which so many motion picture musicians, being thorough professionals, achieve, provides one of the strongest assets and is a real factor in many a film's success."

Mr. Green, a modest man, was more interested in talking about music than reminiscing about highlights of his own distinguished career, which includes acclaim for such standard popular songs as "Coquette," "I'm Yours," "Out of Nowhere," "I Cover the Waterfront" and "Body and Soul," numerous awards from musical groups, three "Oscars" and six Academy nominations.

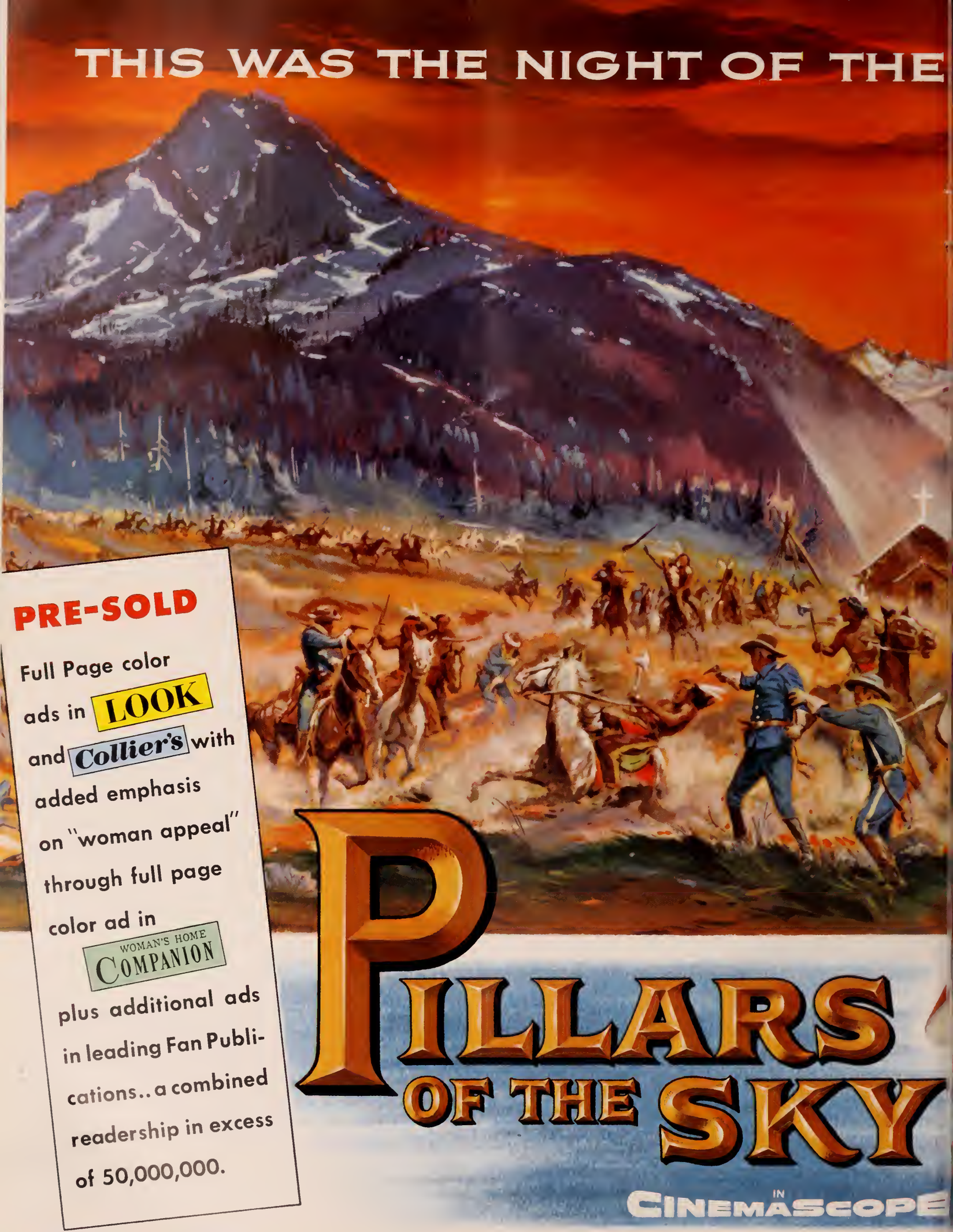
A recent event, though, which he said he found honestly heartwarming was his Saturday evening Rodgers & Hammerstein concert at Hollywood Bowl which broke every known attendance record. "Every one of those 19,000-odd seats was sold at 7 P.M.," he said, "and in all humility it was one of the most gratifying evenings of my life."

Started in Wall Street

A 1928 Harvard graduate with a major in economics, Mr. Green started out on Wall Street but deserted that thoroughfare for Tin Pan Alley—against strong family opposition. 1930 found him at Paramount Studios on Long Island, where he was successively rehearsal pianist, staff orchestrator, assistant conductor and conductor-composer.

During that period he also worked as accompanist and arranger for such as Gertrude Lawrence, Ethel Merman and James Melton. Since 1932 he has ap-

(*Continued on page* 22)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SSBC REPORT

(Continued from page 18)

legally in special handling films and in asking for admission prices in bid situations, exhibitors could bring suits for treble damages, and that "to the best of the committee's knowledge, no effort has been made to test the legality of these practices."

The committee conceded that exhibitors had a right to expect the Justice Department to give long advance notice when divorced circuits are seeking to acquire theatres, and urged the department not only to give advance notice in the trade press but also to send letter notices to the exhibitors in the areas affected.

"The examples offered by Allied as to situations in which the division was allegedly negligent are in the committee's opinion far from being black and white situations," the report said. "While the exhibitors presented convincing testimony as to alleged misconduct by the division, the reply by the division itself indicated a sincere effort to assist the theatre owners in difficult situations. On the basis of the record submitted to the committee it cannot condemn the antitrust division in these specific cases.

"There is naturally an inclination on the part of exhibitors to attribute a share of their present difficulties to lack of enforcement by the division. There have no doubt been cases in which the division has been in error, but the committee in reviewing the situation concludes that the judgments in the Paramount case are being conscientiously enforced by able persons.

On Loans for Theatres

The committee noted that the Small Business Administration refuses to make loans to "amusement facilities." It said many theatre owners needing money for new equipment and modernization cannot get private loans, since "lending institutions are understandably hesitant to lend money to exhibitors due to the downward trend in the industry." It urged SBA to "consider the advisability of revising its rules so that theatre owners may qualify for loans."

The entire report concluded with a section headed "need for cooperation." This declared:

"The small independently owned motion picture theatres are an important institution in thousands of communities throughout the country. They offer to millions of men, women and children economical and wholesome entertainment. They represent a sizeable investment in capital and offer employment to tens of thousands of people. Despite the growth of television, the public still enjoys motion pictures; the large box office returns of top pictures in recent years proves this point. The smaller theatres can and should continue to play a significant role in the motion picture industry."

Lustre-Creme Sweepstake Contest to Be Based on FAME Money-Maker Poll Winner

The Hollywood endorsement campaign long featured by the Lustre-Creme shampoo people gets a new twist this fall. A $35,000 Sweepstakes contest based on the FAME poll conducted annually by Motion Picture Herald for FAME Magazine, to select the top money-making stars at the box office, is set for September. Featuring 22 top Hollywood stars, the sweepstakes will be launched in the September 17 issue of Life Magazine with a four-color ad spread. The same ad will appear subsequently in Ladies Home Journal, McCall's, Dell Modern Group and True Story Women's Group. TV commercials have been filmed on the Sweepstakes and these will be telecast on the regularly sponsored schedules of national TV programs from mid-September through November.

Entry blanks will be included in each magazine ad and the Sweepstakes will be promoted heavily through counter and floor displays in all Lustre-Creme outlets. An entrant need only to pick his or her favorite star, write the name on the entry blank and mail it. If the choice agrees with the top female winner of the FAME poll, the entrant becomes eligible for the drawing of the $20,000 first prize.

Additional drawings for prizes (one for $5,000; five for $1,000 each; and 500 for $10 each) will be made after the first prize winning name is selected. All names will be drawn from the group selecting the winner of the FAME poll. The poll's winning actress, as well as the announcement of the name of the consumer winner, will be televised on a nationwide hookup sometime in December. The consumer winner's name will be drawn immediately upon the announcement of the FAME poll winners.

JOHNNY GREEN

(Continued from page 19)

peared at various times as conductor of the Los Angeles Philharmonic and Boston Pops orchestras among others, and has occupied key positions in the music councils of the Academy of Motion Picture Arts and Sciences, the American Society fo Composers, Authors and Publishers, the American Federation of Musicians, the Screen Composers Association and the Composers Guild of America.

He wrote "Night Club Suite" in 1932 and appeared as soloist with Paul Whiteman at the composition's premiere in Carnegie Hall and later played it at Symphony Hall, Boston, and with the New York Philharmonic at Lewisohn Stadium. In 1942 his fantasia for piano and orchestra, "Music for Elizabeth" was premiered by the CBS Symphony Hour with Mr. Green conducting.

He was signed by MGM in 1942 after his successes with such New York stage musicals as "Beat the Band" and "By Jupiter." Early MGM credits include "Broadway Rhythm," "Weekend at the Waldorf," "Cynthia" and "Fiesta." The latter included his composition "Fantasia Mexicana," adapted for piano and orchestra from Aaron Copland's "El Salon Mexico." In 1948 Mr. Green won the Foreign Correspondents Golden Globe Award for composing the best motion picture score of the year for "Inspector General."

Other MGM credits include "The Toast of New Orleans," "An American in Paris," "The Great Caruso," "Because You're Mine," and "Rhapsody." In 1955 he won the national citation of the American Federation of Music Clubs.

He conducted the score of the "Sinbad the Sailor" sequence in the recent "Invitation to the Dance" and both adapted and conducted the music for the "Frankie and Johnny" number in "Meet Me in Las Vegas" with lyrics by Sammy Cahn.

His three Academy awards include "Easter Parade," 1948, with Roger Edens, and "An American in Paris," 1951, both for best scoring of a musical picture; and in 1953, "Overture to the Merry Wives of Windsor," for production of the best one-reel short subject.

Concerts at Bowl

Since 1945, when Mr. Green conducted the first Motion Picture Academy concert in the Hollywood Bowl, he has made annual appearances presenting the music of Rodgers & Hammerstein, the late George Gershwin, one of his closest friends, and other composers both modern and classic.

A ranking member of ASCAP and a member of its west coast committee, Mr. Green also holds membership in the American Federation of Musicians, the Screen Composers Association, the Composers Guild of America, the Screen Actors Guild, and the American Federation of Radio and Television Artists. He is also president of the Music Directors Association of America.

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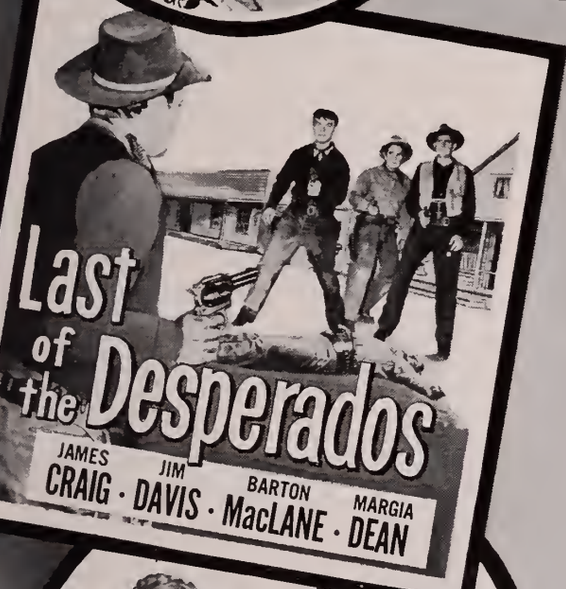

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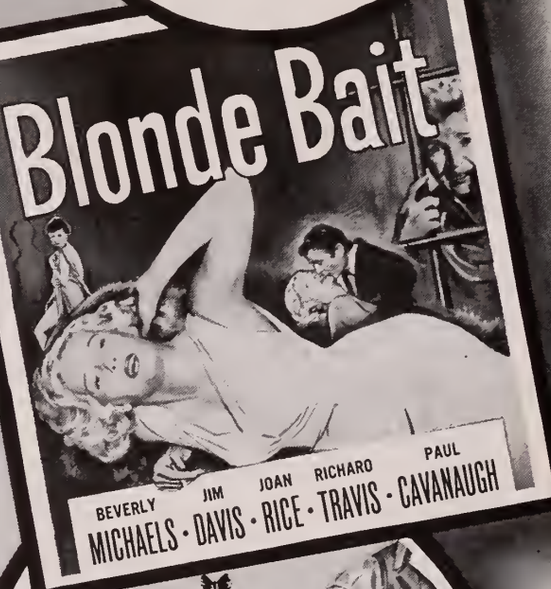

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20th-Fox Tries New London Release Plan

...Observers think "revolutionary" distribution pattern for "King and I" may unsnarl unsatisfactory pattern in British capital

by PETER BURNUP

LONDON: A new and "revolutionary" distribution pattern for "The King and I" in the London area was announced here Monday by James Pattinson, managing director for 20th Century-Fox.

For several years London has been divided into three separate areas involving three successive weeks of release for top pictures, a clearance plan which has long been a bone of contention for exhibitors playing the second and third weeks. For "The King and I" Pattinson has arranged two release dates, October 8 and November 12. For the first date he selected a choice theatre in each of 25 zones which contracted to play the picture for a minimum of two weeks. Releases for the later date will follow the usual plan.

The experiment will inevitably be closely watched by other distributors and is likely to cause a rumpus on the joint CEA-KRS committee.

Mr. Pattinson said the new plan was demanded by the outstanding quality of "The King and I" but many believe it may well lead to the unsnarling of the present unsatisfactory pattern.

INTERNATIONAL PRODUCERS GROUP MEETS IN LONDON

The General Assembly of the International Federation of Film Producers' Association was in session here last week for the first time in Britain. Out of 21 national Film Producers' Associations which are members of the Federation, 18 are represented at the gathering.

At the opening of the meeting Dr. Renato Gualino, the representative of Italy, who has been president of the International Federation for five years, presented his report on the activities of the Federation during the last twelve months. Dr. Gualino then anounced that he would not be available for election to the presidency for the ensuing two years. The General Assembly decided unanimously to invite Mr. J. P. Frogerais, the representative of France, to be the future president.

Fifty-nine-year-old Jacques Pierre Frogerais was formerly vice-president of the International Federation. He holds the same office in the French Union of Producers and Exporters and in the National Confederation of French Cinemas. He is also president of the Union Cinematographique Francais and director-general of the Sigma-Vog Productions and Distribution group.

Following the election of the new president, the meeting proceeded to the election of the Administrative Council which is responsible for the conduct of the business of the Federation between its annual general meetings. The Council has hitherto consisted of eight members, but in view of the increase in the membership of the Federation, and, more particularly, the addition of Associations from the East and Far East, it was decided to increase the size of the Council to 10.

New Council Members

The meeting decided unanimously that the Administrative Council should in future consist of representatives of the following national Associations: Germany, Italy, Japan, Mexico, Pakistan, Spain, Sweden, Switzerland, United Kingdom and United States. Of those countries Japan and Pakistan become members of the Administrative Council for the first time.

On the Council's agenda were questions of copyright, the international exchange of films and the thorny subject of film festivals. Concerning the latter, complaints are often to be heard of the allegedly invidious fashion in which films are selected for certain festivals; notably, that at Venice.

TRADE UNHAPPY WITH BBC USE OF FILMS

The various sections of the film trade here have still not come to terms with the British Broadcasting Corporation in regard to the televising of feature films. Following a meeting, however, between the presidents of the Trade's Four Associations and the BBC's director-general, Sir Ian Jacob, it was agreed that the Corporation should prepare a formal memorandum of its views on the matter and that the document should then be considered by the governing bodies of the respective Associations.

Discussions, hitherto, have proceeded on the basis that the BBC should be permitted to televise up to 12 features annually, but a large body of independent exhibitors is violently opposed to the televising of any features. They favour, as a compromise, that a clause be inserted in all rental contracts ensuring that new feature films be not televised within a specified number of years. Many exhibitors, moreover, now look with concern at the growing number of excerpts from current films shown in various TV programmes concerned with film matters and screen personalities.

Exhibitors with so-called "neighbourhood" theatres, playing third or fourth run features, complain that those programmes hurt their business. The TV programmes, they say, are too long and too many. Distributors, on the other hand, grasp avidly at any opportunity of boosting their wares on TV screens.

Will Telecast Premiere

20th-Fox, for example, announces that they have concluded special arrangements with the BBC in regard to the European premiere at the Carlton Theatre of "The King and I." The BBC has already televised Deborah Kerr singing "Hello Young Lovers" in its "Picture Parade" programme. On the night of the premiere a "live" transmission will be made from the theatre's foyer covering interviews with celebrities arriving for the occasion. This will be supported in the "Picture Parade" programme by an already filmed "teaser" of Miss Kerr.

It is claimed that the cream of "Picture Parade" programmes reach a peak viewing audience of 12 million. The 20th-Fox arrangements are likely to provoke more bitter complaints from those "neighbourhood" house exhibitors who may well anticipate a savage cut-back in their business on September 11.

•

On his return from South Africa, where he has been supervising the take-over of the Schlesinger theatres, and Nairobi, where he has been investigating the drive-in possibilities, Spyros Skouras stopped off in London for consultations with Darryl Zanuck and Robert Goldstein in connection with 20th-Fox's considerable European production programme. Mr. Skouras is delaying his return to the U.S. for a few days in order, it is understood, to attend to what is described as private affairs in the Near East.

•

Reg Whitley, film critic of the *Daily Mirror*, has been selected as nominee from the Critics' Circle to serve along with its president on the Selection Committee of the Royal Film Performance. This follows Jympson Harman's—last year's nominee—withdrawal of his name from the nominations on the grounds that there is a "remarkable lack of interest" in the subject within the Film Section of the Circle.

•

Fred Feldkamp, managing director of the American-financed Dragon Films, is resigning from the company's board. Dragon Films has just completed at Associated British's Elstree Studios its first film, "The Silken Affair." David Niven starred in the film which was produced by Mr. Feldkamp. Roy Kellino directed the picture. It is understood that he will both produce and direct the company's next film which will begin location work in Spain in October.

THIS WEEK in PRODUCTION

. . . Started—7

American - International — Runaway Daughters (Golden State Prod.); The Undead (Roger Corman Prod.).
Columbia—Utah Blaine.
Metro-Goldwyn-Mayer—The Wings of Eagles.
Paramount—Beau James; Flamenca.
Universal-International—The Deadly Mantis.

. . . Completed—7

American-International—The Flesh and the Spur (Hy Prods.; Color).
Columbia—Rumble on the Docks; The Phantom Stagecoach.
Independent—The Counterfeit Plan (Amalgamated Prods.).
Metro-Goldwyn-Mayer — The Great American Pastime.
Paramount — Funny Face (VistaVision; Technicolor).
United Artists—Twelve Angry Men (Orion-Nova Prods.).

. . . Shooting—44

Allied Artists—Dragon Wells Massacre (Lindsley Parsons Prods.; CinemaScope; Eastman Color); Jeannie (CinemaScope; Color); Hunchback of Paris (CinemaScope; Eastman Color).
Columbia—The Captives; The Missing Witness; Seven Waves Away (Copa Prods.); End As a Man (Horizon-American Prod.); Fire Down Below (Warwick Prods.; CinemaScope; Technicolor).
Independent—Woman and the Hunter (Gross-Krasne & Kenya Prods.); The Gun and the Gavel (Albert C. Gannaway Prods.; Color).
Metro-Goldwyn-Mayer — Something of Value; Capital Offense; The Little Hut (Robson-Herbert Prod.); Teahouse of the August Moon (CinemaScope; Color); Raintree County (65mm; Color).
Paramount—The Jim Piersall Story; The Buster Keaton Story (VistaVision; Technicolor); The Rainmaker.
Republic—Accused of Murder (Naturama; Trucolor).
RKO Radio—I Married a Woman; Brave Tomorrow (Galahad Prods.); The Young Stranger; The Day They Gave Babies Away (Eastman Color); Run of the Arrow (Eastman Color); Bundle of Joy (Eastman Color).
20th Century-Fox — The Outlaws Are in Town (Regal Films); Stagecoach to Fury (Regal Films); Anastasia (CinemaScope; DeLuxe Color).
United Artists—Showdown Creek (Bob Goldstein Prods.); Men in War (Security Pictures Prods.); War Drums (Bel-Air Prods.; DeLuxe Color); The Halliday Brand (Collier Young Prods.); Hidden Fear (St. Aubrey-Cohn Prods.); The Monte Carlo Story (Titanus Films; Technicolor); Drango (Earlmar Prods.); Pride and the Passion (Kramer Prods.; VistaVision; Technicolor).
Universal-International—The Eyes of Father Tomasino (CinemaScope); Crazy Love; Joe Butterfly (CinemaScope; Technicolor); Quantez (CinemaScope; Technicolor); Interlude (CinemaScope; Technicolor); The World and Little Willie (Technicolor).
Warner Bros.—Buffalo Grass (Jaguar Prods.; WarnerColor); The Old Man and the Sea (WarnerColor).

Cleveland Uptown Sold

CLEVELAND: One of the largest theatre properties in Cleveland, the Uptown theatre and Uptown Theatre Building, has been sold for $200,000 by the Uptown-Variety, Co., Inc.

Hollywood Scene

NEW MEANING TO "MESSAGE"

Hollywood, Midweek

ESTEEMED EDITOR:

The 200-odd ladies and gentlemen who cover Hollywood people and product for the world's press are beginning to grumble about the trend toward message pictures that appears to be setting in. The term, message picture, which is expanded to apply loosely to the offerings grouped by their sponsors under such headings as adult themes, mature topics and, most recently, controversial subjects, has been employed for several decades now, by the ladies and gentlemen of the press, as a synonym for sundry less presentable words ranging from louse to stinker. By reason of its consistent use for this purpose the reading public has come to know the phrase for what it stands for and to be guided accordingly.

Sources of News

Time was, and not long ago, when the post of Hollywood correspondent for a newspaper, a wire service, a syndicate or a network, had a good deal more than money in its favor. There were, and still are, many virtually automatic sources of straight news, exclusive or otherwise, and there was affable company to be met up with at board or bar, with the check picked up hospitably by one or another of the correspondent's contacts. And there was always and ever the product itself to look at, to enjoy or not, to write about in one way or another, and to discuss with one's fellows, one's friends, or with people met in passing. Lately the life of a Hollywood correspondent hasn't been quite that slightfully simple.

Lately the previews have been giving the press corps a workout. Many of the pictures have talked to the press corps with an immense show of earnestness on an array of subjects not commonly taken up with instructive intent on the entertainment screen, and this places the correspondent under a double burden. Likely as not he has to go out and research the subject before undertaking to report on the picture to his readers, and the more responsible he is, the more research he is stuck with.

Next, having determined to his professional satisfaction whether the picture does or does not deal with the subject informatively, reasonably, and in the full light of all available data, he must file a report to his readers that will at once tell them what they're in for if they buy a ticket to a theatre showing the picture, and then (indirectly, of course) whether it's worth their time and money to take

Now all this work is a new and time-eating task which the working correspondent didn't sign up for and, in most cases, doesn't want. What he did sign up for was a job of reporting on the entertainment community and the entertainment itself. That sounded like an entertaining, rewarding occupation, and it was. Undoubtedly, when the message picture cycle again has run its brief course, it will be again. But not now.

Special "Research"

Now, on the contrary, the Hollywood correspondent is being required to research such matters as:

Heredity—dramatized as unsusceptible of correction, in a film full of fine personal performances;

Adoption—dealt with as cancellable, in a production of box office stature;

And library management—melodramatized in a picture about barring a book on Communism from a small town library.

These are not subjects a Hollywood correspondent can research satisfactorily between deadlines. The one about heredity and environment has been shop-talk in medical schools and social-study classes for a long while now, amassing a store of information no working journalist could get a good start on before writing his piece about the picture. The subject of adoption is one on which, as no film discloses, there are as many legal views as there are States in the Union, plus some County views as well, and no national regulations at all. Similarly, no universal law or regulation controls the banning of books in public libraries, a point which the picture on that subject does not make.

So, with research added to his day's work, the Hollywood correspondent is a busy fellow indeed, if he is not one to shirk a job just because it's hard work. Most of the Hollywood correspondents are faithful to their trust. Otherwise they would simply write down "message picture" and let their readers take it from there. Instead, they engage one another in deep after-screening discussions of these talkies, canvassing the ascribed motivations, the enacted responses, the conclusions drawn and underscored by the producer and his staff, and usually they wind up in agreement on nothing more reportable than the disregarding of the entertainment motive in the interests of the message. Agreement on this point places them on even terms with the cash customers, of course, in all respects but one: They got in free.

—WILLIAM R. WEAVER

TOA Prepares Showmanship Data for Meet

CHICAGO: Theatre Owners of America has announced that it plans to compile a brochure of all showmanship, promotion and ticket selling ideas which were discussed at the two-day forum held this week at the Edgewater Beach hotel here. The brochure of promotional ideas, some "tried and proven" and some newly-devised, will be presented to TOA members at the organization's convention at the New York City Coliseum September 20-25.

The forum, attended by about 50 exhibitors from all sections of the nation, was divided into eight committee sessions in which many ticket-selling ideas were discussed. Ideas which have attracted patrons to theatres in one part of the country were adapted so that they can be utilized by exhibitors in other areas of the nation. The meeting was presided over by Ernest Stellings.

It was announced at the forum that TOA has inaugurated a national motion picture theatre public relations program. The committee is headed by Harry Goldberg, assisted by Thornton Sargent, Marvin Goldman, Douglas Amos, Carl L. Patrick and Joseph Rosenfield. A theatre community relations committee is headed by Walter Reade Jr. with Jack Braunagel, Jerry Greenebaum, Jerry Zigmund and Mike Simons. In addition a committee will investigate the various plans available. It will be headed by Walter Morris, who will be assisted by David Kamsky and Harold Field.

Promotion Starts to Find Unknown "Joan"

A total of 9,000 trailers, 11,000 posters and 6,000,000 entry blanks were shipped this week to theatres in the U.S. and Canada as the first phase of Otto Preminger's global search for a newcomer to play the title role in production of "Saint Joan," according to Roger H. Lewis, United Artists' national director of advertising, publicity and exploitation. These special materials are being used to focus attention on "Saint Joan" Week, August 6-12, a theatre promotion marking the start of the search for an unknown. In addition, 445 trailers were sent to virtually every television station in the country for broadcast during that week. "Saint Joan," to be produced and directed by Mr. Preminger, will be written by Graham Greene from Bernard Shaw's play.

First in Cinemiracle To Start This Month

A tentative August date has been set for the start of the first Cinemiracle production, "The Third Alarm," a documentary. Louis de Rochemont will produce and William Colleran direct. Pending arrival of the second Cinemiracle camera early this Fall, projection and studio equipment is being prepared at the Mt. Eden theatre in the Bronx which Mr. de Rochemont has leased for a studio.

J. B. T. Campbell Dies

John B. T. Campbell, 76, who retired in 1954 as managing editor of the Los Angeles *Herald-Express* after 45 years on that paper, died last week in Hollywood after several weeks illness. Mr. Campbell also wrote scenarios in the early days of motion pictures, including D. W. Griffith's "Heart Beats." A son, John, is a 20th-Fox publicist.

Abraham Schiff

Abraham Schiff, 77, traffic manager of National Screen Service home office, died July 25 in Flushing Hospital, Queens, N. Y. He joined NSS in 1942 after working as traffic manager for MGM in New York. He is survived by his wife, a daughter, a son and two grandchildren.

The National Spotlight

Albany

Day-and-date bookings for "Moby Dick" and "The Eddy Duchin Story," in Albany, Schenectady and Troy, caused industry comment. The neighboring cities are often behind Albany. Simultaneous showings were in opposition houses—Stanley Warner and Fabian—here. . . . **Ray Smith,** Warner chief, will be honored with a drive the week of Aug. 26. . . . **Bernard Myerson,** now buying the Albany division for Fabian, impressed branch managers at a luncheon arranged by **Elias Schlenger. Bernard Brooks,** one-time Paramount salesman here and retiring as Fabian chief buyer to become Stanley Warner assistant zone manager-film buyer in Philadelphia, introduced Myerson. . . . **Linda Darnell** plugged her coming release, Republic's "Dakota Incident," in an interview over WPTR.

Atlanta

Leonard Berch, Atlanta branch manager for United World Films, is back at his office after a vacation spent in Cuba. . . . **Jay Soloman,** Independent Theatres, Chattanooga, was in for a booking trip. . . . **Mrs. Edna Bissette,** formerly with the Paramount theatre's cashier department, is now with the Rialto theatre in the same capacity. . . . **Mrs. Martha Chandler,** of the booking department of United Artists, is back after a vacation spent in Florida. . . . **James R. McLeod,** owner of the Key theatre, Cedar Keys, Fla., and **Hilda Connor** were married there. . . . **E. E. Moyer** and **Paul H. Preo,** of Eastman Kodak Co., Rochester, N. Y., were on the Row with friends. . . . **Jesse (Ted) Edwards,** film technician for the past 25 years with Strickland Films, died at a private hospital July 24 after a year of illness. Survivors are his wife, mother and three brothers. . . . **Jack Frost,** United Artists special sales representative, who has been in the hospital for several weeks, is reported to have improved so much that he can spend weekends at his home. . . . The following theatres have closed: the Melody drive-in, Sandersville, Ga.; Dixie drive-in, Savannah, Ga.; the Patio drive-in, Savannah.

Boston

Nate Oberman, MGM booker for 30 years, who resigned to move to California, will be guest of honor at a testimonial luincheon at the Bradford Roof, August 21. **George Roberts** is general chairman; **Carl Goldman** is treasurer, and **Joe Cohen** is in charge of tickets. . . . **Anne Peterson** is new secretary to **Eddie Ruff** of Edward Ruff Assoc., coming over from Republic where she had been secretary to manager **Jud Parker. Dorothy McIsaac** replaces her at Republic. . . . **Phil Prager,** Warner's booker, has resigned to enter another business. . . . **Dick Kelly,** Maine and Vermont salesman for 20th-Fox has resigned. No replacements for either yet. . . . **Fred Rutler,** engineer for Manley, Inc., came in from Kansas City, and with salesman **John Stone** drove up to Manchester, N. H. to supervise the installation of the Serv-O-Ramic concession stand at the Bedford Grove drive-in owned by **Ray Starita.** This new drive-in is scheduled to open in August. . . . **Bill Hawkins** is due back from Peter Bent Brigham Hospital after Labor Day. . . . **Don McNally,** owner of two drive-ins in Vermont, will add a conventional theatre to his circuit, the Roxy, in Island Park, Vt. He also operates the Barton, Barton, Vt.

Buffalo

The Century theatre is closed for a few weeks to permit the installation of new Todd-AO projection equipment preparatory to the presentation about Aug. 15 of "Oklahoma." An elaborate new box office also is being installed in the main lobby at which reserved seats at $2 top will be sold in advance for the two-a-day showings. . . . **Elmer F. Lux,** chief barker, Tent 7, Variety club of Buffalo and long identified with both distribution and exhibition, has been appointed Western New York chairman of the 1956 Muscular Dystrophy Association. . . . The new Sheridan drive-in on Sheridan Drive, with entrance on Ensminger Road, opened to the public last Friday evening. It will remain open all year round. It is the first Buffalo drive-in to stay open all year. The Sheridan is operated and managed by **Sidney Cohen,** with **Harry Seeberg, Irving Cohen** and **Leonard Steinhorn** all financially interested. . . . The Foundation for the Preservation of the Legitimate Theatre in Western New York has divested itself completely from any interest in operating the Erlanger theatre buildings. . . . The Starlite drive-in on West Henrietta Road near Rochester celebrated its eighth anniversary Friday night. . . . **George J. Gammel,** veteran Buffalo exhibitor and head of the Gammel circuit for many years, has retired from active exhibition and has leased the New Ariel theatre to **Frank Quinlivan** and the Unity to **Charles Loree.**

Charlotte

Cy Dillon, Republic Pictures branch manager here, just returned from a swing around North Carolina, selling film to television stations. . . . The sneak preview of "High Society" at the Plaza theatre here drew so many persons that many were unable to obtain seats. A second screening was arranged the following day. . . . "The King and I" did so well in its first week at the Carolina here that it was held for a second. . . . "Somebody Up There Likes Me" opened strong at the Plaza. . . . "Eddy Duchin Story" ended a third week at the Manor, still reporting good and sometimes standing room only business. . . . To give "Earth vs. Flying Saucers" a proper sendoff at the Center theatre, Columbia Pictures exploiteers filled the air with flying saucers, some of them good for free admission to the theatre. The saucers, of course, were paper plates sailed from low flying airplanes.

Chicago

Business in Loop theatres continued big. "Pardners" in its second week outgrossed opening week at the State Lake. . . . **Eddie Seguin,** of B&K's publicity staff, is a member of the committee formulating plans for "State Street Day" to be staged August 8-11. Seguin reported the purpose is to hypo Loop activity, which will at the same time spur business for theatres. . . . B&K's plans to reinstate stage shows starting with the **Howard Miller** program August 18 fell through when negotiations failed to work out. . . . Some 21 neighborhood houses wlil open with the first run of "Godzilla, King of the Monsters," a Capitol Film release. Plans have been set up for an extensive TV campaign on Channel 7. . . . Whiteway Sign Company will construct a new marquee for B&K's United Artists theatre. It is hoped to have construction finished by September 1. . . . **Foster Blake,** western sales manager for U-I, was here last week to discuss branch and district office sales problems. . . . **Herb Martinez,** U-I branch sales manager, is vacationing in Pittsburgh. . . . **Jack Eckhardt,** one of the old-time members of 20th Century-Fox here, has been appointed drive captain for the company's local showmanship drive. . . . 20th Century-Fox held its regular annual picnic this week. **Tom McCleaster,** district manager, canceled an important engagement so he could participate in the affair.

Cleveland

That the public likes the new look of the new pictures is evidenced by the number of extended runs in the first run situations. Heading the list, to date, are "Trapeze," five weeks; "The King and I," four weeks; "Moby Dick," three weeks; "That Certain Feeling," three weeks. . . . As yet neighborhoods have not felt the impact of these attractions. . . . **Ted Vermes,** one of the owners of the deluxe Yorktown and Mercury theatres, became a grandfather for the first time when a son was born in Huron Road Hospital to his daughter **Danna Vermes Hornak.** . . . **Jack Lewis,** RKO salesman and his wife are vacationing on a Caribbean cruise. . . . Off this week on an unscheduled automobile vacation trip through Canada are **Leo Jones,** Upper Sandusky theatre owner, his wife and two sons, **Dick** and **Dan.** . . . A Ladies' Variety Club Auxiliary is in the making, under the leadership of **Mrs. Sam Weiss,** wife of the 20th-Fox city sales manager. Members on Mrs. Weiss' committee include **Mrs. Tom McCleaster,** wife of the 20th-Fox district manager as treasurer

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and **Mrs. I. J. Schmertz,** wife of the 20th-Fox branch manager, as secretary. To get the organization off to a good start, a boat ride on the SS Aquarama is planned for August 1. The ladies of the Variety Club have not been organized the past several years. . . . **Irwin Pollard,** head of Imperial Pictures, announces he has taken over the distribution of Dominant Pictures in northern Ohio. Deal, consummated with Dominant's head, **Norman Katz,** involves 53 Warner top feature reissues.

Denver

George McCool, office manager and head booker at United Artists, in the film business more than 48 years, has retired, and has been succeeded by **Gordon Pearce,** office manager and booker at Allied Artists. The Allied Artists job went to **John Pietrantonio,** booker at Bailey Distributing Co. Bailey promoted **Mrs. Helen Bowers,** secretary, to the booking job. . . . Women of the Motion Picture Industry will hold a bingo party at 1819 Welton Aug. 14. . . . The Paramount exchange force enjoyed a picnic at Newton park. . . . **Philip Isaacs,** Paramount division manager, to Salt Lake City on business. . . . **Sam Nathanson,** general manager for Globe Releasing Corp., Los Angeles, was in and made a distribution deal with **Tom Bailey** for Denver and Salt Lake City. Bailey also closed with **Jerry Warren** and **Herb Kaufman** of Jerry Warren Productions for a similar deal. . . . **W. W. Caldwell,** formerly a 20th-Fox ad sales supervisor here, now a Western Auto franchise owner in Bay City, Tex., was in visiting friends. . . . **Jack Berwisk,** Columbia publicity man, went to Los Angeles in a similar capacity. . . . **Wayne Ball,** division manager for Columbia, Los Angeles, and **Lou Astor,** circuit sales executive, N. Y., in for conferences with **Robt. Hill,** branch manager. . . . **George Tucker,** buyer and booker for Albuquerque Exhibitors, Albuquerque, N. M., has moved his offices to Denver and is located at 2134 Broadway. **Barbara Lou Vos** is his secretary.

Des Moines

Henry Plude, manager of the Capitol in Davenport since 1946, has resigned to take a job in the advertising department of Davenport Newspapers, Inc. Plude had been associated with Tri-States Theatre Corp. since 1933 and at one time managed the Fort and Rocket theatres in Rock Island, the State at Cedar Rapids and the Hiland in Des Moines. . . . Among current vacationers on Film Row are **Shirley Exferd, Donald Beal** and **Mary Lou Vaughn,** all of Warners. . . . The Varsity in Des Moines was burglarized and $90 taken from a hiding place in the theatre. **Li Li-hwa,** China's foremost screen actress, visited in Webster City the other day. She was the guest of Mr. and Mrs. C. C. McCarthy there. . . . **Don Christensen** has taken over the management of the West Bend theatre, replacing **Herman Sanders.** . . . **Robert Paul** of Burlington is now operating the Majestic and Ritz theatres in Centerville for Central States. Paul replaces **Harold Johnson,** who resigned to go into newspaper advertising. . . . **M. R. Blair** has just completed his 33rd year as manager of the Regent theatre in Cedar Falls. . . . **Rex Wright,** Universal booker who recently was transferred here from Kansas City, has resigned and returned to K. C. . . . The Oakland theatre at Oakland has been reopened under operation of local businessmen.

Detroit

Cinerama Inc. at the Music Hall reports that the announcement of the closing of "Cinerama Holiday" has brought in the largest business of the last year. . . . Two sidewalk lines brightened the downtown theatre scene. One was at the Fox where "The King and I" has been lining them up for three weeks and the other at the Adams with a sneak tied to "Somebody Up There Likes Me". . . . The three summer stock theatres in the Metropolitan area have been doing fair to poor business. Only inclusion of motion picture names in the casts, Cesar Romero this week, Margaret O'Brien, next, seem to have any substantial draw. Melody Circus, a tent musical, which did well last year, now fears it may not reopen next season. Alibis are much the same as in motion picture houses, late summer, cool nights, automobile layoffs. Unemployment in the auto industry does seem to have slowed down Detroit a great deal. Even the Shrine convention didn't do much to spark conditions with about half the expected 50,000 Shriners showing up. . . . Everyone else seems to have gone fishing.

Hartford

Edward Hart, a former projectionist, has been named manager of the Manchester drive-in, Bolton Notch, Conn., succeeding **John O'Connell,** resigned. . . . **Patricia Meyers** has been appointed advertising manager of Bercal Theatres Inc., Hartford. . . . Managerial shifts announced by **N. E. Brickates,** Stanley Warner Theatres' Connecticut district manager, include: **Charles Tierney,** Palace, Norwich; **William Landers,** South Norwalk city manager; **Phil Harrington,** Commodore Hull theatre, Derby; **Harry Carley,** Capitol, Ansonia. In latter situation, **John Shields** has retired as manager after 40 years of service. . . . The Allied Theatre Owners of Connecticut will hold election of officers early this fall. Currently heading the group is **Norman Bialek** of Sampson-Spodick-Bialek Theatres. . . . **Max Birnbaum** and **Ben Simon,** former Connecticut resident managers for Warner Bros. and 20th-Fox, respectively, are moving to Florida. The Birnbaums leave Sept. 1, and the Simons will move shortly thereafter. . . . **Lou Brown,** advertising and publicity director, Loew's Poli-New England Theatres Inc., has been named to the publicity and promotion committee of the New Haven Chamber of Commerce's Retail Division.

Indianapolis

Cedric Brown, formerly assistant manager of the Circle, has been appointed manager of the Lyric by **Dale McFarland,** general manager of Greater Indianapolis. He is getting the house ready to reopen with "Oklahoma!" Aug. 22. . . . **Otis Dessauer,** who came here from the Goldblatt department store in Chicago, is the new assistant manager at the Circle. **Tom Blaze,** formerly assistant manager at the Lyric, now is assistant manager at the Indiana. . . . **Hilda Long** is contemplating a return to film business at the Sheridan, in Sheridan, now operated by **George Reef,** who has indicated on Film Row that he will close the house. . . . **Oscar Fine,** Evansville exhibitor, has sold his television station there. . . . **Ray Schmertz,** 20th-Fox branch manager, is working on a program of benefit shows for homeless victims of a Greek earthquake. . . . **Fay Bainter** is appearing here in "The Glass Menagerie" at the Avondale Playhouse this week. . . . **Dal Schuder,** manager of the Circle, reports near-capacity for both performances of "Top Record Stars of 1958" on his stage Wednesday. The second show was a complete sell-out.

Jacksonville

A Variety Club midnight benefit show has been scheduled for the Florida theatre late in September. . . . The WOMPI membership successfully staged a rummage sale outside the largest supermarket in the city's Negro section, with proceeds going to the Pinecastle School for Retarded Children. . . . **Norm Levinson,** MGM press representative, mailed out to all exhibitors of the area the first issue of his "Leo's Sunshine Info!" a mimeographed periodical filled with practical hints for exploiting current MGM pictures. . . . **Elvis Presley** and his variety stage show were signed up to appear in Florida's four largest indoor theatres: the Florida, St. Petersburg; the Olympia, Miami; the Polk, Lakeland; and the Florida, this city. . . . **Leonard Steyerman** has joined the shipping staff at 20th-Fox. . . . **Johnny Jelinek,** MPA salesman, returned from a visit to his hometown of Cleveland, O. . . . **Jim Ochs** of the Ochs Management Co., Dania, spent several days here buying and booking. . . . **J. L. Cartwright,** FST district supervisor in Daytona Beach, left for Chattanooga for a few days of vacation with his family after attending an FST Fall planning conference in the home office.

Kansas City

Winners in the first two contests at the New 50 drive-in for talent on the Ted Mack Show were **Mary Beth Miles,** boogie-woogie piano soloist, and **Wallace Neilsen,** violinist. . . . **Henry A. (Bud) Sommers,** city manager of Durwood Theatres, Leavenworth, Kans., was elected president of the Rotary Club there. . . . **Carl Krueger,** Hollywood producer, visited friends in Kansas City. . . . **Wilbur J. Vaughn** is the new manager at 50 Highway drive-in near Jefferson City. . . . **Frank Dickinson** is building a new drive-in near Dighton, Kans. . . . Rocket drive-in at Salina, Kans., had its fence damaged by a recent windstorm. . . . "This Is Cinerama" at the Missouri is attracting groups of employees and organizations. . . . Meetings for the Missouri American Legion convention in St. Joseph, Mo., were held at the Electric theatre. . . . The will of **Robert F. Withers,** Republic Pictures midwest manager, filed in probate court in Kansas City, left the estate to his wife with five per cent to go to Motion Picture Association of Kansas City in case of her death.

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Los Angeles

The Sixth Annual Film Row Club Picnic held at Griffith Park was attended by over 300 members and their families. . . . **John Paulis** and **Wally Smith** have taken over the Lakewood theatre in Lakewood Village from Sero Enterprises. . . . **Dan** and **Ed Sonney,** of the Sonney Amusement Co., are constructing a building on Cordova St., which will be occupied by the Buena Vista Releasing Co. . . . Off to San Francisco to attend his parents anniversary celebration was **Mark Tenser,** Favorite Films booker and office-manager. . . . The Row was shocked by the passing of **Sam Berger,** who was seriously injured by a car while crossing the street. Berger had been progressing nicely after several blood-transfusions and was pronounced off the critical list, when he suffered internal complications that proved fatal. . . . **Francis A. Bateman,** Republic western division sales manager, was in San Francisco screening "Lisbon" for the northern division circuits. . . . **Dick Carnegie,** branch manager for United Artists, returned from his vacation. . . . **Max Torador** of the Panorama theatre, Panorama City, was vacationing in New York, Washington, and the New England states.

Memphis

Memphis Variety club members started Aug. 1 trying to sell 20,000 coupon books —each containing around $50 worth of theatre, swimming pool and golf course tickets—for $2.95 each. . . . Chief Barker **G. L. Brandon** said the goal is to raise $50,000 for operation costs of Variety Club's Hospital for Convalescent Children. . . . **Eli Arkin,** manager of Warner theatre, reports more than three times average business with the first week of the Warner Bros. film, "Moby Dick". . . . Variety Club and Knights of Columbus will sponsor a pro football game Sept. 22 in Memphis between the New York Giants and Chicago Cardinals. . . . **John Rhea** has been signed on by 20th-Fox Memphis exchange as a new booker. . . . **Earl Vandiver,** Palace and Ritz owner, Kennett, Mo., was in Memphis on business. . . . From Covington, Tenn., **W. F. Ruffin, Jr.,** Ruffin Amusements Co., operators of a chain of theatres and drive-ins in Tennessee and Kentucky, came to Memphis this week on business. . . . **C. F. Bonner** and his son, **Robert Bonner,** Pine Bluff, Ark., where Mr. Bonner operates the Community theatre, were Memphis visitors.

Miami

Television station WTVJ and Wometco Theatres were awarded a Distinguished Service Citation by the Florida Reserve Officers Association for their "all-out effort in apprising the public of National Defense Week," which enabled the Florida ROA to win first place for the third straight year in a national competition in Defense Week activities. The citation was presented to **Col. Mitchell Wolfson,** president of WTVJ-Wometco. . . . For the showing of "Davy Crocket and the River Pirates" at both Royal and Trail theatres, Claughton's advertising manager **Don Tilzer** worked a tie-in deal with Strathmore Co., manufacturers of the D.C. Slates which enabled him to distribute slates to 1,000 youngsters who attended the early shows. . . . FST's executives **Harry Botwick** and **Al Weiss** were in Jacksonville recently for conferences....MGM's **Norman Levinson** was in town getting things squared away for the opening of "Somebody Up There Likes Me" coming to the Flamingo, Florida and the Riviera in the near future.

Milwaukee

Milwaukee is certainly a baseball town and now the game has hit Film Row. Two teams have formed consisting of bookers and buyers and other personnel of both the exchanges and the circuits. **Bill Lang** and **Tony Kolinski,** bookers at the Warner exchange, are the two captains. Players belonging on one or the other teams are: **Al Camillo,** Fox-Wisconsin Amusement Corp.; **Fred Florence** and **Orville Petterson,** Delft Theatres; **Pat Halloran,** Universal; **Howard Clark,** Standard Theatres; **Truman Schroeder,** Marcus Theatres; **Angelo Porchetta,** Capitol Theatres, Inc.; **Jerry Wechsler,** Warner Bros.; **Buzz Hubert,** Warner Bros.; **Bob Batey,** MGM; **Jerry Gruenberg,** Gran Enterprises and **Chuck Schmidt,** 20th Century-Fox. . . . **Ken Seim,** office manager of United Artists, is on his vacation. Visiting the United Artists office was **Mike Lee,** district manager. . . . **Mrs. Harold Weiss,** widow of **Harold Weiss,** former salesman at the Paramount exchange, gave birth to a baby girl. Mr. Weiss passed away recently as the result of a heart attack. Mrs. Weiss now resides at Kiel, Wisconsin. . . . **Harry Olshan,** branch manager at Columbia, is leaving August 13 for Atlantic Beach, Long Island, N. Y., for a vacation.

Minneapolis

Verne Nelson is the new salesman at RKO replacing **Stan McCulloch** who has been named manager of the Towne theatre in Mankato, Minn. . . . Vacationers include **Margaret Shelly,** assistant cashier at Columbia, who was in northern Minnesota; **Helen Aga,** district manager's secretary at MGM, who was in St. Louis; **Joe Beehan,** booker at United Artists, and **Flade Balborg,** bookkeeper at National Screen, who both headed for northern Minnesota. . . . **Sam Hart,** exploiteer for Columbia, was in for "Werewolf" and "Earth vs. Flying Saucers" which opened at the Orpheums in both Minneapolis and St. Paul. . . . **Joe Hawk,** formerly with RKO, is the new salesman for Allied Artists in parts of North Dakota and South Dakota. . . . **Ray Lehrman,** sales manager of Independent-Lippert, was in Mount Sinai hospital for an appendectomy. . . . A new code of acceptance for motion picture advertising has been adopted by the Minneapolis *Star* and *Tribune*. **Robert Witte,** retail advertising manager of the papers, said that there has been "an increasing amount of concern on the part of readers" toward some of the film ads in the papers recently.

New Orleans

Louis Dwyer, Paramount booker for 10 years, resigned to join the Pike Booking Company, an affiliation of N. Solomon Theatres, McComb, Miss. headed by **T. G. "Teddy" Solomon.** . . . **Olin** and **Louise Evans** opened their new Fairview drive-in, Evergreen, Ala., which replaces the Moonlight, which was practically destroyed by a violent windstorm in the late summer of 1955. . . . **Roy Thibodaux,** Lawtell, La., reopened the Dixie, Lewisburg, La., August 3. He will operate on the basis of two pictures per week. . . . **John Luster,** general manager of W. W. Page Amusement Co., wired Transway that the Vernon in Leesville, La., was destroyed by fire. . . . The Starlite drive-in, Laurel, Miss., is closed temporarily for the rebuilding of the screen tower which was blown down during a raging windstorm. . . . **Joy N. Houck,** president Joy's Theatres and co-head of Howco Productions, is back at his desk after a flying trip to Hollywood. . . . **Barney Woolner** was in Dallas, Texas, in the interest of Woolner Bros. production, "Swamp Women."

Philadelphia

Mike Felt, executive director of the Pennsylvania Board of Motion Picture Censors, was chairman of the local Variety Club's annual "Johnnie Night" held July 31 in conjunction with the Phillies Ball Game, with over 25,000 tickets sold for the benefit of the Variety Club's Camp for Underprivileged Children. . . . **Alva Schneider,** who worked in the box office at the Embassy, Atlantic City, N. J., was promoted to manager of the resort house. . . . **Cecil Felt,** house chairman at the local Variety Club, was elected to the club's board of directors, replacing **Howard Minsky,** who moved to Pittsburgh, Pa. . . . **John Golder,** Jam Handy representative in this area, has recovered from an illness and has returned to his route. . . . **Melvin Fox,** head of the independent chain of Fox Theatres in the area, has applied for purchase of the city-owned ground adjacent to the old Northeast Airport for drive-in construction purposes. . . . The shuttered Ritz, Reading, Pa., will soon become part of that city's municipal parking lot system. . . . Sinking Spring drive-in, Sinking Spring, Pa., pays Sunday fines each week in order to continue its Sunday operations. . . . Area drive-in operators have agreed to discontinue triple features and restrict one dollar per carload admissions to one or two weekdays each week, agreement continuing until Oct. 15. . . . **Ted Schlanger,** zone chief for the Stanley Warner Theatres, was named a member of the Business Committee organized for the Academy of Music Centennial dedicated to rebuilding the century-old music hall as a civic center.

Pittsburgh

"The Proud and the Profane" will follow "Moby Dick" on the Stanley screen, with "Satellite in the Sky" and "Bad Seed" penciled in after them. . . . The Squirrel Hill has already set its Labor Day attraction, 'Rififi". . . . The Penn has snagged "War and Peace" for a September showing. . . . **Frank King** is filling in for **Bernie Hickey,** the vacationing Fulton manager. . . . **Jack Simon,** former manager of the razed State theatre, is back in Pittsburgh to manage the Art Cinema. . . . "Wages of Fear" will follow the current "Holiday for Henrietta" in the Guild. . . . **Tony**

(*Continued on following page*)

(Continued from preceding page)
Coutsombis, manager of the J. P. Harris, vacationing in Crestwood, N. J. . . . **Leonard Mendlowitz** is taking over the drama desk duties of **Karl Krug**, *Sun-Telegraph* movie editor, while Krug vacations for three weeks. . . . With an extra Tuesday matinee tossed in for July and August, "Seven Wonders of the World" topped its opening week's business, and running far ahead of the two earlier Cinerama movies.

Portland

Paramount theatre manager **Dick Newton** and his family off to Vancouver, B. C., for a few days. . . . **Marty Foster** was in town from San Francisco to look over the Guild theatre. He has been kept busy with other theatres in the bay area and now only gets up here once in a while to confer with house manager **Nancy Welch.** . . . *Oregonian* drama editor **Herb Larsen** on vacation for a couple of weeks. . . . Columbia field man **Sammy Siegel** vacationing in Hawaii. . . . **Tom Stanton** in as assistant manager to **Dean Mathews** at Fox.

Providence

Edward M. Fay, dean of New England showmen, who recently suffered the loss of his sister, received another saddening blow when his wife, **Katharine**, died following a long illness. . . . When the British frigate, H.M.S. St. Austell Bay paid a visit to this city, for five days, virtually all motion picture houses threw open their doors to Her Majesty's sailors. . . . **Molly Picon**, Yiddish screen and stage star, made personal appearances at Somerset Playhouse, starring in "Farblondset Honeymoon". . . . **Dolores Del Rio** played in person at Matunuck's Theatre-By-The-Sea in "Anastasia". . . . **William J. Trambukis**, Loew's State manager, was enjoying the last two weeks of his annual vacation. Accompanied by his family he was touring Canada and the Maritime Provinces. . . . **John Ricciutti**, local boy who plays under the name of Steven Ritch, had the starring role in "The Werewolf," a Columbia picture being screened at the Strand.

St. Louis

Vince Helling, former manager of the Strand theatre, St. Charles, Mo., has returned to that city to resume his former position. He has been managing three theatres in Taylorville, Ill., and one at Kincaid, Ill. Mr. Helling has been associated with the Strand theatre off and on for the last 15 years. . . . The Royal theatre at Unionville, Mo., which had been closed on Tuesdays, Wednesdays and Thursdays has resumed the mid-week change. . . . The Silver Star theatre at Kirksville, Mo., a drive-in theatre, has adopted the policy of admitting children under twelve free. . . . An offer has been made to sell the Ritz theatre at St. Charles to the city of St. Charles for $27,500 for use as a city garage to replace the present facilities which recently were extensively damaged by fire.

Toronto

William Green was appointed manager of the Odeon Humber here to succeed **Frank Haylett** who resigned to return to England. **Grieg Jones** succeeds **Doug Smith** as manager of the Casino, Halifax, and as Halifax city supervisor, while **Johnny Farr**, manager of the Odeon, N. Sydney, has been granted an extended leave of absence to tour the U. S., and will be succeeded by **Claire MacLean** who will also look after the Strand, Sydney Mines, following the resignation of **J. C. MacLaggan. John Melanson**, formerly manager of the Capitol, Yarmouth, moves to the Capitol, Moncton, in succession to Jones. . . . Units of the Famous Players and 20th Century Theatres circuits are accepting admission tickets for any child under 12 years of age at any performance, for special coupons which are premiums with packages of Oglivie White or Chocolate Cake Mixes. . . . **Jackson Samuels** joined Associated Screen News Ltd. as cameraman for the Toronto region.

Vancouver

West Coast Theatre Service, which recently opened offices on the local Film Row, reports they are now booking and buying for eight British Columbia theatres —four drive-ins and four standard theatres, with more new members coming up. WCTS is headed by **Joe Garfin**, former manager of Empire-Universal in Toronto, and **Owen Bird**, president of B. C. Exhibitors Association. . . . **Denny Brewer**, projectionist at the Surrey drive-in and who was a flying officer in the last war, was presented with the Distinguished Flying Cross in a ceremony held in Victoria by Governor-General **Vincent Massey**. . . . **Mary Crompton**, Strand cashier, is holidaying at her parents' home in the Melville area of Saskatchewan. . . . **Iris Rushton**, 20th-Fox billing clerk, returned from a two-week California vacation. . . . **Bob Harris**, of the Paradise, is back from a Seattle holiday. . . . Local show business lost one of its most popular members when **Wally Hopp**, manager of the International-Cinema, resigned to live in Hollywood.

Washington

Jack Foxe, publicity director for Loew's Washington Theatres, and **David Polland**, Universal-International publicist, received the cooperation of the U. S. Navy in publicizing "Away All Boats." The U.S.S. Washtenaw arrived in Washington from Norfolk on July 26 and members of local press, radio and television were invited for an afternoon cruise on the Potomac. . . . **Richard Coe**, drama editor of the Washington *Post* and *Times-Herald*, was vacationing. . . . **Florenz Hines**, formerly with Stanley Warner, has been appointed public relations director for radio station WGMS. . . . K-B Theatres had a Summer festival of Broadway musicals at the Apex and Langley theatres. A different musical was presented each night. . . . **Hirsh de La Viez**, chairman of the Variety Club entertainment committee, made arrangements for the cast of the National theatre's "Pajama Game" to visit the Naval Hospital in Bethesda July 25 and Walter Reed Hospital on August 1.

Mexico City Admission Prices to Be Retained

MEXICO CITY: A strong indication that the 32-cent top admission price for local theatres will continue was given by sources close to top producers and City Hall here. They say the ceiling, established in December, 1952, is giving results that surprise both the Government and the film trade. These sources cite the fact that top first runs are doing more business recently with good Mexican pictures. A current example is "La Escondida" ("She Who Hides"), starring Pedro Armendariz and Maria Felix and distributed worldwide by Columbia. "Picnic" also played to top business recently. It is reported more people are attending films due to the new high wage scales while secondary and subsequent runs are also benefitting from better first run business because they have been forced to improve accommodations, screens and programs to attract patronage.

India to Establish a Film Finance Company

BOMBAY: The Government of India has agreed to set up a Film Finance Corporation during 1957. It is understood the Government will advance an initial loan of 500,000 rupees as a nucleus for the corporation. It is expected that an additional 1,200,000 rupees will be realized through a tax on raw film and a duty on exposed film imported into the country. According to present estimates, the corporation's ultimate capital will be 10,000,000 rupees. The proposed National Film Board, which will coordinate and control a production advisory bureau, a film institute and the existing Central Board of Film Censors, will be established through a bill which was to be introduced in July in Parliament.

IN SUPERSCOPE 235
2:35 SCREEN ASPECT RATIO WITH OPTICAL SOUND

SUPERSCOPE STANDARDIZES THE WIDE SCREEN
ONLY SUPERSCOPE PROVIDES ANAMORPHIC RELEASE PRINTS FROM STANDARD "FLAT" NEGATIVES
PRINTS BY TECHNICOLOR OR IN BLACK AND WHITE

IN SUPERSCOPE 255
2:55 SCREEN ASPECT RATIO WITH MAGNETIC SOUND

Hal Makelim's "Peacemaker" Goes to U.A.

Plans to release future product through United Artists "if it is feasible and proves to be a financial asset" were announced in New York Monday by producer Hal R. Makelim who said that the production, "The Peacemaker," will be released later this year by UA.

At a trade press conference, Mr. Makelim said he was enthused about the UA pact signed Monday morning. While he declined to reveal immediate production plans, he said four properties—"Desperate Men," "The Case of Julia Walton," "The Gay Primitive" and "Turia"—are under study with an eye toward production and release by UA. He told the press his "Peacemaker" was filmed at a cost near $400,000 which was only made possible "by a lack of overhead at the RKO Pathe Studios." The western drama stars James Mitchell and Rosemarie Bowe.

While praising the UA agreement, Mr. Makelim had much to say about his exhibitor-backed production plan offered in 1954-55 which "fell through only because of a lack of capital. We had enough contracts," he added "but not enough money." Some 3,447 exhibitors signed for the plan, he continued, but "we found they were not sufficient to pay for negative costs. We needed $2,000,000 in order to make the plan feasible. As it was, it cost me $334,000 just to promote it."

It was Mr. Makelim's opinion that low-cost films have as good a chance at selling at the box office "as do the spectaculars. It's not the budget that counts; it's the story, the performers and what entertainment it offers." He said the exhibitor trend is toward "a finer discriminatory policy in booking films." They ask for new faces, he added, but want the new personalities to have a name that draws.

Much Publicity for "King" In Youngstown Paper

YOUNGSTOWN, OHIO, July 30:—The recent engagement of "The King and I" at Shea's Paramount theatre here resulted in some unusual publicity breaks for the film, including two editorials in the *Vindicator.* One of the editorials was a reprint of a column by R. H. Gardner in the Baltimore *Sun* which said the picture was "the best musical ever filmed." The other said it was "an example of the film art so developed that no other medium can rival it. . . ." In addition, there were also several picture layouts. Gerald Shea, president of the circuit, said "more nationwide plugs of this type would be really helpful."

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended July 28 were:

Atlanta: The Eddy Duchin Story (Col.) 3rd week; I've Lived Before (U-I); Moby Dick (W.B.) 2nd week; Somebody Up There Likes Me (MGM).

Boston: Away All Boats (U-I); Earth vs. Flying Saucers (Col.) 2nd week; Gaby (MGM) 4th week; The King and I (20th-Fox) 4th week; Moby Dick (W.B.) 4th week; Trapeze (U.A.) 4th week.

Buffalo: The Eddy Duchin Story (Col.); The King and I (20th-Fox) 5th week; Pardners (Par.); Somebody Up There Likes Me (MGM) 2nd week.

Chicago: The Eddy Duchin Story (Col.) 4th week; Fantasia (B.V.) (Reissue); The King and I (20th-Fox) 5th week; Moby Dick (W.B.) 3rd week; Pardners (Par.) 2nd week; Trapeze (U.A.) 7th week.

Cleveland: Johnny Concho (U.A.); The King and I (20th-Fox) 4th week; Moby Dick (W.B.) 3rd week; Trapeze (U.A.) 5th week.

Denver: Fastest Gun Alive (MGM) 2nd week; Johnny Concho (U.A.); The King and I (20th-Fox) 4th week; The Proud and Profane (Par.)

Des Moines: The Eddy Duchin Story (Col.); The King and I (20th-Fox) 3rd week.

Detroit: The King and I (20th-Fox) 4th week; Trapeze (U.A.) 3rd week.

Hartford: The Great Locomotive Chase (B.V.) 2nd week; The King and I (20th-Fox); Moby Dick (W.B.) 2nd week; Pardners (Par.); Rawhide Years (U-I).

Indianapolis: The King and I (20th-Fox) 3rd week; Moby Dick (W.B.) 2nd week.

Jacksonville: Moby Dick (W.B.) 3rd week; Somebody Up There Likes Me (MGM); Toy Tiger (U-I) 2nd week.

Kansas City: The Eddy Duchin Story (Col.); The King and I (20th-Fox) 3rd week; Moby Dick (W.B.) 2nd week.

Memphis: The Eddy Duchin Story (Col.); Moby Dick (W.B.).

Miami: Autumn Leaves (Col.); The King nad I (20th-Fox); Oklahoma (Magna) 22nd week; Pardners (Par.); Trapeze (U.A.) 5th week.

Milwaukee: Fastest Gun Alive (MGM); Moby Dick (W.B.); The Proud and Profane (Par.) 3rd week; Trapeze (U.A.) 4th week.

Minneapolis: The Black Sleep (U.A.); The Creeping Unknown (U.A.); The Eddy Duchin Story (Col.); The King and I (20th-Fox) 2nd week; Moby Dick (W.B.) 2nd week; Trapeze (U.A.) 4th week.

New Orleans: Away All Boats (U-I); The Eddy Duchin Story (Col.) 4th week; The King and I (20th-Fox); The Ladykillers (Cont.) 4th week; Oklahoma (Magna) 5th week; The Proud and Profane (Par.); The Proud Ones (20th-Fox).

Philadelphia: Away All Boats (U-I); Bhowani Junction (MGM) 3rd week; The Eddy Duchin Story (Col.) 4th week; The King and I (20th-Fox) 2nd week; Trapeze (U.A.) 4th week.

Pittsburgh: The Eddy Duchin Story (Col.) 3rd week; The King and I (20th-Fox) 5th week; Moby Dick (W.B.) 2nd week; Oklahoma (Magna) 7th week; The Proud and the Beautiful (Kingsley).

Portland: Away All Boats (U-I); The King and I (20th-Fox) 4th week; The Ladykillers (Cont.) 3rd week; Trapeze (U.A.) 4th week.

Providence: Moby Dick (W.B.) 2nd week.

Toronto: The Eddy Duchin Story (Col.); Man Who Knew Too Much (Par.) 5th week; Oklahoma (Magna) 14th week; That Certain Feeling (Par.).

Vancouver: That Certain Feeling (Par.).

Washington: The Black Sleep (U.A.); The Creeping Unknown (U.A.); The Eddy Duchin Story (Col.); The King and I (20th-Fox) 4th week; Moby Dick (W.B.) 3rd week; 1984 (Col.); Trapeze (U.A.) 4th week.

WB Southern Districts Meet in Dallas, Texas

DALLAS: W. O. (Ollie) Williamson, Jr., Warner Bros. southern division sales manager, has opened a two-day sales conference (August 3,4) of his district and branch managers at the Statler Hilton Hotel in Dallas. The purpose of the meeting is to acquaint personnel of the company's southern offices with merchandising plans for Fall and Summer releases. Attending are southeast district manager Grover Livingston and branch manager Carroll Ogburn, Atlanta; John W. Kirby, Charlotte; J. B. Tomlinson, Jacksonville, and Luke Connor, New Orleans; southwest district manager Ed Williamson and branch managers H. C. Vogelpohl, Dallas; Joe S. Young, Memphis, and Don Tullius, Oklahoma City. Also in attendance are branch sales managers Arthur Sklar, Charlotte; Barney Ross, Atlanta, and J. C. McCrary, Dallas. Home office executives present include Warner general sales manager Roy Haines and Norman H. Moray, short subjects general sales manager.

Nutmeg Theatres Circuit Celebrates Anniversary

Connecticut's burgeoning Nutmeg Theatres Circuit—also known as the Sampson-Spodick-Bialek Theatres—is marking the organization's 10th anniversary with a 42-day international film festival at the Lincoln theatre, New Haven. A total of 36 features, representing 10 nations, will be screened daily through early September. The Lincoln has completed a $33,000 improvement program. Other theatres operated by the circuit include the Crown, New Haven; the Art Cinema, Bridgeport; the Fine Arts, Westport; and the Norwalk and Empress, South Norwalk.

Buy Florida Theatre

WEST PALM BEACH, FLA.: Irving Trencher and Jennis Carlin have added the Surf theatre here to their growing circuit, which includes the Rugby theatre in Brooklyn, N. Y., owned by Mr. Trencher, and the Carefree theatre in West Palm Beach, which both own.

SPG Offers Plain Talk On TV Value

HOLLYWOOD: Television has enriched Hollywood's talent supply, so far as character actors and secondary players are concerned, but has furnished no stars. Similarly it has amplified Hollywood's supply of dramatic material, although not in a state adequate for filming.

These are concensus conclusions voiced by the Screen Producers Guild panel at a round-table meeting with the press at the Brown Derby here Monday. Walt Disney. Jack J. Gross, Harold Hecht, Walter M. Mirisch, Harriet Parsons, Martin Rackin, William Thomas and Jerry Wald comprised the SPG panel.

As a talent source, Mr. Wald declared TV has served Hollywood producers by presenting a large number of players who might not have come to attention otherwise, but none have become stars.

When basic matters had been canvassed, discussion turned to whether motion picture stars should be permitted to appear regularly, or often, on television, either in connection with plugging a picture or otherwise. The opinion on this point was almost unanimously against such appearances.

Cites One Star's Case

Mr. Thomas, naming names, declared a certain star whose salary was $150,000 per picture until she started a series of programs last fall cannot command one-fifth that amount today.

Mr. Rackin said talent agents have been misleading stars into accepting television work on the grounds they can acquire valuable residuals, whereas, more often, they wind up with their motion picture value sharply reduced and their fan popularity cut down by reason of inferior material and direction given them on TV.

Mr. Disney said he believes as in the beginning that TV properly handled is motion picture's best means of exploitation. He said he realized, when he started on TV, that this new advertising medium, which he uses in conjuction with magazines and other older media, was unpredictable, as to ultimate revenue but decided to spend substantially on the theory that TV results would be proportionate.

Acquire Johnson Films

Outright worldwide distribution rights (with the exception of the United States and TV rights for Canada) to the four Martin and Osa Johnson jungle-expedition feature films entitled "Congorilla," "Baboona," "Borneo" and "I Married Adventure," have been acquired by Alexander Beck Films, Inc., New York City

People in The News

MERRIE THERESE SMITH, executive assistant to ERIC JOHNSTON, president of the Motion Picture Association of America, has become engaged to A. JOYNES BEANE, JR. She became secretary to MR. JOHNSTON in August, 1940 and came to Washington when he was elected president of the Chamber of Commerce of the United States in 1942.

OSCAR A. DOOB, former Loew-MGM advertising executive, who retired to Palm Beach, Fla., a year ago, will relocate in Washington. He is presently handling a special publicity assignment for MGM's "Tea and Sympathy."

M. D. O'BRIEN, head of Loew's Theatres projection department, will retire August 10 because of ill health. He joined Loew's in 1926 and prior to that was associated with Joe Hornstein, Inc. and the Nicholas Power Co.

RON LEONARD, assistant director of advertising-publicity for Odeon Theatres (Canada) Ltd., has been named director, effective August 27.

JOEL PRESTON, former New York public relations counsel, will join the Columbia studio publicity department next week. He has maintained his own independent publicity-promotion business for the past four years.

V. K. OSBORNE has joined Cantor, Fitzgerald & Co., Inc., Beverly Hills investment bankers, as head of the commodity department. He will continue to serve as personal business manager for JAMES MASON and as director and vice-president of Portland Productions, Inc.

"Bus Stop" Release Held to December 1

An injunction restraining 20th Century-Fox from exhibiting "Bus Stop" in the U.S. and Canada until December 1 was granted this week by U.S. District Court Judge Harry Levet. The film's release, set for this month, was opposed by William Inge, author of the play from which the film was adapted, who said his firm, W-S Bus Stop Corp., had signed an agreement with the film company which included a proviso delaying release of the film version until December 1. By that time, it was stated, all stage presentations would be concluded. Judge Levet also decreed the film company is prohibited from allowing any exhibitor to advertise the opening of the film prior to four weeks before the actual performance. The plaintiffs were ordered to supply a $50,000 bond to indemnify 20th-Fox against any losses in event of the injunction.

Washington Notables Attend "Life" Debut

WASHINGTON: An audience composed of cabinet officers, members of the Senate and the House of Representatives, the military, top-ranking officials of the public health and welfare agencies and representatives of the press from the greater Washington area attended the preview here last week of the 20th Century-Fox CinemaScope production, "Bigger Than Life." The showing was held at the 20th Century-Fox home office. Produced by and starring James Mason, the film portrays the unexpected psychotic side effects caused by the misuse of the "miracle drug" cortisone.

London Houses Not Hurt by Commercial TV

LONDON: Attendance figures for cinemas in the London area, which is served by the Independent Television Authority, show admissions for the 13 weeks ending March 31, 1956 were 4.4 per cent above the last quarter of 1955 which is slightly higher than the average increase for the country as a whole.

The figures were published this week in the Board of Trade Journal.

The Journal warns, however, that conclusions which are drawn from these figures are limited since figures are unavailable for earlier periods. It adds, however, "all that can be deduced from the figures is the position for cinemas does not seem worsened as a result of the greater availability of commercial television." It is the first time the Journal has analyzed cinemas in those areas which are served by the ITA.

The Journal also announced that total attendance in 4,437 cinemas in Great Britain for the first quarter of 1956 was 285,000,000 compared with 309,000,000 for the first quarter of 1955—a drop of 8 per cent but a 3.1 per cent gain over the last quarter of 1955. Gross earnings for the first quarter of this year were £26,078,000 ($73,018,400) which is 5.7 per cent below the first quarter of 1955 but 4.3 per cent above the last quarter of 1955. the Journal reported.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

SHOTGUN: Sterling Hayden, Yvonne de Carlo—Good Technicolor mesquiter, a la western vandetta, co-starring Sterling Hayden as the revenging marshal, Zachary Scott as the bounty hunter in trouble and Yvonne de Carlo as anybody's girl. Played with three cartoons on Sunday and Monday, June 17, 18.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

WARRIORS, THE (THE DARK AVENGER): Errol Flynn, Joanne Dru—Not satisfied with winning the last two wars single-handed, Errol Flynn now finds new fields to conquer—the medieval wars! The most amusing part of this film was Flynn running around with a heavy sword—he actually looked out of breath! Fair armor-suit entertainment that had our patrons laughing most of the time. Another costume fill-in. Played Sunday, Monday, May 6, 7.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Columbia

COUNT THREE AND PRAY: Van Heflin, Joanne Woodward—This little 'Scope is just not for this degree of latitude, because the people in our country must pay so much for priests that they do not want to see them any more in movies. I hope that Columbia gives Miss Woodward good roles in new pictures. Played Sunday, Monday, Tuesday, Wednesday, May 6, 7, 8, 9.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

HOT BLOOD: Jane Russell, Cornel Wilde—What tripe and waste of film! Not even good double bill material. Played Tuesday, Wednesday, May 1, 2.—J. C. Balkcom, Gray Theatre, Gray, Ga.

ROCK AROUND THE CLOCK: Bill Haley, Johnny Johnston—Certainly the "sleeper" picture of the year. Had the first playdate in the state and it gave me the best Sunday-Monday I've had in years. Sunday night had the sold-out sign out and had capacity Monday. It will make your patrons want to get out in the aisles and roll & roll. It's certainly what the public is looking for these days—real entertainment. I've booked it again in July. Played Sunday, Monday, April 8, 9.—J. C. Balkcom, Gray Theatre, Gray, Ga.

Lippert

JOHNNY THE GIANT KILLER: Cartoon Comedy Feature—Full length (60 minutes) cartoon feature from Paris. Doubled with "Rage at Dawn" (RKO), with Randloph Scott, to average business. Played Thursday, Friday, Saturday, June 21, 22, 23.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

Metro-Goldwyn-Mayer

BETRAYED: Clark Gable, Lana Turner—This war picture did good business. Well made and well acted just for wide screens. Played Sunday, April 15, through Saturday, April 21.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

GLASS SLIPPER: Leslie Caron, Michael Wilding—This MetroScope was not so charming and human as "Lili," but has many fine moments and patrons liked it. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, March 18, 19, 20, 21, 22, 23, 24.—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

INTERRUPTED MELODY: Glenn Ford, Eleanor Parker—A wonderfully entertaining movie that played to capacity for a full week. The story is so good, the acting so brilliant that you take the heavy music in your stride. I heartily recommend it for all houses. Keep them coming this way, Leo, it's a pleasure to play them. Played Sunday, April 15, through Saturday, April 21.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

MANY RIVERS TO CROSS: Robert Taylor, Eleanor Parker—After "Seven Brides," Mr. Tamblyn is a great star in our town, and I must say that patrons liked this well made comedy. We need more of this type 'Scope picture. Played Tuesday, May 1, through Monday, May 7.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

QUENTIN DURWARD: Robert Taylor, Kay Kendall—A good tongue-in-cheek historical adventure film that did only average business for us. As I said before, patrons are staying away from these costume dramas now, and who can blame them? Same story, same settings, same fights, same love scenes, only different stars—so what! Played Saturday, Sunday, Monday, Tuesday, June 2, 3, 4, 5.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

TENDER TRAP, THE: Frank Sinatra, Debbie Reynolds—A highly entertaining comedy that could have played to better houses if we kept it four days instead of seven as MGM requested. Ideal comedy team in this one. The drunk scene is a real gem. Suitable for all houses. Played Sunday, May 20, through Saturday, May 26.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

WIZARD OF OZ, THE: Judy Garland, Ray Bolger—If more of the movies that are better than ever nowadays were made on the order of this one, some of us might have near nice mid-week business once in a while. Needless to say, if you haven't already played it this time around, then by all means don't miss it. Box office was near what should be average. Played Tuesday, Wednesday, June 12, 13.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

RKO Radio

TENNESSEE'S PARTNER: John Payne, Ronald Reagan—A real nice movie with an appeal to all audiences. Highly recommended to most houses. Story, acting, color and fine cast make this solid entertainment. Played Sunday, Monday, May 13, 14.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

UNDERWATER: Jane Russell, Gilbert Roland—Here is another SuperScope fiasco of RKO's. This corporation makes only terrible trash. We have played only two pictures from RKO in ten years and I hope it is years more before we play pictures from this company. "Underwater" has only one actor who can play—Gilbert Roland. Sorry that he got into this. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, March 25, 26, 27, 28, 29, 30.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

Twentieth Century-Fox

LOVE IS A MANY SPLENDORED THING: William Holden, Jennifer Jones—A wonderfully entertaining film with top star performances, wonderful music and photography and a story to hold anyone's interest. Played to capacity all the time, with heartwarming comments from all. Highly recommended. Played Tuesday, Wednesday, Thursday, Friday, Saturday, May 15, 16, 17, 18, 19.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

TALL MEN, THE: Clark Gable, Jane Russell—This is a good picture. Gable not the draw he used to be, but still good for extra business.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

United Artists

GENTLEMEN MARRY BRUNETTES: Jane Russell, Jeanne Crain—This didn't do too well. Varied opinions on this—some thought it good light entertainment.— Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Universal

LADY GODIVA: Maureen O'Hara, George Nader—This you can pass up; it did not click with our audience.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SECOND GREATEST SEX: Jeanne Crain, George Nader—As was said by some already, this was the "poor man's 'Seven Brides.'" It is an entertaining musical, but didn't do as expected. Played Wednesday, Thursday, May 16, 17.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

TARANTULA: John Agar, Mara Corday—This is a science picture that will have chills running down the patrons' spines. If you have many kids on hand, they'll be up front with you throughout most of the picture. Some of the make-up on "humans" is scarier than "Frankenstein." Played Tuesday, May 22.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Warner Bros.

GOODBYE, MY LADY: Walter Brennan, Phil Harris—Color certainly would have helped this boy and dog show which was very slow. Played Sunday, Monday, April 22, 23.—J. C. Balkcom, Gray Theatre, Gray, Ga.

MCCONNELL STORY, THE: June Allyson, Alan Ladd—Here is a dandy. Good story with lots of human interest. But weather against business.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

MIRACLE IN THE RAIN: Jane Wyman, Van Johnson—A wonderful cast that was wasted on a weak story that never seemed to get anywhere. Played Tuesday, Wednesday, April 24, 25.—J. C. Balkcom, Gray Theatre, Gray, Ga.

SHORTS

Metro-Goldwyn-Mayer

HOW TO SLEEP: Robert Benchley — Some audiences might like these, but not ours. Better shorts than these oldies have been made.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

NIGHT AT THE MOVIES: Robert Benchley—At least "Bob" didn't talk, talk, talk in this one. It was a little more satisfactory than the others in this series.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

RKO Radio

FOOTBALL HEADLINERS: Two Reel Special—We look forward to this short every year. They like football here.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

SWITZERLAND TODAY: This is America—This wonderful CinemaScope travel picture pleased everybody, and I think that next summer many people from this country will travel to Switzerland.—Jussi Kohonen, Kino-Palatsi Theatre, Kotka, Finland.

Twentieth Century-Fox

FIRST PIANO QUARTETTE: CinemaScope Special—Brilliant, outstanding with most remarkable settings. Audiences applauded at every performance. A wonderful short in CinemaScope for anyone's program. Please, Fox, let's have more of these, but choose popular classics. It's a pleasure to play these.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

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INTERMITTENT MOVEMENTS—NEW SURPLUS for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

DRIVE-IN EQUIPMENT

SUPER SIMPLEX OUTFIT rebuilt like new—$3750! Includes Magnarcs, 3000' magazines, cabinet pedestals, 70/140 amp. generator, Simplex soundheads, Series II coated lenses, 125 watt amplification, changeovers. Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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NEUMADE AUTOMATIC FILM CLEANERS, 35mm 2000' capacity, $425 value, unused $245.50; combination 16/35, $295; Houston 16mm K-3 negative/positive/reversal Automatic Film Processors, unused, $5,450 value, $2595; Moviolas, from $195; Hallen synchronous magnetic 17½mm recorder, B22, $1950 value, $495; Neumade RK-102 Film Racks—hold 102-1000' reels, originally $165, new $87.50; Arriflex II 35mm camera complete, $2000 value, $1195; Amer. Cinematographers Handbook, ½ price, $2.50; Maurer 16 Camera, lens, 2 magazines, synemotor, 12V motor w/battery, all cases, complete $2395. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT but not these prices! Ballbearing Bucketblade Exhaust Fans 12", $25.50; 16", $37.50; 18", $45. Prompt deliveries Blowers and Airwashers. Send for details. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Eastman Reports "Best" Six-Month Earnings

ROCHESTER, N.Y.: Sales and earnings of Eastman Kodak Company for the first half of 1956 were "the best the company has had for any corresponding period," it was reported by Thomas J. Hargrave, chairman, and Albert K. Chapman, president. Consolidated sales of the company's U.S. establishments for this period amounted to $325,110,431, and increase of 2.9 percent over last year's $318,850,102. Net earnings after taxes amounted to $38,753,316, a 6.6 percent increase over the $36,365,989 earned in the first half of 1955. The previous best first half for sales and earnings was in 1955. Net earnings were equal to $2.11 per share on 18,277,260 common shares outstanding, compared with $1.97 a share on the same number of shares outstanding at the close of the first half last year.

Unlimited Mexican Exports

MEXICO CITY: Special permission to sell Western Germany all the Mexican films it orders was granted Cimex, the official distributor of Mexican films abroad, by the National Cinematographic Board, it was announced by Jorge Ferretis, chairman. The permit is seen as paving the way to a Mexican-Bonn picture pact. As an immediate result, Mexico will welcome German pictures.

Technicolor's Net $980,692

The consolidated net earnings of the Technicolor Companies for the first six months of 1956, after taxes, amounted to $980,692 or 49 cents a share on the 2,010,570 shares of stock of Technicolor, Inc., outstanding, it was announced at a board meeting last week. This compares to $1,300,336 or 65 cents a share for the corresponding period of 1955.

The board declared a dividend of 12½ cents per share on the common stock of Technicolor, Inc., payable August 20.

Commenting on the action of the board, Dr. Herbert T. Kalmus, president and general manager of the Technicolor Companies, described "the decision to pursue a less liberal dividend policy" as "a constructive measure for the immediate future, prompted by the current diversification program of the Technicolor Companies in the fields of amateur color processing, graphic arts here and abroad, by the current drop in volume in its motion picture division due to present conditions in the motion picture industry.

"This reduction in dividends to conserve earnings in the business, will, in the long run, be understood for what it actually is, an expression of confidence in Technicolor's diversification program," he said.

Hollywood Conference Set For "Ten Commandments"

A series of executive conferences on policy and handling in connection with the forthcoming release of "The Ten Commandments" were conducted in Hollywood this week by Barney Balaban, president of Paramount Pictures; Y. Frank Freeman, Studio vice-president, and Cecil B. DeMille, the producer. The meetings were attended by top executives from both the home office and the studio.

Among the executives who accompanied Mr. Balaban from New York to Hollywood were George Weltner, president of Paramount Film Distributing Corporation; Paul Raibourn, vice-president of Paramount Pictures; Hugh Owen, Paramount film distributing vice-president and Eastern Sales Manager; Sidney Deneau, Western sales manager; James E. Perkins, executive vice-president of Paramount International; Charles Boasberg, supervisor of world-wide sales on "The Ten Commandments"; Russell Holman, Eastern production manager, and Morris Lefko, assistant to Mr. Boasberg.

Jerry Pickman, Paramount advertising-publicity vice-president, headed the contingent of Paramount East Coast and West Coast promotional executives who participated in the week-long policy meetings. Attending from New York were Maxwell Hamilton, coordinator of world-wide promotion for the film, and Samuel J. Friedman, press representative.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

DRIVE-INS—Are Getting the Play Now

PLENTY of news of drive-ins, now that the season is in full swing—and it is good news, for theatre operations as well as operators have moved up in line with our new dimensions and best standards. Outdoors, we have color and 'scope—and size goes beyond anything the public can find for comparison. Bigger and better films, on view, are a compelling argument.

In the metropolitan area, there are new drive-ins and a new outlook that is encouraging for the entire industry. Skouras Theatres will open a new drive-in on route 303, at Orangeburg, N. Y., just across the George Washington Bridge, this week, and a press party are invited. The circuit has transferred Evan Thompson, one of their best managers, from the Fox theatre, Hackensack, to take charge of their new drive-in operations. Loew's Theatres recently opened a new drive-in at Keyport, N. J., with appropriate ceremonies and celebration of their first drive-in in the New York metropolitan area.

Century Theatres, who have constructed fine new houses in New York, opened their new drive-in on route 110, at Huntington, L. I., last week, and according to Leslie R. Schwartz, president of that circuit, this new installation will have a capacity of 2,500 cars, which is tops for the country. A dual entrance permits cars to approach six box-offices from two directions, and is designed to enable traffic to flow smoothly and quietly on both highways.

Upstate, Harry Lamont, veteran Albany exhibitor who has five theatres, comments that he is finding more Cadillacs on the ramps than ever before—which is a sign that the quality of the audience is changing, to attract a better patronage, and more older couples who like the special features of drive-in operation, including the fact that they have reasonable privacy in their own cars, and are not beleaguered with children, as in conventional theatres. The older audience wants peace and quiet—much as they may like the little tykes personally. A drive-in provides just the sort of appeal that is most attractive to the majority.

We had reference last week to the fine, color page in the *Milwaukee Journal*, which we since discover was maneuvered by Harold Pearson for a group of five drive-in theatres in that area—the first time we've seen any such use of color in drive-in advertising—but then Harold was always out in front for better business, and Milwaukee leads the country for color-on-the-press, with its two leading daily newspapers.

WHILE THE SUN SHINES

Summer has been the proverbial time to make hay, and this is especially true in the traditions of theatre business. Our greatest competition—television—is at its lowest ebb for the year, with program replacements and poor reception generally below their top season standards.

Conventional theatres have air-conditioning to offer—and "coolth" is an attraction in its own right. Families will go out to keep cool in a theatre that properly advertises the comfort and convenience of two hours respite from the heat and humidity in the atmosphere of the theatre, where you can feel the benefit of "going out" to the movies. Drive-in theatres don't have matinees; so a special drive for matinee business is in order. For a long time now, we've been able to advertise "20 degrees cooler inside" but it counts more today.

There are such good and unusual pictures coming up, and starting now, so every theatre manager should make the effort to accent size and 'scope—and by all means, color. It will take years for television to replace 36,000,000 existing TV sets with color, and their own best estimate is that there are only 30,000 color sets now in use, with a possible 300,000 a year hence.

ELMER RHODEN's surveys of business conditions as he finds them in National Theatres, across the country are factual and on-the-spot in comparison with the multiplication of microscopic samples that result in national guesswork as to industry affairs. When Mr. Rhoden seeks information, his own circuit executives and theatre managers get it for him, by personal inventory and study of results, at the point of sale.

Currently, Mr. Rhoden has cited the manner in which big-city newspapers are giving too much space to television, in comparison with the allocation of space to motion pictures. But we have a viewpoint that we believe has some controlling factors in sight and mind. The newspapers are hurt as much by television as we are; you might say, few people buy newspapers today for the *news*, which they get via radio and TV.

If he will look again, he will find that metropolitan newspapers devote more space to music and recordings; to travel and resorts; to art and photography; to food and furnishing; to home and garden, than they do to the movies—and, of course, it has always been true that sports monopolize more space then can be possibly justified.

■ ■ ■

COSMOPOLITAN magazine will devote its entire issue for October to motion pictures, a gesture that will be appreciated by the industry and should be anticipated by theatre managers to obtain a maximum benefit at the point of sale. The magazine will be on the stands about September 25th—and alert showmen will be on the job, working with the local distributors, and putting the issue on display in theatre lobbies. In these days, such a generous allocation to films is far beyond the usual—and we have most unusual films to offer in the coming season. As a matter of fact, the magazines need motion picture material.

—Walter Brooks

A fishing contest for "Moby Dick" as an exploitation idea for the picture, at the Radio City Theatre, Minneapolis. Few whales in those waters, but everyone who caught a fish got a guest ticket (limit two to a customer) and some got additional cash prizes. In the picture, Tom Martin, managing director of the theatre, and Charles Zinn, district manager for Minnesota Amusement Company, with youthful contenders and Junior Chamber of Commerce officials.

Chill Wills is "everybody's cousin"—and his cheerful greeting, "Hi, Cousin!" is proof of how popular he is at premieres. Here he is with Bob Shapiro, managing director of the Paramount, on Broadway, for the opening of Warners' "Santiago."

Let's Go Fishing

Wometco Theatres in Miami held a "Kim" contest to find a reasonable facsimile of Kim Novak as promotion for "The Eddie Duchin Story"—and here is the winner, with Harry Kronewitz, Wometco; Bob Perilla, Columbia; Diane and Dick Osborn, local radio personalities and Tom Rayfield, manager of the Carib theatre.

Colorful characters from "Abdullah's Harem" ride the ballyhoo for the Center Theatre, Buffalo, to prove that Friday the 13th is no unlucky day for them, or for patrons of the movies.

Gene Pleshette, managing director of the Brooklyn Paramount, poses with a placard that is self-explanatory, and most timely, as a business-builder in July.

Huge figures of Yul Brynner and Deborah Kerr decorate the marquee of the Metropolitan theatre, Houston, for the opening of "The King and I"—which is a big picture, even in Texas.

Showmen in Action

Charlie Jones says that as a result of his promotion of "Lucy Gallant"—referred to last week in the Round Table, wherein he had four girls selling tickets from door-to-door, with sales talk and appropriate selling approach—he did 180% of normal business, which is okey, and surely shows a profit. Charlie is going to revive the "block party" idea this summer, and also "ladies' day" as a special midweek pitch for midsummer business.

▼

Donald A. Kinloch, manager of the Hollywood theatre, Toronto, making a trip to the old country to celebrate his 25th anniversary in show business, will be looking up old friends on the other side. We recommend his Round Table card as a letter of introduction—it will get you in any theatre in England.

▼

Bill Prim, manager of the Center theatre, Charlotte, N. C., put hundreds of paper pie-plates in the air, from the roof of the theatre, and catching the wind, they traveled far and wide, distributing guest tickets and publicity for "Earth vs. Flying Saucers" which was the current attraction. About fifty pie-plates were returned to be filled with "pie from the sky."

▼

At the fishing contest held by Radio City Theatre, Minneapolis, Minn., as promotion for "Moby Dick"—235 fishermen caught themselves a fish, and consequently a guest ticket for the theatre—and the Mayor was photographed with his thumb on the scales!

▼

Alfred Alperin, manager of the Rialto theatre, Windsor Locks, Conn., sends his mail in a "promotion" envelope, underlining the town, it's natural beauty, local industries, etc. We remember, oh, many years ago!—when Canton, Pa., had "souvenir" envelopes provided by the Chamber of Commerce, to sell the town to visitors, friends, travelers and transients, who used the envelopes freely, thus plugging our town via the U. S. mails.

▼

John Silverwatch, manager of E. M. Loew's Hartford Drive-In, Newington, Conn., has been contacting church groups and other organizations for sponsorship of kiddie picnics in the theatre's playground during afternoon hours, offering all facilities free of charge.

▼

The New York *Daily Mirror* ran a serialization of Paramount's "The Proud and Profane" with each installment getting almost a full page, and illustrated with art that came from the picture. The complete serial will run for six weeks, and is based on Lucy Herndon Crockett's best selling novel, from which the film was adapted.

The Walter Reade Theatres have launched a seven week showmanship drive in honor of Edwin "Pete" Gage, executive vice-president of the circuit, with managers of nearly forty conventional and drive-in theatres hotly competing for more than $4,000 in cash awards. The prizes will be given for winners in six categories—gross, expense, attendance, concessions, exploitation and operations.

▼

Lew Bray, manager of the Queen theatre, McAllen, Texas, used an oversized pass, good for one admission to "Teen-Age Crime Wave"—making it necessary for users to present it without folding, and thus carrying around a bit of poster-style advertising for the picture.

▼

Filmack is featuring "the trailer with the off-stage voice" as a preventive of damage to drive-in speakers, which they say will save you many dollars in a season. Folks don't intend to take away the in-car speakers, but they can forget to remember that it is attached to a post, and won't work elsewhere. Telling them not to worry, and to turn it in at the box office, will save everybody headaches.

▼

Fred Ross was transferred from Crystal City to Seguin, Texas, where he is managing the Dixie Drive-In. He didn't have any trouble getting boys on horseback as ballyhoo for "The Littlest Outlaw"—which has local color.

▼

Arnold Gates, manager of Loew's State theatre, Cleveland, had the sponsorship of both the *Cleveland News* and the *Cleveland Press*, in a catered affair, for the benefit of "A Catered Affair."

Birthday card you can't purchase—presented to Mrs. Lillian C. Cloughton of Cloughton Theatre Enterprises, Miami, by her associates and employees. She is shown here with her son, Edward Cloughton, Jr., who is also an executive of the circuit. There was an office party.

John Scanlon, Sr., manager of the Warner theatre, Torrington, Conn., wants everyone to know that air conditioning has been installed in his theatre.

▼

John Di Benedetto, manager of Loew's Poli theatre, Worcester, Mass., had some dandy cooperative advertising with the King Super-Markets, in very large space, and with strong display for "The King and I,"—at no cost to the theatre.

▼

Albert Rolston, manager of the Princess theatre, Little Current, Ontario, had a very distinguished direct-mail approach for "Nearer to Heaven"—aimed at a church audience and with proper dignity and appreciation of the subject.

▼

Paramount is beating the drums for "War and Peace"—which is still a ways away, but will arrive at the Capitol theatre on Broadway sometime next month, with an accumulative fanfare and extraordinary pre-selling, all carefully planned in advance of the earliest playdates.

Showmanship is always in season in Florida—and here's a group of theatre men, meeting at the Variety Club in Jacksonville to plan the eighth annual convention of the Motion Picture Exhibitors of Florida, at the Hotel Roosevelt, Jacksonville, October 28-30.

Seated, left to right, are Jesse Marlow; Bob Anderson; Elmer Hecht, president of the Association; Carl Carter, chief barker of the Variety Club; MGM branch manager, Fred Hull. Standing, are Tom Kelley, Jim Carey, Bob Cornwall, TOA vice president Horace Denning, Sheldon Mandell, Bob Heekin and MPEOF board chairman, Jerry Gold.

Free Ice Cream Stunt Swells Movie Crowds

National Dairy Queen, the country's largest purveyor of soft frozen ice cream numbering over 3,000 stores and drive-ins across the country, has devised four plans of merchandising which has some theatre managers drooling. It promises to spread across the country like a prairie fire once theatre managers explore its possibilities.

In Galesburg, Illinois, a Dairy Queen store operator, Clara Harper, approached Charles Brown, manager of the Orpheum Theatre, with a plan to reduce juvenile exuberance and excesses in the theatre. Manager Brown had been running shows every other Saturday, sponsored by the women's club and local merchants, with the cooperation of the local schools. Season tickets totalling 1040 at $1 for five weeks were sold. Clara Harper's plan consisted of awarding Good Conduct Treat passes which would be exchanged for free 15¢ Dairy Queen Sundaes at any of the local Dairy Queen stores. Mr. Brown immediately included the Dairy Queen Giveaway Treat in his coming-attractions trailer, and provided extra help to pass out 1000 Dairy Queen Treat cards. Improved behavior on the part of the youngsters resulted in increased adult attendance.

Plan Is Extended With Variations

After this successful series, the Dairy Queen Stores participated with nineteen other merchants in a screen trailer for an eight-week period, sponsoring a free show to the youngsters under the official name of "Operation Vacation Fun." The doors were opened at 9 A.M.; the shows started at 10 A.M. and let out at noon. This allowed parents to shop downtown for more than two hours while the theatre acted as baby sitter to their offspring. An unlimited amount of tickets for the shows were furnished to the stores. Again the enthusiasm of the children and parents was evident. Two policemen were needed to supervise the traffic on the streets leading to the theatre from 9 to 10 A.M. and again from 12 to 12:30 P.M. After talks with the participating sponsors, it was decided to show films promoting safety on the road and patriotism.

As a result of the success in Galesburg, the manager of the Palace Theatre in Peoria, Merle Eagle, contacted Charles Brown of the Orpheum in Galesburg. They devised a Mickey Mouse Club for Peoria. Mr. Eagle approached the three Dairy Queen Peoria Stores and one store in East Peoria with the idea of participating by giving free 15¢ sundaes. He also approached Pepsi-Cola and they participated in the giveaway. This plan developed into a regular Mickey Mouse party Saturday mornings at the Palace Theatre (1850 seats) each week. The kids were signed up on membership cards as Mickey Mouse Club members. This gave the theatre a good mailing list. There was an overwhelming response; 2,782 in attendance at their two theatres. (They had to open the second theatre to take care of the crowd and then had to turn away over 700.) To quote the manager: "After the hurricane hit, it took us a while to recover and find out just where we were." It imbued the manager and the merchants of the town with new enthusiasm. In the second show of the series, there were 1248 children and adults, and in the third show, 1525. The theatre sold tickets at 20¢ for children and 50¢ for adults. There were quite a number of adults attending the show with their children.

For adult audience appeal, the following plan was used in Henry, Illinois, having a population of 1200 people. The Dairy Queen Store as well as the theatre is owned by Philip B. Shaver and his wife Evelyn. They signed up thirty-five merchants at $45 each, including themselves, and they gave a free matinee every other Wednesday for the two-and-a-half-month summer season. At the first showing they filled the theatre completely, for the first time in three years. The businessmen are very enthusiastic about this idea and plan to hold a meeting to continue the program to benefit the community in many ways.

These four plans were supervised by Rudy Busch, state operator for the Dairy Queen Stores at Galesburg, Illinois. Exhibitors in other states may contact National Dairy Queen for plans to meet special local conditions.

Sponsors Like The Giveaways

Frank Osteroth, city manager for Tri-City Drive-In Theatres, Iron Mountain, Mich., had a sponsored program, handled cooperatively with a local automotive dealer, which was so successful that the sponsor wants to do a "Free Movie Night" once a month, for the balance of the season, at his expense. Special trailers and newspaper ads were paid for by the dealer, and approximately 2,500 tickets picked up by his customers. The promotion was easy to sell, and follow-ups will prove just as successful. The motor company even employed clowns as ballyhoo, and to amuse the children.

Newspaper Contest Swamps the Herald

It wasn't so intended, but a contest running in the New York Journal-American swamped the Quigley office switchboard and had the staff in a real dither this week. The idea, in its 84th installment as a daily feature, was to identify some rather hazy pictures of various stars, coupled with crossword clues. One we saw might have been Marilyn Monroe in a London fog—and then again, it might not. But it was apparent how many people were on the hunt, promoted by the newspaper's 800,000 circulation as the city's largest afternoon daily. When about forty telephone calls came in a single forenoon, we had to shut down the switchboard, as far as further contest information was concerned, because they were monopolizing our ten trunk lines. And there were also callers at the door, bearing their coupons for identification, and this swamped the staff with prolonged interviews. But the whole thing was quite a demonstration of the effect of a powerful newspaper contest at the local level—and how the public could find the *Motion Picture Herald* in the phone book—and decide that we knew all the answers.

Selling Approach

THE PROUD AND PROFANE — Paramount. VistaVision. The Producer-Director-Star team that gave you "The Country Girl" and "The Bridges of Toko-Ri" surpass their own record! William Holden, Deborah Kerr, in the Perlberg-Seaton production—the most intimate love story to come out of the war. There, among the South Pacific Islands, they lived and loved—a woman betrayed by a man, and her own emotions. From the best selling novel, with two brilliant stars in two great performances that probe deep in the heart. 24-sheet and other posters designed for lobby and marquee display, with pictorial art you can fit to your needs. Two color herald from Cato Show Print, keys the campaign for selling approach. Thelma Ritter adds comedy—and much more—to this picture. The casting, and the setting, are convincing atmosphere for a story of soldiers, without a battle scene. Newspaper ad mats in good variety —all featuring a particular pose that must have been left on the cutting room floor, since it's not in the picture. But it's a convenience in portraying the two stars as they looked to each other. A set of teasers ads are really all just alike, except for the added type copy. Larger display ads follow the same theme, without too much variety in style, but you can choose what you prefer for size and shape. The complete campaign mat, selling for 35¢ at National Screen, is well selected and gives you ten ad mats and slugs, plus two publicity mats. Dell Publishing Company have a book tieup for the original story, and the pressbook suggests a contest for the best letters telling what they think "The Proud and the Profane" means to them. But don't ask the original title of the book—it isn't quite as printable as the picture title, which is sufficiently provocative for promotion.

•

THE BRAVE ONE—RKO-Radio Pictures. CinemaScope, print by Technicolor. The King Brothers introduce a new star, Michel Ray, who is the sort we're looking for in this business. This 10-year old is marked for fame, comparable to the youthful Freddie Bartholomew, as this generation's best juvenile actor. "The Brave One" is a great one—and RKO's good pressbook will prove it to you. We believe that RKO is "the showmanship company" when we study their pressbooks. This has everything for a good showman to sell a good picture—for our family audience. The 24-sheet is splendid, and so are all the posters, which you are urged to use for pictorial art in your lobby and marquee display. The herald, from National Screen, sells the star and story. There are stills in color, and plenty of them, to sell color with color, and this picture as good entertainment. Newspaper ad mats in great variety, from many teasers up through many good-sized and large ads but with lots of choice for size and shape. Any showman can find exactly what he wants, and he may learn something to his advantage by looking more carefully than just for his "standing order." The 35¢ mat, from National Screen, is very good value, with nine ad mats and slugs, and a publicity still of the boy actor. There is a music tieup with a great Decca Record. The pressbook says this film cost $2,000,000 and was two years in production, mostly photographed in Mexico. You can use Mexican tieups and travel posters to good advantage, and Spanish language stunts. But, be sure to go after the kids, for here is a new boy in their ken!

•

JOHNNY CONCHO — United Artists. Frank Sinatra, as the screen's hottest star, turns on the heat, in his first western! The screen has never felt a power, the West has never known a "hero" like him. (That, we can believe!) Now, his excitement explodes under the hot, western sun. That smouldering Sinatra fire flames to new heights, as he steps into spurred boots, and burns a new brand—on the screen. 24-sheet and all posters have Frankie flat in the face of gunfire, shooting it out, as only he can. Sinatra song book, "Concho" music and records, are major tieups, beyond usual advertising values. A Gold Medal book is getting distributor cooperation on 100,000 stands. Herald, from Cato Show Print, has that gun-fighting sales approach, which sells the picture. Buy the herald blank, and imprint it yourself with a local sponsor to pay the bills. Big newspaper ads are big, but there are others in smaller sizes and shapes—and the composite, publicity-ad mat has six one- and two-column ads plus two publicity mats, all for 35¢, if you have it on standing order. Cooperative newspaper advertising suggestions cue "Johnny Concho is different" as a full page headline, to tell merchants that their merchandise is new and different.

•

THE FASTEST GUN ALIVE—MGM. A superior western, starring Glenn Ford, Jeanne Crain and Broderick Crawford. A gripping story of the violent days, when one man whom they called "the fastest gun alive" faced the challenge of a murderous .45 and the crucial test of his own manhood. It was a quiet Sunday, outside the church at Cross Creek, but what happened in the next few minutes makes one of the most dramatic climaxes you've ever seen on the screen. 24-sheet and other posters have art materials for lobby and marquee display. The herald, from Cato Show Print, sells action. Newspaper ad mats are grim and descriptive of gun fire in the face of great danger, and there are plenty of all usable sizes for small theatres, including the complete campaign mat, which has nine ad mats and slugs and two publicity mats, all for 35¢ at National Screen. Dell Comic Book tieup, offered in the pressbook looks exciting for youngsters. Frank Manente had some paper pop-guns as exploitation for this picture at Loew's Stillman theatre, in Cleveland—but we can't find them in the pressbook. They went off with a real bang, when you jerked them down against air pressure on the quick draw. Great for kids, and really harmless even if they sound convincing in action. We don't know where he got them, but they can't be very expensive, as an advertising giveaway, and they're sure to make a hit with the small-fry.

•

LOVERS AND LOLLIPOPS—Trans-Lux Distributing Corporation. An excellent press book, from a new source, to handle an off-beat picture which has unique appeal and is based in the policy of Trans-Lux Theatres for selling approach. Made by the producers of "The Little Fugitive" —which will identify it for quality, as an attraction. LIFE magazine considered it "the movie of the week"—and all of the top bracket reviewers have raves for its charm and human characteristics. Like other films aimed at the art theatres, this has no posters larger than a one sheet, but the mats provided for newspaper use are varied and in good style, sufficient for smaller theatres anywhere. And it is the smaller theatres that should welcome this sort of attraction, which has been made to measure for them. There is a good music tieup with MGM Records—a harmonica is featured in the harmony—and the Charms Company have created a "lollipopular" tie-in for cooperative advertising. Winchell said, "It offers dimples and twinkles." Crowther said, "Camera work is superb, every shot should win a contest." Others praise "the natural look, that is a refreshing change." "Enchantment that lies in warmth and humor, and great understanding." The story of a young widow, her 7-year old daughter, and a suitor. Filmed entirely in New York, with an especially sensitive musical setting. We urge Round Table members to discover this off-beat good fortune.

free!

services that build your refreshment profit!

Free mobile popcorn displays—Constantly moving displays that catch your customers' eyes and appetites for your biggest profit makers—popcorn and Coke!

Free intermission trailers—Full-color, mouth watering invitations for *even more* people to visit your refreshment stand and buy everything you have to sell.

Free complete survey of your drink dispensing equipment! When survey is complete, you are given an *individualized* report on how you can improve your service and profit.

Ask The Coca-Cola Company representative for these services.

These are only part of the services made available to you by The Coca-Cola Company—the *only* beverage company with a national service organization that makes *regular* visits to theatres, helping you realize maximum profit from your refreshment business.

Sell Coca-Cola

REG U.S. PAT. OFF.

PROVEN THREE WAYS: PROVEN PRESTIGE • PROVEN PREFERENCE • PROVEN PROFIT

"Coca-Cola" and "Coke" are registered trade-marks which distinguish the product of The Coca-Cola Company.

Better Refreshment Merchandising

CANDY . . POPCORN . . BEVERAGES . . FOOD . . AUTOMATIC VENDING

GEORGE SCHUTZ, Director . . . GUS BACOLINI, Associate Editor

The Human Sense of Merchandising

for $ and ¢ at the snack bar

by JOHN H. LINK

Concessions manager, Crescent Theatres, Nashville

My idea for a concession program is based on "sense"—both "human sense" and "dollars and cents." I hope to show that by using the "human sense" you can actually make more dollars and cents.

When thinking of better concessions, five human senses come to mind—*sight, hearing, smelling, feeling* and *taste*. Now if we break each of these into individual topics we have:

First, *Sight*. Have you ever stopped to think why 5 and 10¢ stores, super-markets and modern drug stores go to the extreme in displaying vast quantities of merchandise? Simply because *mass merchandising creates impulse sales*. I'm sure that all of you have purchased many items on impulse because these items were displayed. And had you not seen these articles, you would never have thought of them. Now wouldn't this same type of mass merchandising on our concession bars give us the same results and create more sales by impulse? You bet it would!

I doubt seriously if any of our patrons have the thought of making a purchase at our concession bar when they purchase a ticket at the box office. Their primary purpose of coming is to see a movie and it then becomes our business to display our merchandise attractively in mass quantities in order to create impulse sales, thus using to our advantage the faculty of human *sight*.

Second, *Hearing*. Wouldn't it be wonderful if everyone put a smile in their voice? I'll assure you these people are hard to find, but with a little effort you can train your present concession personnel to do this. Hearing the concession attendant say, in a pleasant, courteous voice, "May I help you, please?" would most likely influence a person to buy. Additional sales are created by suggestion and you will be getting those *extra* sales if your attendants have that *"smile in their voice."* And above all, don't forget those two important words, *thank you*. These are indeed pleasant to hear and will create *future* sales.

Third, *Smell*. One of the big reasons popcorn is a best-seller item is that the smell of popcorn popping will almost always create a sale. This is why it's so important to have popcorn during your peak hours. Never pop all of your corn at one time. If you do you'll lose your popcorn aroma and thereby lose sales.

I asked one of our managers at a recent meeting why his popcorn sales were off and he replied that too many of his patrons were getting married. This startled me, so I asked him what that had to do with popcorn business. He said, "Mr. Link, when these couples were dating and came to the theatre, the boy-friend was always insistant on buying his girl-friend a box of popcorn, and now that they are married and the girl asks her husband for some popcorn he says, "Hell, you don't need any popcorn, you just ate supper. We came to see the movie, come on!" So, if your popcorn sales are off, it just could be that too many of your patrons are getting married!

Fourth, *Feel*. When a customer asks for a cold drink, he expects it to be cold. If the drink is cold, or if the popcorn is hot, the customer has already pre-sold himself that it's going to *taste* good simply by the way it *feels*. You advertise *cold* drinks and *hot* popcorn, so be darn sure that you sell them this way!

Fifth, *Taste*. To keep the merchandise tasting good to the patron, it must be properly rotated, using items on hand before selling the fresher ones. This will also eliminate the embarrassment of a customer having to return a candy bar because of its being stale. This is very bad business and could very easily happen if the merchandise is not properly rotated. And, above all, never purchase more than two week's supply.

We've covered the five human senses which we feel play an important factor in concession sales. If these human senses are taken into consideration in selling and merchandising, you can make for yourselves more dollars and cents. Actually, when it's all boiled down, all it really takes is common every day "horse sense"!

Offering POINT-OF-SALE

The requests of theatre operators for greater assistance in promoting snack bar products at the point-of-sale is being met by manufacturers of these products more liberally today than ever before. Here are display pieces currently available.

In the extensive material available from the Coca-Cola Company, which includes strips and hangers promoting that beverage and popcorn or other snacks simultaneously, this "dangler" (shown above) is unique. It is designed to be hung on a hook from the ceiling and is kept in constant motion by "natural air currents."

Material to promote popcorn is supplied its customers regularly by Manley, Inc., with the latest being this poster keyed to the summer season.

Produced in several colors and lithographed, these easels from Peter Paul, Inc., are designed for placement on the snack bar counter. The company also supplies plastic stickers for glass cases.

Typical of the streamers supplied by the Orange-Crush Company is this one, which is 24 by 10¼ inches and in four colors. The company also makes circular and oval-shaped decals for back bar mirrors and dispensing equipment, and a plastic hanger with an easel on the back for counters.

Stimulation of Desire

For tie-in promotion of Pepsi-Cola and popcorn that company has produced the tri-faced lamp shown at left which is made to revolve. The designs on the lamp shade are illuminated in several colors. Pepsi-Cola has also recently inaugurated a series of holiday displays.

Novelty posters (right) supply by Mission Dry. In lively colors, they are of cardboard for hanging or standing up.

New for the drive-in market is "Dutch Treete," a chocolate drink packaged in cans. To introduce it to patrons the company has supplied this heavy cardboard poster in color for back bar display.

To aid sales of snow cones, which are said to be increasingly popular, Old Colony has this streamer in three colors for back bar display. It is 14 by 10 inches.

Make Their...Eyes Pop Out

...Their Mouths Water

...Their Purses Fly Open

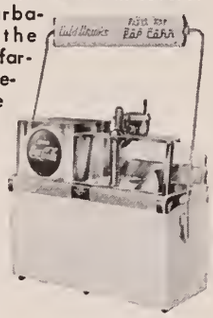
YOUR PROFITS GO UP!

with a Manley

COLISEUM®

That's just what the Manley COLISEUM (cambinatian papcarn and cald drink machine) will do to yaur custamers. It's got eye-appeal . . . it's gat buy-appeal . . . it's a prafit maker far yau!

In just 14 square ft. af space you can dispense a variety af ice cold drinks in several flavars, plain ar carbanated, and serve the tastiest, "come-back-farmare" papcorn. The result: mare sales, more profits for you.



Worth finding aut abaut? Yau betl Just drap a line, taday, ta Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo. Dept. MPH-856.

THE SAVON COMPANY
CREATORS OF

FAMILY STYLE PIZZA
FOR
DRIVE-IN THEATRES
EXCLUSIVELY

Sold at 60¢ to 65¢

Complete equipment and ingredients available

WRITE FOR INFORMATION

286 PENNSYLVANIA AVE., PATERSON, N.J.

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Candy Sales Up, Campaign Begun for Added Increase

Manufacturers' sale of candy last year totaled $1,031,000,000 setting a new record. In addition, per capita consumption increased slightly to 16.6 pounds, halting a four-year decline. So reports *Candy Industry,* taking its figures from the annual report of the Food Industries Division, U. S. Department of Commerce.

Other statistics show that total poundage was increased to 2,724,000,000, the third highest amount ever recorded by the industry and the greatest since 1950. While both nickel and dime size bars declined in sales, there was considerable increase in volume of the "over 10¢" group.

In the face of these encouraging figures, candy manufacturers are endeavoring to raise a fund of $319,000 with which to begin an all-industry promotional campaign. *Candy Industry* reports that money pledged has already passed the minimum amount needed, $250,000, to initiate the effort, probably in the fall.

The campaign will be conducted by the industry in association with Carl Byoir and Associates, public relations firm of New York. The nature of the promotion was indicated, according to *Candy Industry,* by Robert Schnering, president of the Curtiss Candy Company, Chicago, and chairman of the National Confectioners Association's public relations committee, at the recent NCA convention. He said:

"The campaign we are planning will use a completely positive approach. It will tell the many wonderful things about candy. It will do it directly and sensibly

Stand Promotion for Food Specialties

Flavo-Rite Foods, Inc., New York, has developed a variety of signs and streamers for use at refreshment stands to aid in the merchandising of the company's unique food specialties, shrimp rolls and turkey "Steamrollers." Some of this material is illustrated above. At upper left is a streamer created in a tie-in with Pepsi-Cola. The shrimp roll signs at upper right are available in paper or in translucent plastic which can be lighted from behind. "Steamroller" material includes a paper streamer (center) and a metal back bar or counter sign (lower left). At lower right are shown glassine bags supplied with both products.

QUALITY BRANDS BUILD TURNOVER!

The brand in demand sells faster and oftener! When you feature known quality merchandise like Nestlé's Chocolate Bars you're making old customers happy – and you're making new customers all the time.

Nestlé's Bars are nationally advertised and have national acceptance. And now Nestlé's new pricing structure means more profits to you with no compromise in quality. The Nestlé Company, Inc., 2 William Street, White Plains, New York.

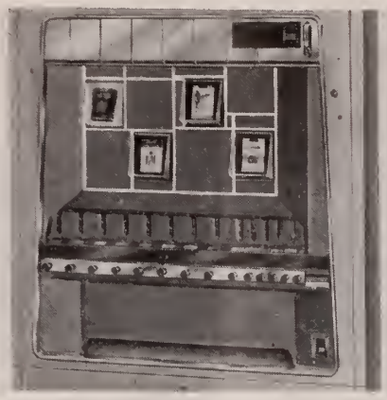
See your Nestlé Representative

and will aim at all segments of the population and professional groups that should hear it and hear it loudly."

Rowe Cigarette Vendor With "Showcase" in Gray

The Ambassador line of cigarette vending machines made by the Rowe Manufacturing Company, New York, is now available in a charcoal gray "showcase" display front, it has been announced by Charles H. Brinkmann, sales vice-president. The new color model was developed in the belief that locations which require a conservative decor will find its subdued shading more compatible than the standard white model. The "showcase" display front, the company states, remains the same as on previous models. It consists of a shadowbox recessed into the vendor, in which four cigarette brands are displayed in velvet-lined "jewel cases."

The Ambassador machines are produced (with either white or charcoal gray "showcase") in body colors of charcoal gray, hammertone green and light wood grain and, in the 11-column model, in



"Showcase" display front of Rowe vendor.

coral. Both the 11-column and 14-column models are manual upright vendors, vending at three different prices and handling all types of packages. The 14-column Ambassador has a 510-pack capacity; the 11-column a 445-pack capacity.

People & products

by Gus Bacolini

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ACROSS THE SEA

Jeff Jaffe, president of Chunky Chocolate Corp., Brooklyn, N. Y., and William Wallace, chairman of Roundtree & Co., Ltd., of England, recently announced jointly an agreement under which Chunky will act as sole U. S. marketing agents for Roundtree products. Chunky will confine its initial effort to the sale and distribution of Roundtree's Kit Kat Bar, a 10¢ item that already enjoys consumer acceptance in many areas of the U. S.

•

Irving Rasenblum of the Savon Co., Patersan, N.J., seems to have established a trend with his "Star" deluxe cafeteria unit. It's reported that drive-in cofeterios have been built oround it. Every major cancessionaire is using this hat faod unit.

•

FROM HERE TO THERE

FRED FLEISCHMAN, JR., has been appointed manager of Pepsi-Cola International.

RALPH NIMS of Canada Dry Ginger Ale, Inc., is now vice-president of marketing. In his new position he'll be administrative coordinator of merchandising, sales, advertising and licensing. Also, JAMES W. ELLIS was named v-p of sales, in which capacity he'll develop sales nationally.

MICHAEL SCHECHTER has been named Metropolitan division manager, New York, of the Lily-Tulip Corp.

MISS POPCORN: Miss Vickie Linden, who will be at the PCA convention and trade show in New York, September 19-24, as "Miss Popcorn of 1956," to great concession managers and those who supply them. If you are one of such, you have a date.

Better Refreshment Merchandising Advertisers' Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

Ref. No.		Page No.
1	COCA-COLA CO., THE	40
2	MANLEY, INC.	44
3	NESTLE CO., INC., THE	45
4	SAVON CO., THE	44

REFERENCES FOR ADDITIONAL INQUIRY:

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Candy bars
103—Candy Specialties
104—Candy machines
105—Cash drawers
106—Cigarette machines
107—Coffee-makers
108—Cups & containers, paper
109—Custard freezers
110—Films, snack bar adv
111—Food specialties
112—French fryers
113—Grilles, franks, etc.
114—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn machines
119—Popcorn warmers
120—Popping oils
121—Scales, coin operated
122—Soda fountains
123—Soft drinks, syrup
124—Showcases
125—Vending carts
126—Warmers, buns, etc.

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

____ ____ ____ ____ ____ ____

____ ____ ____ ____ ____ ____

____ ____ ____ ____ ____ ____

____ ____ ____ ____ ____ ____

Name ..... Theatre .....

Address .....

EQUIPMENT · ARCHITECTURE · MAINTENANCE

MOTION PICTURE
HERALD
Better Theatres

FOUNDED 1923

LUXURIOUS SEATING

A Necessity of Competition Today

■ ■ ■

The Projectionist's More Exacting Job

The IA and the New Techniques

AUGUST 1956

Remember how radio "killed" the picture business . . .

. . . how night baseball cut theatre attendance—
how TV dropped the curtain on the movies NINE YEARS AGO?

For 40 years now, some theatremen (not showmen) have contended that it is foolish to invest in new equipment. Meanwhile, radio and television men have regularly accepted all new improvements . . . even welcomed them. It has paid off handsomely for them. Investment in new type theatre equipment has similarly paid big dividends to alert theatre owners, especially those who are quick to install the latest. They say, "phooey to the boogeymen."

Among other things, you should now install the latest type projection arcs. Without them, you can't properly present the wondrous new film processes . . . you can only wait for the sheriff.

Even a shortage of cash needn't cause you to hold off buying another day. Ask your Strong dealer about his time payment plan. For full information use the coupon.

THE STRONG ELECTRIC CORPORATION

1 CITY PARK AVENUE • TOLEDO 1, OHIO

Please send for free literature on Strong Projection Arc Lamps.

NAME _____

THEATRE _____

STREET _____

CITY & STATE _____

Another bonus in screen brightness!

11% more light...

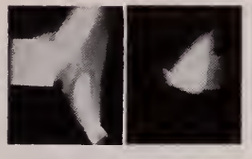
20% slower burning...

Greatly improved NATIONAL TRADE-MARK 10mm x 20"
High Intensity Projector Carbons

THE PAST TWO YEARS have seen constant improvement in "National" Projector Carbons. A new "Suprex" 7mm Carbon, "Suprex" 8mm Carbon, and now, a greatly improved 10mm High Intensity Carbon — all designed to give you more light and longer burning.

The objective of all these improvements is to provide for exhibitors the finest picture quality at lowest cost. The same leadership that has made "National" Projector Carbons outstanding over the years is still at work for you — with more new improvements to come.

Carbons are such a small part of overall cost, yet such an important element of superior projection. Be *sure* you have the best — always buy "National" Carbons.



THE PICTURE IS LIGHT...
GIVE IT ALL YOU CAN WITH
"NATIONAL" CARBONS

The terms "National" and "Suprex" are trade-marks of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY • **A Division of Union Carbide and Carbon Corporation** • ***30 East 42nd Street, New York 17, N.Y.***

SALES OFFICES: Atlanta, Chicago, Dallas, Kansas City, Los Angeles, New York, Pittsburgh, San Francisco • **IN CANADA:** Union Carbide Canada Limited, Toronto

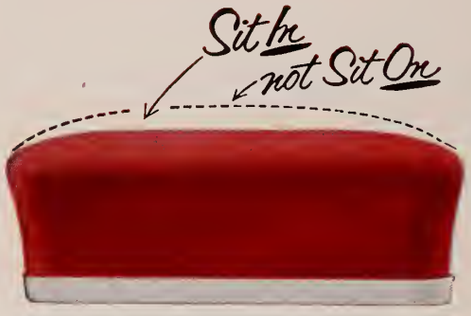
ENCORE Living-Room

A Choice of Two Luxurious Cushions

"CONTOUR"
Formed Rubber Cushion

The CONTOUR conforms to the contours of the occupant's body . . . assuring utmost comfort regardless of how he shifts his weight or position. Extra comfort is provided by the resiliency of three inches of formed rubber over helical construction springs.

"SIT-IN"
Coil Spring Cushion



The occupant sits deep down in, not high up on, this wonderfully comfortable spring coil cushion . . . whether he sits in the middle, on the side or way back in the seat. Sixteen coil springs of varying gauge steel wire are so placed to insure feather-soft comfort over the entire seat.

Relax-Recliner

The Relax-Recliner is comfortably firm, but puts no pressure against your back when you are sitting in an upright position. The chair responds to your weight without buttons, levers or gadgets when you relax in a comfortable recline.

Comfort makes theatre going a habit

TC 700

The solid comfort of Heywood's Encore takes patrons from TV armchairs . . . brings them back again and again. Living-room comfort for theatre patrons . . . low maintenance costs and long, trouble-free service for operators . . . make ENCORE one of America's most widely used theatre chairs. Let a Heywood-Wakefield representative give you complete details of this great theatre seating line.

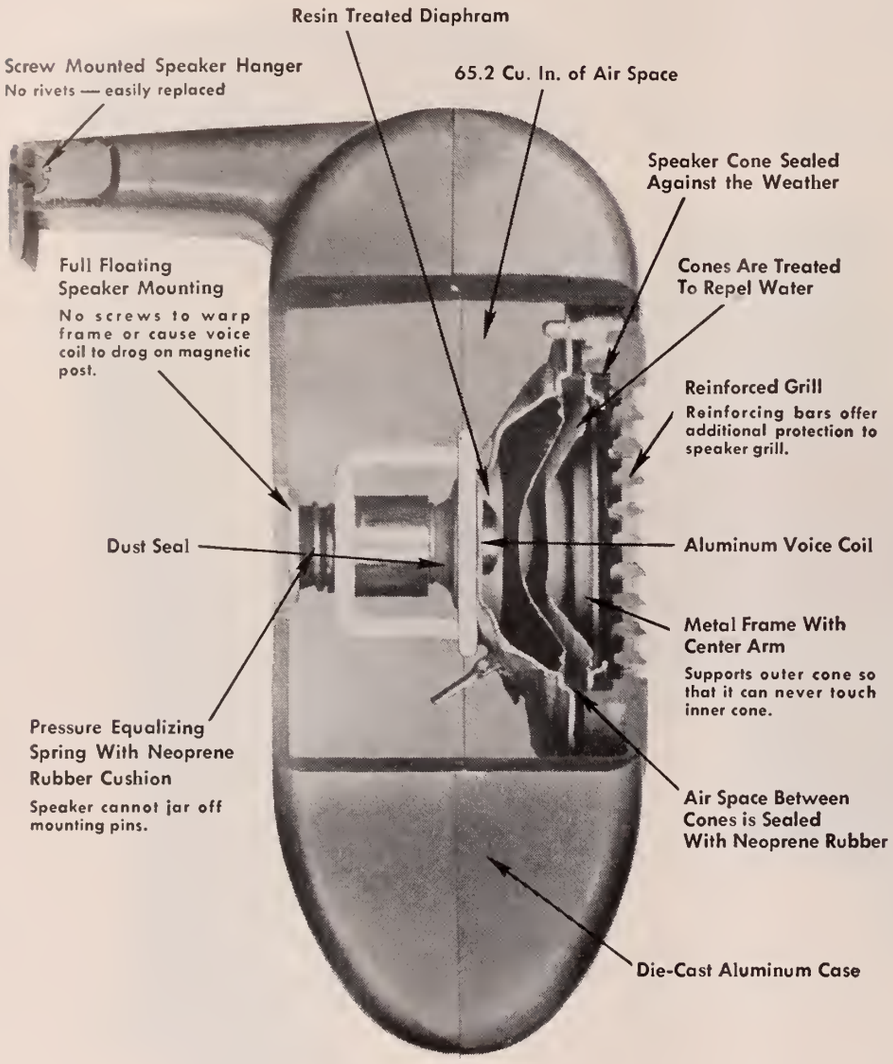
HEYWOOD-WAKEFIELD
EST. 1826

HEYWOOD-WAKEFIELD
Theatre Seating Division, Menominee, Michigan

SALES OFFICES:
Baltimore • Chicago • New York

Dub'l-Cone

the speaker that has Everything



Dub'l-Cone outpoints any single cone

Lower Maintenance Cost—The Dub'l-Cone gives far greater protection against damage and weathering. Rugged Dub'l-Cone construction means one to three years more service.

Quality Sound—Listen to it. Compare it with any other speaker and you'll agree with the hundreds of drive-ins who use the Dub'l-Cone exclusively.

Easy to Service—Service it *at the post.* The outercone which protects the expensive inner cone can be replaced by removing two screws. No special tools. No glue. And you do it without removing the speaker from the post.

The Ballantyne Company

1712 Jackson OMAHA, NEBRASKA

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

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H. M. Messey, executve vice-president, and *Marty Wolf,* sales manager of the Altec Service Corporation, New York, recently began a five-week tour of division and branch offices throughout the country. The trip was also scheduled to include the IATSE convention in Kansas City.

Charlie Simpson has sold his State theatre, Knoxville, Tenn., to Chattanooga's Independent Theatres.

J. W. McCall has been appointed manager of the Cannon theatre, Lake City, Fla., replacing *Elwood Jolly.*

Herbert Brown, owner of the Victoria theatre, Greenfield, Mass., is handing over booking and buying duties to *Joseph G. Cohen.* Mr. Brown has taken over a wholesale tobacco business in Brattleboro, Vt.

Boston's Majestic theatre, a Shubert property, has been leased for twenty years to *Benjamin J. Sack,* who plans to spend $250,000 on remodeling the theatre.

Nat Hochberg is installing new projection equipment and new seating in the Stoneham theatre, Stoneham, Mass., which he leases.

Mel Morrison has taken over as manager of the Newington, N.H. drive-in. He had been manager of the Strand at Dover, N.H.

Joseph Iamon is manager of the new Conesus drive-in at Lakeville, N.Y., which has a capacity of 1200 cars. *Leo J. Hofschneider* is president of the operating company, *Thomas J. Meagher* is secretary and treasurer.

George J. Ryan of Fairfield, Conn., has plans for construction of the first drive-in at Newtown, Conn.

Associated Theatres has named *Nate Gould* as manager of their Atlantic theatre in North Long Beach, Calif. The house will be renovated.

Mayfair Enterprises, Inc., headed by *M. A. Lightman, Jr.,* who is also an executive in Memphis' Malco Theatres, Inc., has purchased three theatres in Mayfield, Ky., the Princess, Legion and Cardinal, the latter a drive-in.

L. E. (Jack) Downing recently became manager of the Dixie, Brookhaven, Miss.

A 600-car drive-in at Ravena, N.Y. has been opened by *Sylvester Albano.* This brings the number of such installations in the mid-eastern New York area to around 60.

Charles Cutelis of Reading, Mass., is manager of the new Medford, Mass. Twin drive-in.

Buffalo's Sheridan drive-in, owned and operated by *Irving Cohen,* opened on July 8th.

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Model 2550 chair

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"Economy of installation and maintenance, rugged construction and the durability of Internationals are the reasons I like them in my theater."

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"Ease of repair and parts replacement with interchangeable seats and backs and total absence of wearing parts give Internationals my vote."

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"Internationals are easier to keep clean and attractive. Rarely do I have to report one in need of repair. They sure can 'take it'."

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Write for Bulletin No. B-1 or see your independent theater supply house for the whole story.

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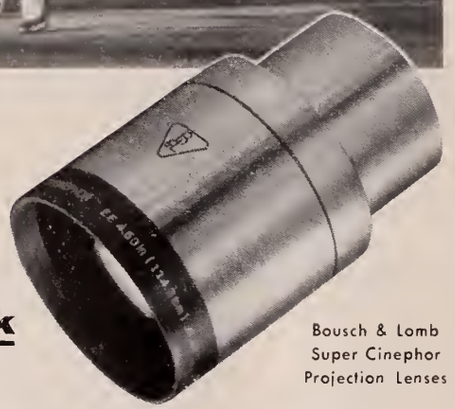

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Reportedly one of the state's largest drive ins, it accommodates 1,600 cars. The Sheridan is managed by *Sid Cohen*, the owner's brother.

Adam Geolz has been appointed manager of the Meadowbrook drive-in, Middleboro, Mass., now under construction.

In Chicago, *Ken Edgerly*, formerly manager of the now closed Paradise theatre, has been appointed manager of B&K's Norshore.

Jack Grossman has sold the Montrose theatre in Montrose, Calif., to *Joe Hertzberg*, an exhibitor from Texas, after operating it for two weeks.

Jack Keppner has been appointed assistant manager of Loew's Poli in Hartford, Conn.

Frank Carter has replaced *Ed Larsen* as booker of the Screen Guild, Philadelphia.

A. L. Sheppard is the new owner of the Burke drive-in, Waynesboro, Ga. The drive-in was formerly called the Waynesboro.

Robert Sherman, formerly assistant manager at the Capitol theatre, Chicago, has assumed similar duties at the Highland, while *R. K. Kubick*, who now holds Mr. Sherman's post at the Capitol, is doing extra duty during the absence of *R. P. Barry*, regular manager.

H. Ruston, co-owner of the East Forest drive-in, Petal, Miss., has reopened the Petal theatre there, formerly operated by *R. B.* and *C. R. Dossett*, who also operate the Star in Hattiesburg, Miss.

The Riviera theatre, Riviera Beach, Fla., owned by *Bob Crawford*, is now being booked by *Jack Rigg*.

Clifford Jim has been appointed manager of the Del City theatre, Del City, Okla.

Bill Trambukis, Loew's State theatre, Providence, R.I., reports that *Paul McKenna*, former chief-of-service, has been promoted to student assistant manager.

Allied Independent Theatre Owners of Kansas-Missouri, Inc., have elected *F. L. Norton* to the board. Mr. Norton operates the Ritz and Bi-State theatres in Caldwell, Kan.

Malco Theatres, Inc., Memphis, has opened a new drive-in, the 61 drive-in, so named because of its location on Highway 61.

Ted Mendelssohn is booking for the new Starlight drive-in at Clinton, Ind.

Lou Holleb, manager of the In-Town Auto Theatre, Columbus, Ohio, has installed an 18-hole miniature golf course.

Abraham Fischer has been named sales and merchandising manager of the technical products service department of the RCA Service Company, Inc., it has been announced by W. L. Jones, vice-president of the department. Mr. Fischer joined RCA 25 years ago. He was sales manager of mobile equipment in the consumer products service department prior to assuming his new post. He also had been manager of communications commercial operations. Mr. Jones also announced the appointment of *Benjamin F. Biben* as theatre service sales manager. Mr. Biben started with RCA in 1929 in theatre service. He was manager of technical field service in the Philadelphia district prior to his new appointment.

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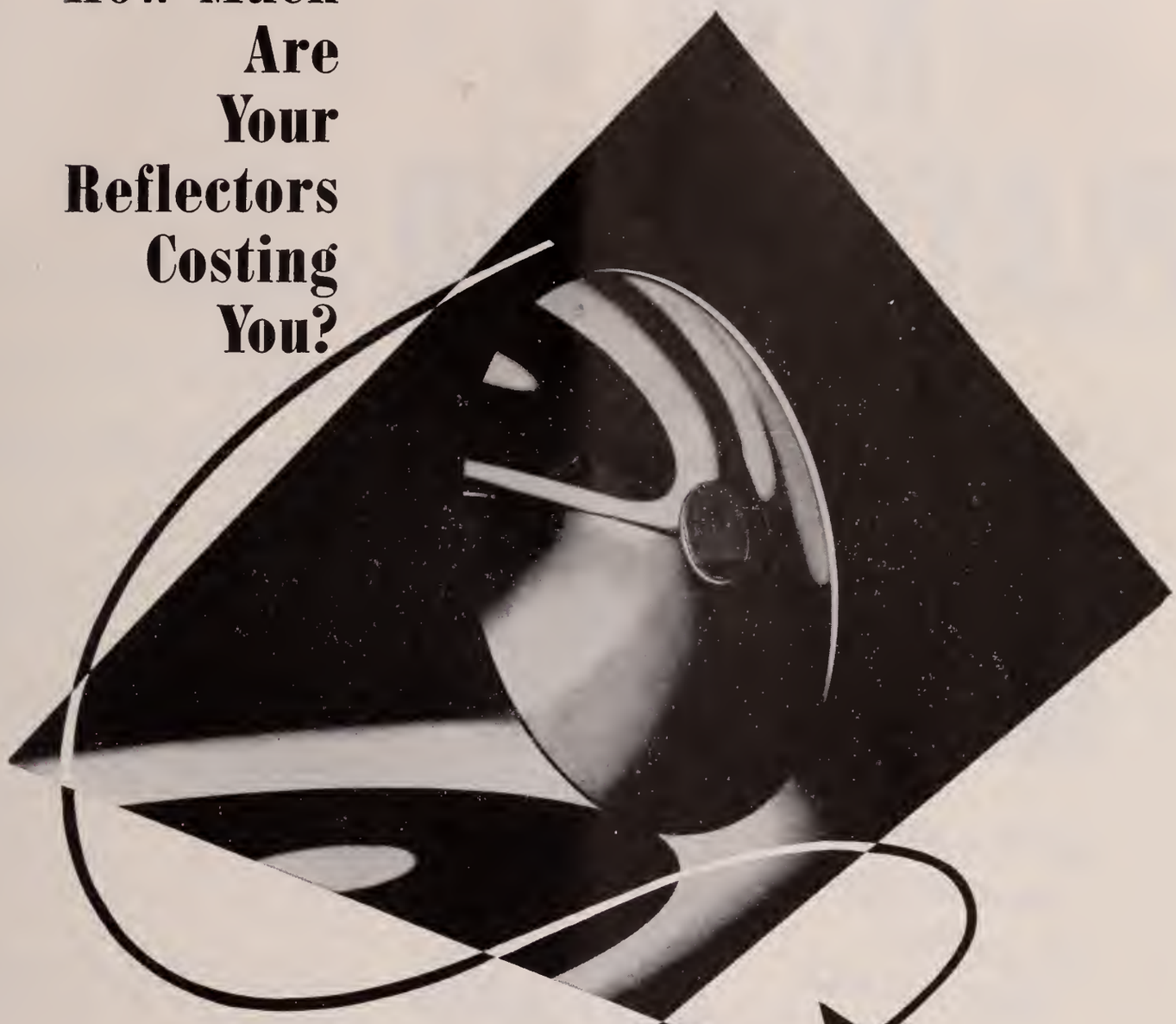

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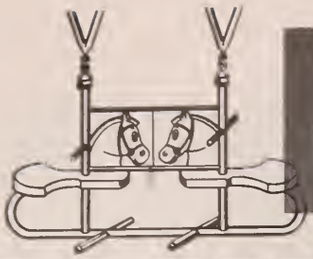
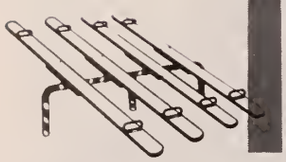
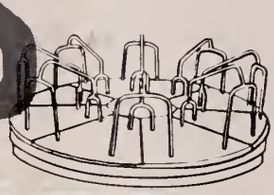


NEW PLAYGROUND IDEAS FROM NATIONAL





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N.T.S

29 BRANCHES COAST TO COAST

Richard Swanson has sold the Dania drive-in, Dania, Fla., to *E. J. Schwabsch.*

A new Redstone circuit operation, the Washington drive-in, has opened in East Rochester, N. Y. *John R. Keegan* is the manager. He also manages another Redstone drive-in, the Lakeshore, which has been undergoing alternations.

Fain Holbrook and *Gilbert A. Lane* are the new owners of the Oxford theatre, Oxford, Ala.

Henry Deutchlander has sold the Dianne theatre, Van Wert, Ohio, to *Lewis Yehoda.* The house will reopen in September.

Albert Coury has opened a new 600-car drive-in in North Adams, Mass., Capitol Theatre Supply has installed the equipment, and *Charles Fish* of Capitol designed the layout. *Albert Coury, Jr.* is manager.

J. R. Chiancelli has bought the Bijou theatre, Pittsfield, Me., from *Lancey Milliken* and is having it remodeled.

The P&P Holding Corporation, headed by *George M. Davidson,* is planning to construct a conventional 600-seat theatre in Perrine, Fla. *Theodore Gottfried* will be the architect.

Barney Sherman has sold the Peerless theatre, Milwaukee, to *Kenneth Gomoll.*

Page M. Baker of Theatres Service Company, has reassumed booking for the Dixie theatre, Ruston, La. A former unit of Dixie Theatres Corporation, the Dixie is presently owned and operated by Street Realty Company.

Mrs. Vernon Buchanan has succeeded *Zack Fine* as manager of the Prescott Theatres Company at Prescott, Ark.

Kenny Hughes, manager of the Orpheum theatre, Portland, Ore., has taken over city managership for the Evergreen circuit in Olympia, Wash. *Bert Gamble* leaves the Olympia post for California work.

Aaron Frankel has replaced *Ed Greenberg* as director of the Warwick Tent theatre, Providence.

The 300-car Twilight drive-in has been opened by *A. G. Anderson* at Penticton, B. C., close to the 250-car Pines drive-in which has been managed for the past five years by *Frank Soltice.*

Manny Friedman has switched from his post as manager of William Goldman's Randolph theatre to the circuit's Midtown theatre, in a similar capacity.

•

The open-air Waldbuehne theatre in Berlin, which seats 25,000, as audience awaited beginning of the recent International Film Festival. The screen is 72 feet wide by 36 feet high.

Better Theatres

for AUGUST 1956

GEORGE SCHUTZ, Editor

The IA and the New Techniques

Describing in this issue the likely routine of projectionists today, Gio Gagliardi dramatizes the relationship between their craft and the art in the industry's grand effort to maintain the screen as uniquely a medium of the theatre.

What a contrast with conditions of the "booth" when that craft was developing to a degree commanding notice of the unions of stage hands which by then had become established as the labor organization of the theatre! As those unions—now solidly, influentially aggregated in the IATSE & MPMO—meet in biennial convention at St. Louis this month, the craft of motion picture projection contributes more of the membership than any other group, with responsibility for a technology more complex and more vital to the prosperity of this industry than could have been forecast even when sound invaded the projection room more than a quarter of a century ago.

•

This has suggested to some interested observers the need of an educational pro gram for the craft. If so, it seems inescapable that the IA would have to share in it And that would not be outside the tradi tions of the organization. Through the first two decades of projection, local unions themselves arranged for demonstrations and lectures to improve the knowledge oi their members and to set for them higher standards of workmanship.

Addressing local unions for that purpose was one of the activities of the late F. H. Richardson in behalf of the craft and the art. His Handbook (later renamed the Bluebook) and his columns in *Moving Picture World* and in MOTION PICTURE HERALD after it absorbed the *World*, instructed and stimulated thousands of projectionists for 30 years. Through the unions he supplemented this work, traveling in the early days from one city of a local to another by motorcycle. Many a chicken lost its life in the cause.

•

Richard F. Walsh, dynamic president of the IA since 1941, and previously a vice-president from 1934, has pointed with just pride to the course of instruction arranged by his regime in association with the Society of Motion Picture and Television Engineers, for instruction of studio technicians at the University of Southern California and UCLA. This was prompted by the introduction of today's new techniques. The SMPTE has lately been considering a program of similar purpose for projectionists. If feasible, the IA doubtless would welcome such an effort, too, as another opportunity to serve its members and the industry. —*G. S.*

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BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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LUXURIOUS SEATING:
A Necessity of Today's Competition

Nothing but the performance is so vital as auditorium chairs to the theatre's bid for recreation time.

By CURTIS MEES

You've cussed and discussed them often it is sure—but how much do you really know and understand about that essential feature of theatre equipment, the seats?

Nash Weil, my good friend who recently passed on, and a leading authority on theatre equipment, used to tell me, "Curtis, if you want to know anything about a theatre chair, you've got to get down under the upholstering and see what's been covered up."

To emphasize this, he would show a sample seat from one of the various manufacturers, which he would ruthlessly rip right down the middle! This seemed heartless to me and I would inwardly cringe at the thought of the time and effort, as well as money, which was so quickly dissipated with a deliberate thrust of the knife. But it was not all wasted, I soon found out, as hidden secrets of built-in comfort were revealed. Only by such a method could one appraise the merits of construction.

In the selection of an item so vital to patron comfort, it is essential that everything possible be known and evaluated carefully by prospective buyers of theatre chairs. Probably *you* as a theatre owner will not be in a position to have all of the manufacturers send sample seats for you to cut up and examine as mentioned, but your theatre equipment dealer can, and will, make it possible for you to appreciate in a chair the advantages you seek. (Take advantage of the forthcoming trade show at the New York Coliseum next month, in conjunction with the TOA convention, to examine theatre chairs among other important pieces of equipment.)

With absolute impartiality, we would suggest that you listen to and look at the products presented by the various manufacturers. They are most anxious to demonstrate their latest developments, which represent considerable time, research and cash outlay to improve upon antiquated seats and bring about for your patrons' comfort the ultimate in chairs adapted to theatre specifications. So that you will have a basis of comparison, take one of those old chairs your maintenance man is about to repair and pull off the covering so that you can clearly understand how far seating has changed since your house was seated. Chances are you won't find any seats quite like yours on display, unless some of the manufacturers set up a display of antiquated chairs of similar vintage for purposes of comparison! Keep clearly in mind a picture of *your* seats as you shop around and see how much more you can offer your patrons with the newer chairs.

If you are in doubt as to how much it would mean to you in dollars and cents by way of increased patron appreciation of your facilities, get one of those chairs to set up for a test demonstration at your theatre. Buy it, borrow

Top models of leading chair lines

One of the American Seating Company's lage-type "launger" in the Badifarm series, with spring back and spring-arch seat that rises autamatically an release, and "racking chair" features.

At left is the "Camet" madel af the Irwin line — of all-steel canstructian with self-rising seat.

it, beg it or steal it, but *get one of those chairs you like!* Set it up in your office next to one of your presently installed chairs and watch which one your visitors select to sit in. Ask them about it, have them compare the two, talk to your businessmen friends and frankly discuss the costs (which are heavy but can be amortized over a lengthy period of time) and see what they think about the potential improvement to your *show* value.

After all, it is the patrons who are to utilize those chairs, so why not let them think they have a part in the selection of the models to be used in your theatre!

We were told of a fellow exhibitor who got a number of different samples and put them on display in his lobby with a request for patrons to vote their choices. With hardly an exception, we understand, they voted for the most comfortable seat—and incidentally, *one of the most expensive ones,* though no prices were mentioned to them in the test!

Let it be said, though, as prices are mentioned, that the difference in cost between the best and the cheaper models of relative merit is only about 20%. Which isn't much considering the long life expected of them, and the comfort provided as a "plus" in attracting patrons to your theatre.

An interesting factor we discovered in talking over the question of theatre chairs with equipment people is that 85% of the comfort of a conventional theatre chair is found in the seat bottom. Only 15% comfort is in the back of a spring back seat. *But,* if additional springiness is provided in the back, the comfort of the chair can be increased several hundred per cent!

The manufacturers have been working on this, researching and experimenting with seats far beyond the justification given them by the slight, if not negligible, encouragement of the motion picture industry. And they have come up with some new seats which might be said to have "floating comfort," to steal a phase from our automobile friends.

When you sit down in one of these new lounge chairs, you will literally "float" on comfortable spring seats and backs, the bottoms of which now offer foam rubber cushions at a very reasonable cost! Here is the answer to how you can meet one very important feature of TV competition—to equal, perhaps surpass the comfort of one's own living room!

Twenty-five years ago the "cinema palaces" got their greatest hold on the public by the fact they were luxurious beyond anything known to the average family. Since then the standard of living of that same average family has increased to the point where it generally *surpasses* our present comfort standards in theatres. And since comfort is one of the biggest

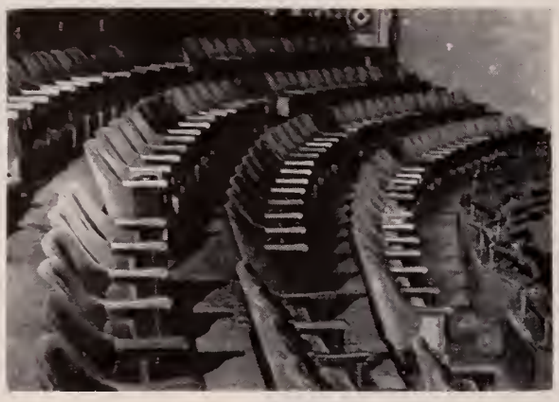
Below is the Heywaad-Wakefield madel designed especially far loges. Of all-steel canstructian, it has spring back free af end standards, allawing reclining ta most camfortable pasition.

One of the styles of "push-back" chair featured in the Griggs line af auditarium seating distributed by RCA.

Chairs of the International Seat Campany's auditarium seating feature unique hingeless constructian. Abave is pictured the Na. 2550, representative af design providing automobile-type coil seat springs, steel clip seat attachment for easy replacement, steel back insert 26½ inches long.

At right, the "Imperial" loge chair, the luxury model, with deep spring back, af the Ideal Seating Campany.

Exploiting the Loge with Chairs of Double Width



With more and more consideration of luxuriously seated loges as a means of offering at a premium, superlative comfort and convenience at the theatre in an age of home television, Walter Reade Theatres has sought added lure in a loge chair more than double the width of an average auditorium chair. The first installation, recently completed, is in the Mayfair in Asbury Park, N. J. It is shown in the top picture above, with a view below it of the same loge as it was formerly seated. The double-width chairs, fabricated by the Century Seating Company of New York, to Reade specifications, have foam rubber seat and back cushions upholstered in doeskin velour, and are installed, despite the elevation of the loge at the rim of the balcony, in a stagger system.

features we have to offer, isn't it logical to suppose that the time is at hand to reconsider this vital question and see how we can once again offer a maximum of comfort at our theatres?

Relying altogether on a multi-million dollar picture to sell tickets week in and week out and make the whole profit for the enterprise is foolish. Sure big pictures make money, but producers are gradually opening their eyes to the fact they, too, have been chasing a will-o-the-wisp! Modestly budgeted pictures, having more family appeal, are in the offing.

Hand in hand with this revaluation of the program should go a careful study of ways and means to recapture a top position for the *theatre itself* in the minds of the public.

If our best minds will take their eyes off that figure at the right hand bottom of the column and return to basic considerations as they did when they were much younger and full of the energy and ambition which drove them to the top of the heap, theatres can once again get to this favored spot.

And if they will give the public an opportunity to be heard, one of the first improvements called for will be that of the ultimate in comfortable theatre seating.

One exhibitor we know of in the Carolinas, who was not convinced, removed a section of his old seats and replaced them with about 100 of the newest and finest in seats. The result was that public opinion was soon loud in requesting something be done about the rest of the seats! Many patrons, upon finding they could not get into these choice seats on peak nights, refused to take the old seats and turned away in favor of returning at a time when they could relax in the comfort they had learned to enjoy in the newer chairs!

Perhaps there is a lesson in that for you.

COMFORT IN SPACING

Along with comfort in the seat itself, there is another major question facing exhibitors who plan to reseat their houses. That is one of increasing the space between the rows for added patron comfort, which is essential to full enjoyment of a well designed theatre chair.

The problem arises from an antiquated concept of theatre seating. Theatre owners are inordinately proud of their seating *capacity*. But what *capacity are they seating?* Having lived so long with the idea that theirs is a 1000, 1500 or 2000-seat house, they cannot *think* of reducing this capacity in the interest of patron comfort! "But I need every one of those seats on Thanksgiving, Christmas, and the Fourth of July," they will tell you when any reduction is even hinted at.

Have they ever thought, however, of those other three hundred and sixty days of the year when they do *not* need that entire capacity? Well, maybe . . . but then, business should pick up come Michaelmas, and we'll need them like nobody's business! That's the way the refrain goes, we are told by the equipment people who try to bridge this gap in thinking concerning the extra space needed to provide patrons room in an ultra-modern seating arrangement!

How much better it would be to seat 750 people in complete comfort—estimat-

(*Continued on page* 28)

"eat of Earning"

RCA brings you GRIGGS THEATRE CHAIRS

THE ORIGINAL AND GENUINE

Push-Back

Here it is . . . the Griggs "Push-Back" Theatre Chair . . . the last word in comfortable, convenient theatre seating! Remember—this is the original "Push-Back" chair proved through years of service, acclaimed by exhibitors and audiences alike.

Patrons demand comfort . . . and that's why "Push-Back" Chairs are so popular with audiences. Instead of standing when others enter or leave, patrons simply push back slightly on their seats. Easy-leave, easy-return seating makes concessions more convenient to reach more frequently.

Griggs "Push-Back" Chairs are smart looking, too, with attractive end and center standards in a wide range of colors . . . and they're upholstered in the shade you want.

Above all . . . the "Push-Back" is the one chair your patrons associate immediately with extra comfort . . . It's the one chair you can promote with your audience and with passers by. Yes, a "Push-Back" chair installation sells your theatre . . . Brings you box office results.

MODEL 50MBW—Double wall curved steel end standards, solid steel center standards. Self-raising coil spring cushion. Fully upholstered. Hardwood arm rests.

MODEL 71BW—Double wall steel end standards, solid steel center standards. Coil spring cushion seat. Hardwood arm rests. Aluminum band on back optional at slight extra cost.

MODEL 30MBW—Double wall straight end standards, solid steel center standards. Fully upholstered. Self-raising coil spring cushion seat. Hardwood arm rests.

MODEL 12A — Single wall steel end standards, solid steel center standards. Hardwood plywood back and seat. Hardwood arm rests.

THEATRE EQUIPMENT SALES

RADIO CORPORATION of AMERICA

CAMDEN, N. J.

Ask your Independent RCA Theatre Supply Dealer to show you all the advantages of Griggs Theatre Chairs

Remodeled for Today's New York

For nearly two generations typical of the theatres erected in the heyday of huge "movie palaces," the RKO 58th Street in New York has undergone remodeling which has made its street approach, and its lobby-foyer areas quite as characteristic of contemporary design. It is located at 58th Street and Third Avenue, site of Proctor's vaudeville theatre before it was built for the screen, with a capacity of 3000, which it retains. That in the picture above was its Third Avenue entrance. At left is how this entrance appears today, with a marquee of functional inspiration finished in blue porcelain enamel and stainless steel, from which rises an attraction advertising structure facing up and down the street, and with a soffit continuing to Herculite glass doors to form the ceiling of the vestibule (pictured below). White porcelain enamel fluting framed in stainless steel now covers the upper building, against which the theatre name is spelled out in stainless steel letters lighted behind and on the face in cold-cathode fluorescent lamps. The marquee mounts Adler attraction boards.

RKO 58th St. in Manhattan *then and now*

The view at the top of the main page of the foyer looking toward the street impressively displays one basic aspect of the modernization of the RKO 58th Street—removal of barriers to sight and movement and carrying elements of the entrance treatment—here, ceiling downlight fixtures (which have projecting perforated rims for sparkle) and terrazzo floor—into the carpeted foyer, to open up an inviting interior to street, to facilitate traffic flow, and to give a sense of continuity. Compare this view with that of the original foyer, above at right. Above at left is the foyer from the lobby. Lobby walls (photo on opposite page) are now emerald pearl granite on one side, white marble on the other, while foyer walls are finished in bold-grained teakwood with intervals of floor-to-ceiling mirrors.

Modernization by
JOHN J. McNAMARA
Architect, New York

Accent on Kiddie Lure

The first Loew drive-in in the East, a 1000-car operation at Keyport, N. J., exploits a "circus playground" for family appeal.

IN BUILDING its first new drive-in in the east on New Jersey Route 35—it is called Loew's 35—near Keyport, Loew's Theatres has applied a policy well-proven in the past at its drive-in operations in Chicago and Florida—wide appeal to the family trade. That approach entails placing the emphasis on such attractions as a "circus playground" for the youngsters which receives

At the highway a pylon-type sign structure 85 feet high (above) directs attention to the drive-in. Three-circuit neon tubes behind the name letters blend into various color combinations, and animation on the vertical above the sign leads up to a revolving star which also changes colors. Mounted below the vertical, which is by Artkraft designed by the Artkraft-Strauss Corporation. The drive-in is landscaped throughout with a wide variety of shrubs and flowers and trees have been placed against rustic cypress fencing around plot.

Designer of Loew's 35:
LEON M. EINHORN, Albany, N.Y.

Adjacent to the refreshment-projection building in the center of the grounds is the large playground area (above) with equipment including a power-driven merry-go-round, slides, swings and sand boxes. In addition there is a miniature railroad with canopied station (all by Tampa Metal Products Company). The train, dubbed "Loew's 35 Flyer" has a diesel locomotive. Playground swings, slides and merry-go-round are by Miracle Equipment Company.

on the main attraction board sign (shown at left) billing comparable to that of the film program. The 24-acre plot provides an anttractive and convenient layout with a ramp capacity of 1000 cars. The installation includes extensive landscaping, a 120-foot screen and spacious refreshment facilities with an outdoor patio facing the screen. The floor and benches of the patio are concrete.

Large, overhead doors to the refreshment building where service is in cafeteria style (below) open onto a semi-circular cement patio (above). Refreshment room counters are stainless steel, the floor asphalt tile.

Entrance into the drive-in is made through four lanes (below) serviced by two box offices, which have flower boxes in front. Lanes are landscaped along sides. Todd fogging equipment is used to free grounds of insects.

The screen tower (above) which is 125 feet wide by 52 feet, is a Selby of all steel tripod construction with steel surface plates coated with plastic paint. Projection throw is 420 feet.

The projection room of Loew's 35 is pictured, with indication of the equipment, on page 28.

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You're Basically Okay When You Thrive Under Criticism

Says *Charlie Jones*

. . . owner-manager of the Northwood Theatre, Northwood, Ia.

IF ALL THE things you read about being wrong with the motion picture business are true, and if they have been true over the years, it's a wonder that our industry ever got off the ground. Maybe some of them are true; but maybe our business is like the bumble bee—by every law of aviation it is unable to fly, yet it flies. So do we, though the critics would have you believe otherwise.

A critic has his place on earth, though I sometimes think it could be on Devil's Island or Marie Byrd Land or the center of some swamp in Tanganyika. All in all without his honest efforts, his constructive criticism, there might be less progress.

Could be one trouble with this country today, and with this industry, too, is that the critics have never organized. Being a critic is like joining a church—all you have to do is put your name on the line (or get it into print) and you're in.

•

The fact that I have some reasonable assurance that some of this matter will appear in print under my own name gives me authority to act as a critic on the subject of critics and you may think that this makes me think that I'm just smarter than hell. You're wrong. I'm pretty well convinced that I don't know from nothing. I feel like the fellow an old hill-billy great-uncle of mine described as "a fellow who each day knows more and more about less and less until eventually he will know everything about nothing."

What I really need is a suite of offices to become a successful exhibitor-writer-critic. My research is faulty my methods sloppy and my records inaccurate. I say this because I have often threatened to keep a record of how many pictures were the greatest ever made, grossed more on an opening rainy Tuesday (not a holiday), and of all the things that were wrong with showbusiness. I'll just have to depend on memory to comment on what some of them are and forsake crediting the criticism to its proper author. Anyway, this is to be a critique on critics, so let's get on with it.

•

Let's start with the Producer - Critic. His loudest criticism usually gets the most ears about the time he is ready to launch a new release. He first lays down a barrage of scatter-shot which he applies indiscriminately at the exhibitor. He never pins it down to any particular exhibitor, for he may reach an outlet there, but the trouble with the motion picture business today, according to this authority is that exhibitors sleep until noon, play golf all day and hide in the office all night.

Next, he has the exhibitor as a fellow who never tries to sell his public, who isn't active enough socially and civically, who shies away from every picture that isn't in the 50% bracket (and worth every penny of it), who isn't interested in new names on the screen, and who generally is just a stinker of some other race and creed who is not at all part of this industry, but a "loner" who wants it all. This critic is usually the introvert type who wants to assign all his self-recognized shortcomings to someone else. Enough of him.

Next we have the Rub-No-More Critic, sometimes known as the Dirt Digger. He was probably a mess sergeant in the army who thought he won the war because he ate the tails out of the KP's all day long about keeping the kitchen floors clean. Or he could have been the frustrated arm chair general who visits the combat zone and raises hell because the boys in the lines didn't shave or have any fly traps made. He says the reason why the business is like it is is because of poor janitors and unperfumed restrooms. Well, of course he has a point, but if it was as simple as all that we could just put a sanitary clause in the contracts and hire some

body's cousin to enforce it and we'd be in clover. This critic gets an audience, but his work is too shallow to endure.

As high on the list as any comes the Good-Old-Days Critic. He's the guy who, forty years ago (though the records are lost), was the damndest half-back that ever carried a ball, the fastest sprinter that ever jumped the gun, and the greatest showman who ever reached a split figure. He says the trouble with the business is that "they don't make pictures like in the Good Old Days." You ask him to name some from the good old days that were so terrific and he can usually name about five, maybe seven over a 30-year period. He's a *type* man He wants 'em all "Covered Wagons," or "Birth of a Nation's" or "Safety First's," or "Seventh Heaven's." He wants more comedies, more dramas, more musicals, more spectaculars, more adventures, more Biblicals, more human-interests, more fantasies, more sex, more violence, more women's pictures, more Westerns, more epics and more money. Like his brothers, Producer and Dirt, he is a perennial and chronic critic, omnipotent, omniscient and obnoxious. He, too, gets an audience, but it seldom heeds him, as its members are too busy compiling their list of what's wrong with the business.

•

We have the writer critic, the club president critic, the minister critic, the commentator critic (he's usually real cute), the holier-than-thou critic, the intellectual critic and his off-shoot, the bored snob. We have the realistic critic void of imagination, the dreamy critic who dotes on impressionism, the politico critic who attends screenings in pink tinted glasses, and the juvenile "brain" critic who knows it *all*.

Somebody explain to me howinhell we ever got off the ground! These critics and criticisms are all 50 years old! The critics, the pictures, the good, the bad, the system—like the poor—have always been with us. They are a part of showbusiness.

But there is more wrong with us than this, and to justify my entry into the profession of critics I should be constructive and offer my own modified form of dyspepsia for you to mull over. I will. From the particular "brink" which I've approached, the way I see it is like this:

We have always had and must have a variety of pictures. Of this variety, some are always head and shoulders above the rest. We have always had good showmen and poor. We have always had outstanding producers and trashmakers. Today we are talking to a giddy, goofy, goony society which is riding out the

(*Continued on page* 29)

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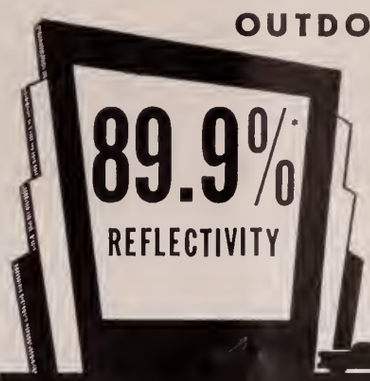

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NEW MIAMI DRIVE-IN OF MEDIUM CAPACITY

General field view (above), highway approach (left) and box office entrance (below) of the North Dade. Ramps and drives are hard-surfaced. The steel screen tower provides picture area about 94x45 feet. The tropical landscaping of the plot includes at the end of each ramp a Sabal palm tree bearing the ramp number. Sound equipment is RCA, lamps "Dyn-Arc," projectors Century.

Picturing the North Dade drive-in, new operation of Wometco Theatres, located within Miami and named after the county it is in, with a capacity of 750 cars. It was designed by Herbert Mathes in association with Van Myers, Wometco concessions manager, who superintended construction.

The building housing the refreshment and toilet facilities of the North Dade (the projection booth is a separate building two ramps ahead) interrupts only three ramps—there is no terrace. The stand can be almost fully opened up toward the screen. Service is a two-lane cafeteria system (see interior view at right). Inside walls as well as counters are finished in Formica. Lane partitions are fibreglas on aluminum rails, the floor terrazzo. Menu boards devised by Mr. Myers are transparent plastic with names and illustrative art lighted from the rear by cold-cathode tubing.

Toilet rooms of the North Dade (women's room is pictured at left) have ceramic tile to the ceiling and Formica compartment partitions, in a color scheme primarily gray and yellow. Women's facilities include recently developed urinals.

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70	38	8x14	544-10C	7x9	545C
65-70	35-37	9x14	544C	7x9	545C
75-80	39-40	9x14	544C	8x9	545C
80-85	37-40	9x14	544-01C	8x9	545C
80-90	50-55	9x20	552-09	5/16x9	557C
100-110	54-60	10x20	552-09	11/32x9	557C
115	62	10x20	552-09	3/8x9	557C
115-130	60-66	11x20	552-09	3/8x9	557C
135-150	48-55	13.6x18	552-09	7/16x9	555C
130-150	65-67	13.6x22	553-01	7/16x9	557C
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A Department on PROJECTION & SOUND

The Projectionist's Exacting Job Today

How the new screen techniques have complicated the equipment and the responsibilities, with suggestions for procedure to assure a well-presented performance.

By GIO GAGLIARDI

UNIVERSAL acceptance of the wide-screen format, and increasing use of stereophonic sound, has produced a tremendous rise in servicing and operational problems. Prior to 3-D, and in the days of the original 4-to-3, relatively small picture, the process of operating a projection room had become standardized, even humdrum.

Picture sizes were so small that light sources seldom had to be used at peak loads. Magnification of the picture frame never exceeded the point of good picture resolution, and lenses had not attained very high speeds. These factors gave the cameraman a greater range of depth-of-field for his film, and the projectionist a larger permissible range of focus. The one-track optical sound reproducing equipment had become so simplified and standard that, with the exception of change-overs and level settings, it required very little attention.

Things have changed, and how! Picture areas on the screen have increased in *size* and have changed in *shape* radically. Stereophonic sound has multiplied the simple single sound track equipment to four, six and, in some few cases, eight tracks and reproducing channels. CinemaScope, SuperScope, VistaVision, and the many forms of cropped-aperture processes require for each projection room the use of many different film aperture areas and several lens sizes with or without anamorphic attachments.

Even where CinemaScope alone is concerned, two different aperture plates are required, depending upon the delivery of optical or magnetic sound track prints. In addition, projector bases must be moved in order to center either picture on the screen.

From all this it can easily be seen that today the state of the projection art, with its complete departure from the previous simple standardized procedure, needs the installation of good modern facilities and requires the projectionists to be technically experienced, well-informed on up-to-date developments, and constantly alert in the operation and maintenance of their equipment.

PROJECTION ROUTINE

Considering the complexity of present-day operation, it may be helpful to review the various steps which must be followed in setting up and operating a modern projection installation, double-checking all points where errors could mar the performance.

Let us take a hypothetical theatre for an example. Let us assume that the theatre in question has a proscenium arch 40 feet wide by 25 feet high in the center, curving slightly to a height of 20 feet at the sides. The projection throw is 110 feet.

The use of 5.25 inch back-up lenses with the anamorphic attachments produces a full sized CinemaScope picture 38.2 feet wide by 15 feet high. This pic-

ture can just be fitted into the arch laterally, allowing slight masking.

When optical CinemaScope prints are received, the apertures are changed and the projector bases are moved to produce a picture 35.2 feet wide by 15 feet high, centered within the proscenium. The two side maskings are then moved in to the edge of the picture.

If a SuperScope feature is received, new apertures are used and the picture will become 30 feet wide by 15 feet high. The side maskings must then be moved in to match the new side dimensions.

So far the same 5¼-inch back-up lens and anamorphic combination have been used. However, when a standard picture is to be projected, a 2.75-inch lens is used which, in combination with an aperture having 1.75-to-1 aspect ratio, would give a picture 33 feet wide by 18.9 feet high. In this case the top masking would have to be moved up and the side masking would have to be moved in towards the center, while the projectors would have to be tilted down, or else the aperture plate must be filed off center to meet the bottom screen masking.

PROGRAM POSSIBILITIES

Since, let us say, this house has a double-feature policy, the combination of the program material can become rather formidable. The projectionist will have to deal with:

News, most of which still have old 1.33-to-1 format and which cannot be shown at a sharper ratio of 1.66-to-1 without cutting heads or titles.

Trailers, most of which are standard, even for CinemaScope productions, (more of the latter *should* be in full CinemaScope if they are to serve their purpose of good advertising and offer an effective reason for the patron's future return to the theatre).

Cartoons, some of which are in CinemaScope, but most of which could be shown in CinemaScope form for much greater effect. In connection with the projection of standard cartoons using an anamorphic attachment, it must be realized that the regular set-up of 5.25-inch lenses in this theatre can only produce an anamorphic picture 12.6 feet high by 34.6 feet wide, using an aperture plate .825 x .600. In order to project a standard cartoon to fill the full CinemaScope screen in this theatre, the back-up lens must be changed to 4.5-inch focal length; thus, with the anamorphic attachment and a slightly undersized 1.33-to-1 aperture, a picture 14.7 feet high by 40 feet wide may be projected.

Two features, which may come in the forms shown in *table on page* 26.

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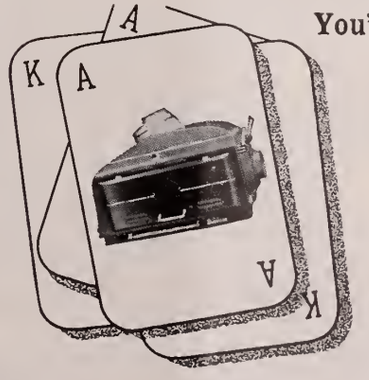

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performance which should be able to squeeze every bit of theatrical showmanship from the program, the theatre should be equipped with optical and four-track magnetic sound, with all necessary and proper switching auditorium surround speakers, projectors which will handle both types of 35mm film, projection lamps which are capable of delivering at least 10 to 15 foot-candles to a metallic-surfaced screen, two sets of standard lenses for wide-screen film, one extra back-up lens for special expanded effects on cartoons, and from eight to ten sets of tailor-made aperture plates for the projectors.

On the stage, the screen should be large enough to accommodate the required picture size, and should have proper curvature and tilt to give best brightness distribution. It should be provided with variable side and top masking so that *all pictures* will be correctly masked, showing clear sharp edges free from distracting haze and fuzzy lines.

Preferably, the variable masking should be motorized and the motion should be controlled by the projectionist who can see the picture at all times. Since the location of the side and upper masking must be changed quite often, it is preferable that each one be separately controlled by momentary contact switches so that they can be "feathered" in properly to mask the picture. Location of the controls in the projection room places the operation and the responsibility in one place.

Process	Maximum Aperture	Anamorph.	Aspect Ratio	Type of Sound
CinemaScope	0.912 x 0.715	Yes	2.55-to-1	Magnetic
CinemaScope	0.829 x 0.715	Yes	2.35-to-1	Optical
CinemaScope	0.829 x 0.715	Yes	2.35-to-1	Mag.-Opt.
SuperScope	0.715 x 0.715	Yes	2.0-to-1	Optical
VistaVision	0.825 x 0.600	No	From 1.66 to 2-to-1	Optical
Wide Screen	0.825 x 0.600	No	From 1.66 to 1.85-to-1	Optical

Various forms of prints possible with today's techniques.

The above list will serve to demonstrate the great complexity of present-day motion picture operation. For this reason some system of preparation and double-checking should be introduced into projection room procedure in order to insure against errors due to laxity, forgetfulness or misinformation.

PRECAUTIONARY PROCEDURE

Following is a list of suggestions which should definitely produce smoother and more trouble-free operation.

1. Consultation between manager and projectionist regarding *coming program attractions.* This permits the projectionist to anticipate the possible problems which these future programs may bring. He can make suggestions regarding the best possible size and aspect ratio which he can produce, and management can request changes in his set-up for best program exploitation. Information can be obtained from exchanges, or engineers, regarding any special peculiarities pertaining to any individual film.

2. Careful *examination of film received* to determine to what classification and what process it belongs. Reel bands, or film leaders, should give all necessary pertinent data on size of aperture and

type of lens system which should be used. Very often this information is missing; however, the Motion Picture Research Council is making a strenuous effort to induce all distributors to include the correct data with each reel of film.

3. The projectionist should *check each feature, short, trailer and news reel* when it comes into the projection room and classify and mark it accordingly. A simple process of inspection is to compare the individual frames of a subject with known and calibrated aperture plates.

A full-sized CinemaScope magnetic aperture should expose only the full picture frame of that type of film. No framing lines, no sound tracks and no blank film should be visible. This inspection can be made on the bench, over a bright light, and with the use of a magnifying glass.

Optical CinemaScope and SuperScope can be easily detected in this fashion. Once the type of film is assured and the proper aperture and lens combination is determined, *tags should be made up* to label the reel or film compartment.

USE OF "WORK TAGS"

4. In making up a show, *a Work Tag should be made up for each reel.* The tag should contain the following information: *Sequence of operation, minutes of run, aperture to be used, lens to be used, sound switching to be made, optical or magnetic threading, required amplifier and loudspeaker switching, screen masking changes, normal fader settings.*

Such a tag should follow the reel at all times. It should hang on the film storage cabinet when the film is in there, it should be on the rewind when the film is being rewound or inspected, and it should be attached to some convenient point on the projector while the film is being threaded—the knob of the upper magazine door may be a good location.

5. *After threading,* the projectionist should use the information on the tag as a check list to determine if all the correct steps have been taken to insure absolutely faultless operation.

6. When the reel is finished on the projector, both reel and tag go to the rewinder and then to the film cabinet, thus completing the cycle. If desired, remarks may be written down on the back of the *Work Tag,* indicating condition of film, focus troubles, if any, and other pertinent comments. These will serve as a projection room record.

If the above sounds like an involved procedure, please remember that it can save a great number of errors and "fluffs."

The above procedure on *coordinated planning, setting-up* and *follow-through* should provide the greatest possible assurance for a well executed performance.

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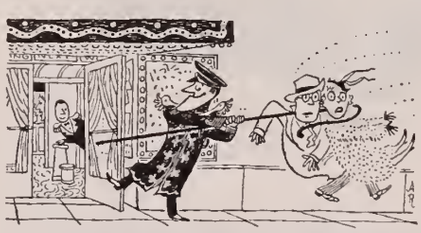

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Luxurious Seating a Necessity Today

(Continued from page 14)

ing that even fewer will undoubtedly be our fate many days of the year—in that 1000-seat house? Giving those patrons who *do* attend regularly something to talk about and really enjoy, with increased attendance gradually building up as a result of improved seating comfort, would seem worth the small sacrifice of turning away a few people on those three or four days a year when the present entire seating capacity is utilized.

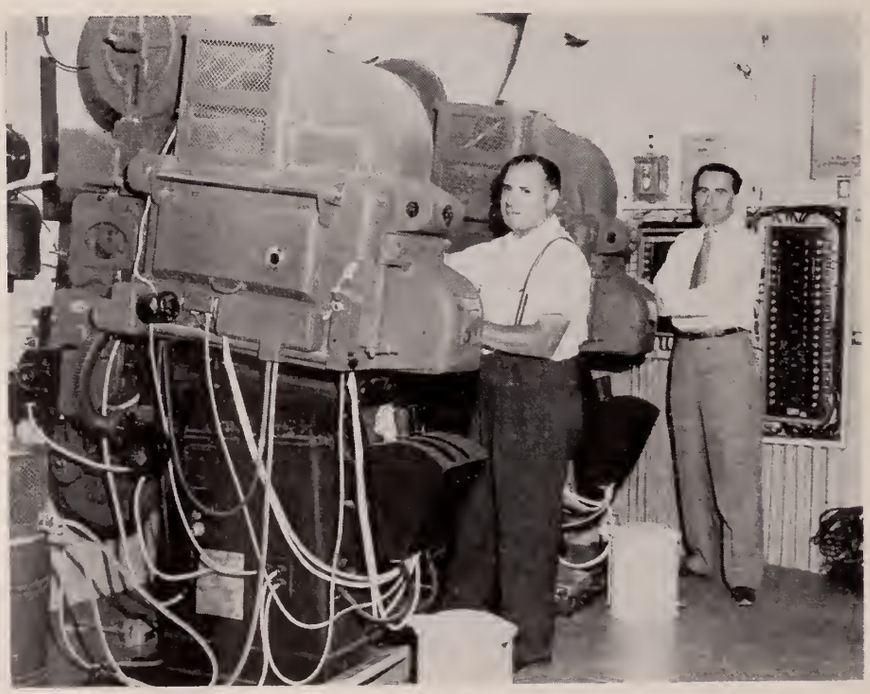
Perhaps a few lines at the box office would help revive some of that old-time showmanship which has also been languishing! We know of a 900-seat theatre in a metropolitan area which encourages waiting lines for the sole purpose of building up word-of-mouth advertising on their pictures as being worthy of the wait. They have even confessed to setting up the hold-out tapes when there were still a good number of seats available after a picture was beginning to "run down" on an extended engagement, just so the public would talk about it. "Why there are still waiting lines to see that picture at the Rialto, did you know? We'd better go see it, dear, if you can get away early!"

One of our "art" theatres attackfled the problem from a different viewpoint. They decided that if spacing between the rows was a matter of importance in patron comfort this could be achieved without a major capital outlay, still utilizing their old seats. They simply removed some seats at the rear of the auditorium, took up the others from their floor anchors and re-installed them with wider space between the rows. They went from 32 inches to 38 inches back-to-back.

The results? Startling! People immediately began talking about how much more comfortable the theatre was. A man could really stretch out and relax, without knocking his knees up against the seat in front! And people could get in and out of the row, going across others, without the necessity of everyone pulling back or standing up to make room!

With that striking lesson before him, this smart showman next decided that if

Projection Room of New Loew-35 Drive-In



Projection room of the Loew 35 drive-in at Keyport, N. J. (pictured on pages 18 and 19). Projectors shown are Motiograph; optical and magnetic soundheads, and amplification system, are also Motiograph. Lamps are Ashcraft Super-Cinex burning 13.6mm positive carbons (18-inch Lorraine are being used) at about 140 amperes, with arc supply by Ashcraft selenium multi-phase rectifiers. CinemaScope pictures are projected to a width of 120 feet. Preamplifiers, power supply and switching for magnetic reproduction are Altec. Shown in the booth are Joseph Cassara (foreground) and John Kohler of Loew Theatres' projection department, headed by M. D. O'Brien and William Boettcher.

this small change was so important to the patrons, reseating with new, modern, really comfortable chairs would mean far, far more to them, and to the theatre, ultimately at the box office. So new chairs went in. Larger, lounge type chairs were installed.

This time the results might well have been termed sensational. His patrons raved about the comfort so thoughtfully provided. They raved so long and loud that many of their friends went along to see what all the fuss was about, and immediately *regular* patrons were added.

Hollywood makes the product, about which we can argue and complain all we like, as to terms or merits of the pictures: but this department is outside our province so far as action is concerned. They *do* gamble huge chunks of money (*our* money, did we hear someone say?) on making certain pictures with the expectation the public will like them and be enticed into our theatres.

Wouldn't it be appropriate that the exhibitor gamble a little himself, since the theatre is a province which Hollywood cannot invade to make changes it might think desirable in our end of the business? At least the money would be going into one's own property! And, like the old equipment now installed throughout your theatre, Uncle Sam will eventually pay for it through tax deductions as the seats are depreciated!

So why not start a parade of revitalized theatres by ripping out those antiquated seats? Get the manufacturers' catalogues, visit the various equipment dealers, go to the equipment Exposition to be held in conjunction with the TOA convention in New York in September and examine the newest in theatre chairs. Give them a fair test and see if you are not ready to install modern, comfortable theatre chairs for your patrons' comfort — and develop *new* patrons through assurance of restful comfort in the *theatre*.

•

Charlie Jones Says

(*Continued from page* 21)

greatest social upheaval since the automobile chugged upon the horizon, a society which is restless and lost and searching, trying to make sense of an age which preaches brotherly love in a louder voice than ever before heard, but which keeps whispering in secret a threat of total annihilation.

Our society, like our business, doesn't know for sure what it wants. We are in a whirlpool. Talking inanities will not smooth the waters. When the era passes I for one, believe that the theatre in one form or another, will remain a part of our culture. You have the plant in your town. Keep it fertilized.

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FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

Research, Distribution and Service for the Motion Picture Industry

out of this | *came this*

REPORTER ON A STORY: Bob Murphy (above, left), writer for the *Minneapolis Star*, notes sound tracks on film as he begins observations, under the direction of F. C. Dickely of Altec Service Company, in preparation for an "Altec Corovon" article on stereophonic sound for the exploitation of it locally.

'BEES' ELIMINATED

'Quiet' Revolution Afoot in Movie Sound Field

By BOB MURPHY
Minneapolis Star Staff Writer

A rundown on movie sound by engineers in town a few days ago brought out such oddball facets of that familiar phenomenon as:

THE ELIMINATION of bees in projectors.

SOUND CAN be quieter than quiet, if that's possible. And it is.

THERE IS SOUND, not too unfamiliar, which is as loud as 5 million people yelling at once.

A QUIET REVOLUTION is going on in the way of movie sound.

It was this last fact which kids to be on a Sunday morning. It is no sound at all.

Any competent theater sound system can amplify to 100 decibels—the usual level is 35 or 40. The idea is to have power potential so much above usual levels that there is no distortion.

(Altec engineers are investigating high-decibel sounds, and ways to cancel them out. The loudest ordinary sound known now is that of a powerful airplane jet engine, which can rack up above 100 decibels. And one of the engineers has figured out that a big jet plant can give off sound equaling those 5 million people all shouting at once.)

The sound from the ampli- recording of the Rachmaninoff prelude, the other a voice reel, to show how sound can flit about the house. Turn your head to follow it, and you may break your neck.

He then explained that magnetic sound is vastly superior to optical—optical at 5,000 cycles must suffer a loss of at least 5,000 decibels to cancel surface noise.

Magnetic sound up to 20,000 cycles, however, suffers no loss, because surface noise on the track is absent—except occasionally. That's where the bees come in.

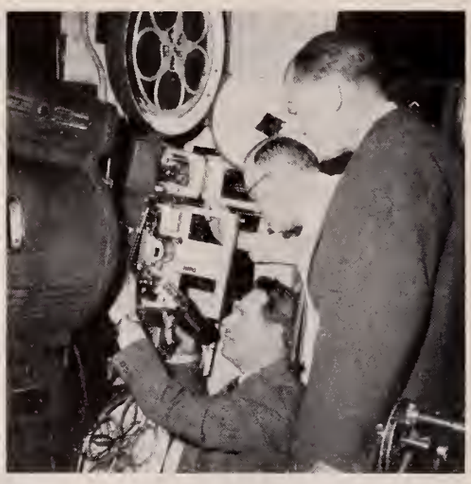
Projectors may pick up magnetism of their own, if for no other reason, from playing magnetic film. The operators, then, go over tha machines with a compass. Tha compass whirls if magnetic areas are present. It also shows up on the sound track as "bees" — intermittent buzzes.

Then the operstor goes over the machine with a degaussing tool — like an electric soldering gun, with a coil on the end. One pass with this cancels the magnetism, and everything's rosy again.

Dickely thinks the current homa hi-fi craze a bit overdone. In the first place, he said, homes can't accommodate the baffle space necessary for real high fidelity. In the second, speakers are advertised which reproduce sounds of stratospheric cycle figures, 50,000 or 100,000.

"Who can hear 'em?" he asked. "Bats?"

CONN ORGAN



Reporter Murphy watches series of demonstrations by Altec engineers at the St. Louis Park theatre in suburban Minneapolis. Across the page: F. C. Dickely explains the difference between magnetic and optical pickup. . . Leo Zeitlmann shows degousing procedure. . . Mr. Dickely shows him the "innards" of a surround speaker—the voice coil—explaining the importance of proper tolerances and alignment for faithful response. The result of these and similar demonstrations was the story reproduced above.

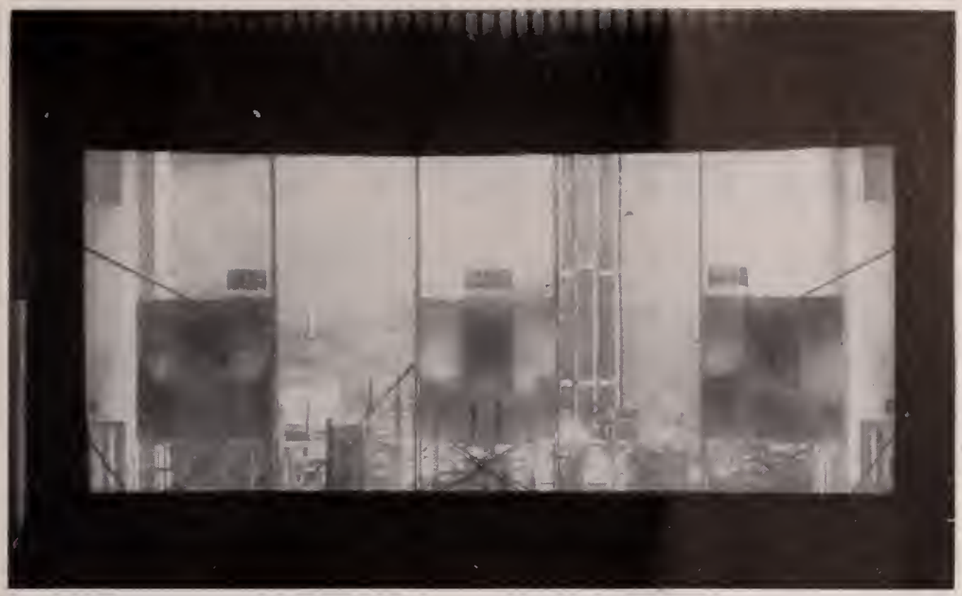
. . for Local Exploitation of Better Theatre Sound

THE ALTEC CARAVAN—a promotional campaign to make the public aware of stereophonic sound as one of the ways in which the motion picture, too is participating in today's technological progress—rolls on, and with such success that the Altec Service Company has decided to offer to exhibitors throughout the United States material with which they themselves may produce comparable publicity in their local newspapers.

The campaign developed by Bert Ennis, director of advertising and publicity for Altec, got underway at Sumter, N. C., last spring. How a representative newspaper there was "sold" on the idea of a feature story about stereophonic sound based on a local installation, and how Altec engineers helped the reporter assigned to it to get the material for his story was described in BETTER THEATRES for May. Since then similar procedure has been effectively carried out in Minneapolis and Carroll, Ia. In this presentation we deal with the effort in Minneapolis, where the campaign moved up to the scale of a large regional metropolis.

Arrangements were made with the St. Louis Park theatre in surburban St. Louis Park, one of the houses which form Harold Field's Pioneer circuit, for demonstration purposes by a staff of Altec engineers under the supervision of F. C. Dickely, central division manager; and the *Minneapolis Star* agreed to assign its motion picture editor, Bob Murphy, to write a feature story descriptive of the workings of the stereophonic sound system in that theatre. The result was an article spread across several columns of an inside page, a portion of which is reproduced with this report.

It seems significant that newspapers of varying circulation, in both small and large cities, have adjudged this type of industry promotion of interest to their readers (particularly in view of the more-or-less well founded



Voices of the screen—horn systems of the St. Louis Park theatre's stereophonic sound installation photographed *through the screen itself* by Ed Sullivon, photographer for the "Altec Carovon." Costing light over the speoker oreo, Mr. Sullivon got this picture through the screen perforations in o time exposure.

complaints of disproportionate space given television activities).

The St. Louis Park theatre is a high-standard Pioneer Circuit operation of 980 seats. The booth, measuring 9 x 20 feet, contains a pair of Motiograph projectors equipped with Brenkert lamps, Westrex magnetic reproducers, and Motiograph optical heads. Three Altec-Lansing horn systems are behind the screen and there are twelve Altec surround speakers, nine on the main floor, three in the balcony. The amplification system also is Altec. With a throw of 110 feet, CinemaScope pictures are 41½ feet wide, while non-anamorphic pictures are projected to a width of 30½ feet.

Besides Mr. Dickley, those participating in the demonstration for Mr. Murphy included Harold Babb, Ed Twitchell, Walter Wicks and Leo Zeitlmann, Altec field engineers.

Projection room of the St. Louis Pork theotre, which is monned by Darold Losielle ond Dole Freer. The booth meosures 20x9 feet.

Two unusuol sound service procedures used ot the St. Louis Pork for Reporter Murphy's benefit—use of oscilloscope by Ed Twitchell to exomine form of sound frequencies; ond (righthand view) unit-by-unit exominotion of dismontled voice coil by Horold Bobb to find reoson for improper functioning.

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about Products . .

★ news and views of the market and its sources of supply

TO PROCURE FURTHER INFORMATION about products described editorially, postcards of the Theatre Supply Mart insert (pages 35-36) may be employed. Convenient reference numbers are given in the insert (page 36).

Electric Outlet Unit To Sound Fire Alarm

A TINY 6-oz. fire alarm that can be plugged into any standard a.c. outlet, is being distributed by Laramie Chemical Corporation, Stamford, Conn. According to the announcement, a sensitive thermostat triggers the alarm mechanism when the temperature reaches 140°, whereupon an ear-splitting wail is produced, until the temperature

recedes to 100°. The mechanism can be tested by holding a lighted cigarette, or a match, to the circular thermostat button on its face.

Running without batteries and using electricity only when sounding the alarm bell, the device, called the "Fire-Spy," is portable and is said to be reusable, indefinitely.

•

GRIGGS SEATS INSTALLED

Two new installations of Griggs "50MBW" auditorium chairs have been reported by A. J. Platt, manager, RCA theatre equipment sales. The Belmont theatre in Chicago has installed 990 of the chairs, which were sold by the Abbott Theatre Equipment Company, RCA dealer in Chicago. The Penn theatre in New Castle, Pa., has 939 of the same type, which were sold by Alexander Theatre Supply, RCA dealer in Pittsburgh.

The "50MBW" chair features an automatic lifting mechanism which raises and holds the seat upright when an occupant rises from it.

Williams Reports Rise in Screen Foreign Sales

SALE OF Williams screens continue to increase in the foreign market, reports H. C. Williams, president of the Williams Screen Company, Akron, Ohio, stating that more than 100 screens have been installed in theatres of tropical countries where atmospheric conditions are especially hard on aluminized surfaces.

Pointing out that the metallic surface of the Williams "silver" screen is baked on the all-vinyl plastic material with infra-red heat, he asserts that although some of the screens in tropical regions have been installed as long as two years, there has never been a case of damage from mildew or discoloration produced by the high humidity.

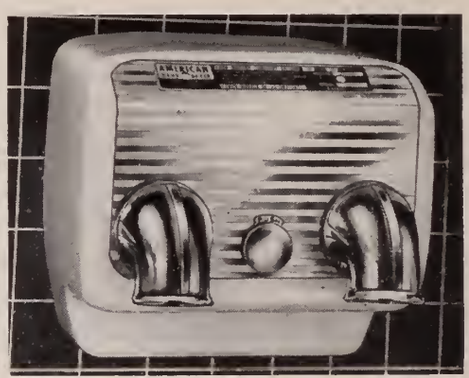
Export sales of Williams screens are handled by Strenber & LaChicotte, 250 W. 57th Street, New York.

Hand Dryers Redesigned To Add Speed and Color

A NEW LINE of hand and face dryers has been announced by the American Dryer Corporation, Philadelphia. Dynamic and statically balanced fan wheels, new fan housings and heavier heat coils have been incorporated in the design, according to the manufacturer, to produce greater efficiency.

In addition to the standard single-nozzle model, the firm also manufactures a dual-nozzle type which permits two people to use the dryer simultaneously. In both models, the motor shuts off automatically.

With the introduction of the new line, finish in color has been made available.



Although white is still expected to predominate in selection, there is a choice of two color combinations: two-tone milky white with nickeloid satin striping; and suntan copper with chinese red. Ebony black is also available, and other colors can be provided on order to match restroom decorative schemes.

American Dryer also announces development of an analysis chart on dryer cost in comparison with that of towels. The chart is free on request.

•

SPROCKETS REGROUND

A method of re-grinding sprockets right on their respective intermittent movements, for projection of Cinemascope four-track and of magoptical prints, has been developed by Charles H. Thonsen, Pittsburgh. Mr. Thonsen states that the process can be applied to intermittent movements of Simplex Standard (with or without rear shutter), Super Simplex, and Simplex E-7 projectors; Century C and CC projectors; Motio-

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THE STANDARD TEXTBOOK on motion picture projection and sound reproduction

. . . extensively revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference, the Bluebook with this edition includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture.

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graph Model K and some earlier types; and DeVry 12000. Consideration should be given, however, as to the advisability of re-grinding the sprocket. Should it be worn or hooked, Mr. Thonsen points out, it may be better to replace it with a new one.

•

SEPTIC TANK ACTIVATOR

A new product has been developed by the Rooto Corporation, Detroit, to clear and activate septic tank systems in one operation. Called "Sept-X," the compound is said to increase bacterial activity and to liquify solids. One two-pound can is advised for each 500 gallons of tank capacity.

•

STAIN, RUST REMOVER

Wide application is claimed by Huntington Laboratories Inc., Huntington, Ind. for a new powdered cleaner called "Huntington Stain-Rust Remover." It is a powder reputedly to eliminate rust streaks, metal tarnish, grease and oil from different surfaces such as ceramic tile and concrete floors and from electrical equipment, pots and pans, etc.

•

HEAVY-DUTY BRUSHES

Newly designed floor brushes featuring sturdy construction and convenient use have been marketed by the Milwaukee Dustless Brush Company, Milwaukee. There are styles for smooth, average and rough floors and all models have reversible handles which can be adjusted to the height of the sweeper. A steel frame covers the wooden block to prevent splitting and narrow construction permits access to corners and narrow aisles.

•

FIVE-LINE MITCHELL HEADBLOCK

Model 851H, underhang type headblock of Hubert Mitchell Industries' line of curtain track and control equipment. It has a solid steel frame with lathe-turned sheave, and clamps from underside of gridiron or structural beams handling five lines.

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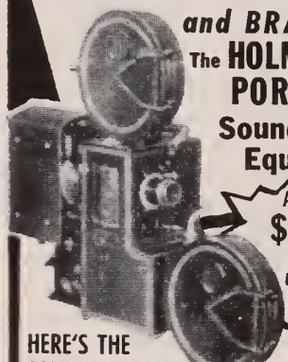

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A Market Short

Does the Seat Suit the Theatre and the Patronage?

By A. J. PLATT

Manager, Theatre Equipment Sales, Theatre and Sound Products Dept., RCA.

BY DEFINITION, a seat is any surface on which one can sit. By definition, then, orange crates, wooden benches, and three-legged milking stools qualify as seats, and the exhibitor who installs them certainly satisfies the definition.

Unfortunately for this line of reasoning, tickets at the box office are purchased by *people*. A definition may be satisfied with any kind of seat. Not so the patron.

Obviously, no exhibitor would install crates, boxes, or benches; however, too many exhibitors believe they solve their seating problems with the installation of any kind of "theatre-type" chairs. As with sound systems, projectors and screenlighting systems, there are all types, sizes and shapes of "theatre-type" chairs. Certainly all theatre seats do not provide equal features and services for patron convenience and comfort.

How much difference can there be in theatre chairs? Enough to make patrons drive that extra mile or walk that extra block to enjoy their motion pictures in more comfortable and relaxing surroundings.

It is true, of course, that nobody goes to the movies just to sit on the seats, however comfortable they may be. The picture is the main attraction. However, just as they expect the best in motion pictures, the theatre-going public expect and insist upon the best in comfort and convenience. Patrons may not go to the movies in search of comfort, but certainly they are annoyed by the lack of it.

Today, as a result of recent technical advances, motion pictures look, sound and *are* better than ever. Exhibitors have realized always that their theatres must utilize the latest in technical improvements in order to maintain the competitive balance.

In recent years, too, there has been a parade of advances in accessory equipment design to make the given theatre a more comfortable and relaxing place in which to enjoy the technical advances. The alert exhibitor recognizes that the latest and best in theatre furnishings represent sales promotional tools which are as important as wide-screen and other technical developments in attracting patrons to the theatre.

Proper seating certainly falls into this category. Today, and rightly so, the patron is not satisfied with less than the best. Today no exhibitor can afford to provide his patrons with just any kind of a theatre chair to sit on. The intensive competition for the entertainment dollar makes it imperative that each exhibitor utilize every feature of his theatre, from chairs and carpets to wide-screen and stereophonic sound, as a compelling invitation to patronage.

In selecting chairs for his theatre, the exhibitor must keep the patron in mind. Does the seat suit? Does it suit his patrons' standards of convenience and comfort? Does it suit the motif and reputation of the theatre?

For too many years, patrons have been required to put up with innumerable annoyances caused by inadequate seating. Today, exhibitors have available the "push-back" type chair which puts "finis" to these annoyances.

The RCA "push-back" chair, manufactured by the Griggs Equipment Company, is designed to eliminate the confusion and annoyance caused by patrons passing through the seating lanes. Slight backward pressure by the occupant gently slides the chair back to provide passing room.

The chair that "moves out of the way" serves both the patron and the exhibitor in many ways. It makes exit and entry significantly easier for the patron; it eliminates annoyance to the person seated; it adds to picture enjoyment by eliminating rubbernecking to see the screen around people passing through the lanes; it eliminates the noise of scuffling feet and moving seats caused by occupants having to get up to let people pass; and it eliminates bumped knees and damaged toes. Quick, easy, unobtrusive exit and entry also encourage greater activity at the concession stands.

In addition to these services features, the "push-back" chair provides luxurious comfort, since it has been designed with the wants and needs of the moviegoer in mind. Upholstered, designed, and contoured to provide restful, healthful, and relaxing posture, the "push-back" chair contributes importantly to the patron's enjoyment of both the picture and the theatre. It was designed to rid the theatre of its historical seating annoyances.

A new installation of Griggs-RCA push-back chairs in the Keswick theatre, Glenside, Pa.

Better Theatres THEATRE SUPPLY MART

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- **INDEX OF PRODUCTS ADVERTISED IN THIS ISSUE: refer to Advertisers Index for postcard reference numbers.**
- **INDEX OF PRODUCTS DESCRIBED EDITORIALLY in this issue (following page) with postcard reference numbers.**
- **KINDS OF EQUIPMENT AND SUPPLIES listed and numbered on following page for further use of inquiry postcard.**

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NOTE: See *italic* type under odvertiser's nome for proper reference number where more than one kind of product is odvertised.

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1	Adler Silhouette Letter Co. *Chongeoble letter signs: Front-lighted ponels for drive-ins (1A), backlighted panels (1B), ond changeoble letters (1C). All deolers.*	20
2	Americon Seoting Co. *Audltorlum chalrs. NTS.*	31
3	Ashcroft Mfg. Co., C. S. *Rectifiers. Unoffilioted dealers.*	29
4	Bollantyne Co., The *In-car speokers. Unoffilioted deolers.*	6
5	Bousch & Lomb Optical Co. *Projection lenses. Direct, branches and unoffiliated dealers in all major cities.*	8
6	Blue Seol Sound Devices. *Projectors. Direct.*	33
7	Corbons, Inc. *Projection corbons. Franchise deolers.*	24
8	Corpenter & Co., L. E. *Projection screens. Direct.*	27
9	Eprod *In-car speakers. Unoffilioted deolers.*	28
10	F & Y Building Service, The *Architectural design ond building service.*	21
11	Foige & Associates, Inc., Doc. *Distributors.*	31
12	Heywood-Wokefield Co. *Auditorium choirs. Unaffiliated dealers ond branches.*	4-5
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14	Kollmorgen Optical Co. *Projectlon lenses. NTS and all dealers.*	25
15	LoVezzi Machine Works. *Projector parts. All dealers.*	26
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17	National Theatre Supply.	9, 10
18	Radio Corp. of America. *Auditorlum choirs. Unoffiliated dealers.*	15
19	Ronk Precision Industries, Inc. *Projection arc lomps. Direct.*	25
20	RCA Service Co. *Projection and sound equipment maintenonce service.*	27
21	Robin, Inc., J. E. *Rectifiers. Direct.*	33
22	Ruscoe Co., W. J. *Drive-in screen paint. Direct.*	21
23	S. O. S. Cinemo Supply Corp. *Projection lenses. Direct.*	21
24	Stor Cinemo Supply Corp. *Distrlbutors.*	33
25	Strong Electric Corp., The.	2nd Cover
	Projection arc lamps. Unaffiliated dealers.	
26	Theatre Seot Service Co. *Theotre chair rehabilitation service. Direct.*	20
27	Wogner Sign Service, Inc. *Chongeoble letter signs: Front-lighted ponels for drive-ins (27A), backlighted panels (27B), and changeable letters (27C). Unaffiliated deolers.*	33
28	Westrex Corp. *Foreign distributors.*	29
29	Williams Screen Co. *Projection screens. Direct.*	28

For information concerning products, write corresponding reference numbers and your name and address in spaces provided on postcard and mail. Card requires no addressing or postage.

To Better Theatres Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for August 1956—

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CONTINUED FROM PRECEDING PAGE

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FIRE ALARM actuated by 110-20v line current: *Story on page 32* . . . . . POSTCARD REFERENCE NO. E30

ELECTRIC DRYERS, faster and in color: *Story on page 33* . . . . . POSTCARD REFERENCE No. E31

SEPTIC TANK CLEANER and activator: *Story on page 33* . . . . . POSTCARD REFERENCE NO. E32

STAIN AND RUST REMOVER for various surfaces: *Story on page 33* . . . . . POSTCARD REFERENCE NO. E33

HEAVY-DUTY BRUSHES for cleaning floors: *Story on page 33* . . . . . POSTCARD REFERENCE NO. E34

CLASSIFIED LIST OF EQUIPMENT AND SUPPLIES: Indicate on postcard by number

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102—Lighting fixtures
103—Changeable letters
104—Attraction signs
105—Theatre name sign

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202—Air washers
203—Blowers and fans
204—Compressors
205—Unit conditioners
206—Filters
207—Heaters, unit
208—Outlets (diffusers)

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301—Acoustic material
302—Decorating service
303—Wall fabric
304—Mirrors
305—Wall paneling

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401—Admission control system
402—Electric cable (underg'd)
403—In-car heaters
404—In-car speakers
405—Insect control
406—Lighting fixtures (outd'r)
407—Screen paint
408—Screen towers
409—Signs, ramp and traffic
410—Stadium seating
411—Vending carts

FLOOR COVERINGS

501—Asphalt tile
502—Carpeting
503—Carpet lining
504—Linoleum
505—Mats, rubber

GENERAL MAINTENANCE

601—Blower, floor cleaning
602—Carpet shampoo
603—Ladders, safety
604—Lamps, germicidal
605—Sand urns
606—Vacuum cleaners

LIGHTING

701—Black-light supplies
702—Dimmers
703—Downlighting equipment
704—Luminaires
(See also Advertising Stage)

PROJECTION and SOUND

801—Acoustic materials
802—Amplifiers
803—Cabinets, accessory
804—Cabinets, carbon
805—Cabinets, film
806—Carbon savers
807—Effect projectors
808—Exciter lamps
809—Fire shutters
810—Hearing aids
811—Lamps, reflector arc
812—Lamps, condenser
813—Lenses, condenser
814—Lenses, projection
815—Lenses, anamorphic
816—Magazines
817—Microphones
818—Motor-generators
819—Non-sync. turntables
820—Photoelectric cells
821—Projectors, standard
822—Projectors, 16-mm.
823—Projector parts
824—Rectifiers
825—Reels
826—Reflectors (arc)
827—Rewinders
828—Rheostats
829—Screens
830—Screen frames
831—Speaker systems (screen)
832—Speakers, surround
833—Splicers
834—Splicing cement
835—Soundheads, optical
836—Soundheads, magnetic
837—Stereopticons
838—Rewind tables

SEATING

901—Auditorium chairs
902—Upholstering fabrics

SERVICE and TRAFFIC

1001—Crowd control equip't
1002—Directional signs
1003—Drinking fountains
1004—Uniforms
1005—Water coolers

STAGE

1101—Curtains and drapes
1102—Curtain controls & track
1103—Lighting equipment
1104—Rigging and hardware
1105—Switchboards

TICKET SALES

1201—Box-offices
1202—Changemakers
1203—Signs, price
1204—Speaking tubes
1205—Ticket boxes
1206—Ticket registers

TOILET ROOMS

1301—Hand driers, electric
1302—Paper dispensers
1303—Soap dispensers
(See also Maintenance)

SEE OPPOSITE SIDE OF INSERT FOR DIRECTIONS REGARDING USE OF POSTCARDS

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FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 98 attractions, 3,103 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	6	—	9	3
All That Heavens Allows (U-I)	5	29	24	20	4
Anything Goes (Par.)	3	4	2	13	14
Animal World, The (W.B.)	—	7	7	5	2
Backlash (U-I)	—	16	3	21	5
Battle Stations (Col.)	—	7	3	2	4
Benny Goodman Story, The (U-I)	1	12	17	30	19
Bhowani Junction (MGM)	—	4	—	5	4
Birds and the Bees (Par.)	1	7	4	2	2
Blackjack Ketchum Desperado (Col.)	—	2	1	1	5
Bold and the Brave (RKO)	1	9	1	4	1
Bottom of the Bottle (20th-Fox)	—	2	15	17	27
Carousel (20th-Fox)	1	14	4	24	18
Cockleshell Heroes (Col.)	—	3	—	4	—
Comanche (U.A.)	—	7	1	11	20
Come Next Spring (Rep.)	—	1	4	27	4
Conqueror, The (RKO)	17	13	12	10	6
Court Jester, The (Par.)	—	9	9	11	10
Creature Walks Among Us (U-I)	1	2	4	2	1
†Crime in the Streets (A.A.)	—	5	1	—	1
D-Day the Sixth of June (20th-Fox)	—	7	6	—	1
Day of Fury (U-I)	—	3	—	6	4
Day the World Ended (A.R.C.)	—	21	2	1	—
Diane (MGM)	—	—	1	8	29
Dig That Uranium (A.A.)	—	4	2	—	—
Earth vs. Flying Saucers (Col.)	—	2	8	—	—
Eddy Duchin Story (Col.)	—	3	5	—	—
Flame of the Islands (Rep.)	—	2	2	10	3
Forbidden Planet (MGM)	1	12	15	2	6
Forever Darling (MGM)	7	31	33	12	8
Fury at Gunsight Pass (Col.)	—	1	3	2	2
Gaby (MGM)	—	9	1	8	1
Glory (RKO)	1	3	7	9	9
Goodbye, My Lady (W.B.)	—	8	3	9	1
Great Day in the Morning (RKO)	—	8	—	3	1
Great Locomotive Chase, The (B.V.)	—	3	6	4	—
Guys and Dolls (MGM)	20	10	9	4	4
Harder They Fall, The (Col.)	—	3	—	21	17
Helen of Troy (W.B.)	—	10	29	11	14
Hell on Frisco Bay (W.B.)	—	8	13	12	26
Hilda Crane (20th-Fox)	—	7	—	4	7
Hot Blood (Col.)	—	5	11	9	6
I'll Cry Tomorrow (MGM)	11	29	10	1	1
Inside Detroit (Col.)	—	—	2	5	2
Invasion of the Body Snatchers (A.A.)	—	1	2	11	19
Jubal (Col.)	—	18	1	24	2
Kettles in the Ozarks (U-I)	1	12	16	17	3
Killer is Loose (U.A.)	1	—	—	7	1
†King and I, The (20th-Fox)	4	—	2	—	—
Last Frontier (Col.)	—	3	21	20	7
Last Hunt, The (MGM)	—	3	22	24	7
†Leather Saint (Par.)	—	—	—	2	4
Lieutenant Wore Skirts, The (20th-Fox)	—	10	30	26	3
Littlest Outlaw (B.V.)	6	20	13	8	22
Lone Ranger, The (W.B.)	9	28	12	7	2
Man in the Gray Flannel Suit (20th-Fox)	21	10	19	4	8
Man Who Knew Too Much (Par.)	1	9	6	1	1
Man Who Never Was (20th-Fox)	—	20	15	1	15
Man With the Golden Arm (U.A.)	7	22	24	15	—
Maverick Queen, The (Rep.)	—	1	1	5	1
Meet Me In Las Vegas (MGM)	5	20	6	11	5
Miracle in the Rain (W.B.)	—	7	5	17	26
Mohawk (20th-Fox)	—	3	1	2	—
Never Say Goodbye (U-I)	—	27	7	22	16
On the Threshold of Space (20th-Fox)	—	6	9	12	15
Our Miss Brooks (W.B.)	—	—	11	7	11
Patterns (U.A.)	—	—	—	—	6
Picnic (Col.)	22	37	12	1	—
Proud Ones, The (20th-Fox)	—	5	2	8	—
Ransom (MGM)	1	3	21	19	13
Rawhide Years (U-I)	—	3	—	—	4
Red Sundown (U-I)	—	10	8	9	3
Revolt of Mamie Stover (20th-Fox)	—	14	9	5	1
Rock Around the Clock (Col.)	11	12	15	1	1
Rose Tattoo, The (Par.)	11	9	16	9	4
†Safari (Col.)	—	4	2	3	—
Screaming Eagles (A.A.)	—	3	2	5	3
Searchers, The (W.B.)	4	8	6	1	—
Serenade (W.B.)	—	4	1	7	17
Slightly Scarlet (RKO)	—	2	7	8	7
Spoilers, The (U-I)	1	12	21	18	4
Square Jungle (U-I)	—	2	2	12	37
†Star in the Dust (U-I)	—	1	—	4	—
Storm Fear (U-I)	—	—	—	5	3
Stranger at My Door (Rep.)	—	2	1	1	2
Swan, The (MGM)	2	15	9	9	1
That Certain Feeling (Par.)	—	5	4	4	—
There's Always Tomorrow (U-I)	—	—	11	8	25
Three Bad Sisters (U.A.)	—	4	3	2	1
Toy Tiger (U-I)	—	5	3	3	1
Trapeze (U.A.)	4	1	2	6	—
Tribute to a Bad Man (MGM)	—	11	2	10	13
Trouble With Harry (Par.)	10	7	12	11	1
23 Paces to Baker Street (20th-Fox)	1	4	—	2	10
Uranium Boom (Col.)	—	—	—	3	4
Werewolf, The (Col.)	—	1	4	—	—
While the City Sleeps (RKO)	2	—	17	—	1
World in My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	—	4	—	1	1

DESIGNED BY SAUL BASS

Otto Preminger presents Bernard Shaw's

SAINT JOAN

All motion picture theatres are invited to participate in the first joint producer-exhibitor world-wide competition to discover a 'new face,' an unknown young actress to play Joan of Arc in Otto Preminger's film version of Bernard Shaw's greatest play, 'Saint Joan.'

All National Screen Service exchanges can now supply free to exhibitors:

1) Specially-filmed one-minute trailer 2) 30 x 40 posters 3) Entry blanks with rules of competition and full information on how contestants may win auditions and screen tests.

If you wish to take part in this search, contact your United Artists branch.

SAINT JOAN WEEK STARTS AUGUST 6th

AUGUST 11, 1956

MOTION PICTURE HERALD

Eisenhower Signs It!

Exemptions up to 90 cents; Exhibitors busy figuring new scales for September 1

REVIEWS (in Product Digest): PILLARS OF THE SKY, SECRETS OF THE REEF, I'VE LIVED BEFORE, CANYON RIVER, MIAMI EXPOSE, THUNDER OVER ARIZONA, THE GUNSLINGER, HOT CARS, FORBIDDEN CARGO

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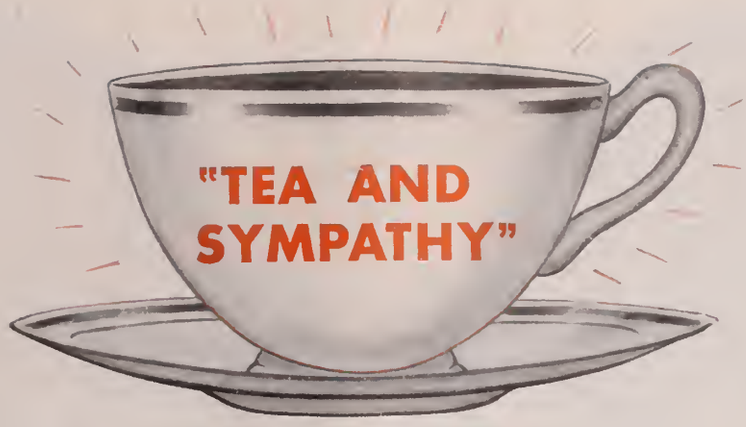
TEA 'N TEA!

When Leo of M-G-M
brews TEA, it's got
a kick that spells
B-O-X-O-F-F-I-C-E!



EXCITEMENT!

The reaction to the news of this great picture is unprecedented. It's as though showmen throughout America were waiting for this celebrated play to come to the screen — and now that it's a living, thrilling reality they're eager to bring it to their audiences. It will live up to all expectations. M-G-M, recognizing its unlimited boxoffice ceiling, is putting behind it one of the biggest campaigns — newspapers, magazines, radio, TV — the works!

★

M-G-M presents in CinemaScope and METROCOLOR • "TEA AND SYMPATHY" starring DEBORAH KERR • JOHN KERR • with Leif Erickson • Edward Andrews • Screen Play by Robert Anderson • Based on the Play by Robert Anderson • Directed by Vincente Minnelli • Produced by Pandro S. Berman

DREAMS COME TRUE!

Although it will not be available for several months, we want to share with you the good news that "TEAHOUSE OF THE AUGUST MOON" has had its first studio screening and is unquestionably one of the great motion pictures of all time.

★

M-G-M presents in CinemaScope and METROCOLOR • MARLON BRANDO • GLENN FORD MACHIKO KYO • in "TEAHOUSE OF THE AUGUST MOON" co-starring Eddie Albert • Paul Ford Jun Negami • Nijiko Kiyokawa • Mitsuko Sawamura • Screen Play by John Patrick • Based on the Book by Vern J. Sneider and the Play by John Patrick • Directed by Daniel Mann • Produced by Jack Cummings

"THE BAD SEED"

IT'S THE BIG SHOCKER !

We recommend it for **ADULTS ONLY**

We recommend: A BRIEF 'CATCH YOUR BREATH' INTERMISSION AFTER EACH SHOWING

A hidden shame
out in the open --
and the
most terrifying
rock-bottom
a woman
ever hit
for love!

From
WARNER BROS.
starring the original
prize-winning cast
of the great Broadway play.

STARRING
NANCY KELLY
AND INTRODUCING
PATTY McCORMACK
WITH
HENRY JONES · EILEEN HECKART
EVELYN VARDEN · WILLIAM HOPPER · PAUL FIX
JESSE WHITE · Gage Clarke · Joan Croyden

A MERVYN LeROY PRODUCTION
Screen Play by JOHN LEE MAHIN ·
Based upon the play by MAXWELL ANDERSON
and the novel by WILLIAM MARCH ·
MUSIC BY ALEX NORTH
DIRECTED BY MERVYN LeROY

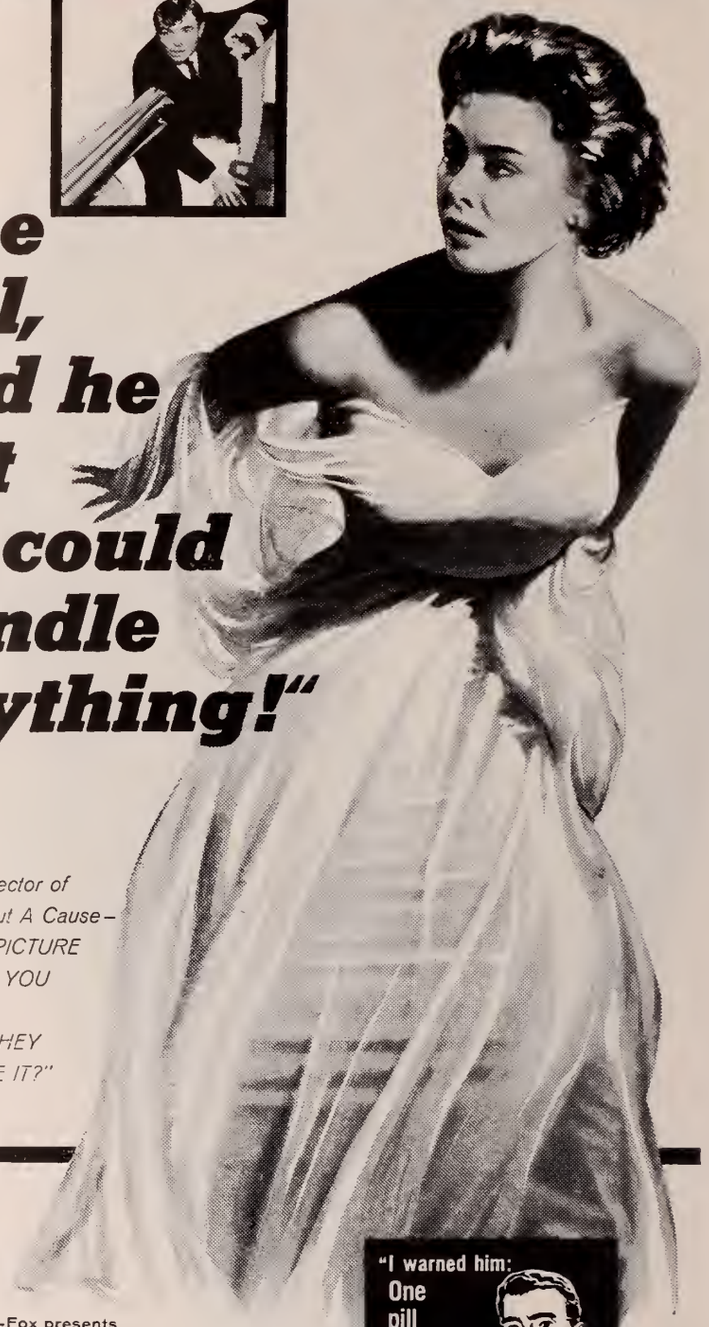
We
recommend:
NO
SEATING
DURING
THE
LAST
FIFTEEN
MINUTES

We
recommend:
TALK ALL
YOU WANT
ABOUT THE
MAN AND
THE WOMAN
BUT *PLEASE*
DON'T TELL
ABOUT THE
GIRL!

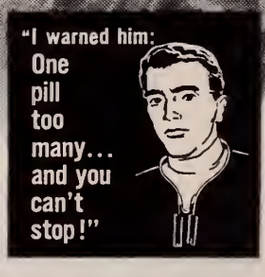
AVAILABLE ONLY FOR SPECIALLY SELECTED ENGAGEMENTS*

Because of the daring and unusual nature of this production, careful handling is essential if audiences are to derive the full impact and exhibitors realize the full potential. Therefore, 20th is limiting availability to selected runs. If you want it, and can handle it, contact your 20th branch manager immediately.

"One pill, and he felt he could handle anything!"



From the director of Rebel Without A Cause— A MOTION PICTURE SO DARING YOU WILL ASK: "HOW DID THEY DARE MAKE IT?"



20th Century-Fox presents

JAMES MASON
BARBARA RUSH

Bigger than Life

COLOR by DE LUXE CINEMASCOPE

co-starring
WALTER MATTHAU with Robert Simon • Christopher Olsen • Roland Winters
Rusty Lane • Rachel Stephens • Kipp Hamilton

PRODUCED BY JAMES MASON · DIRECTED BY NICHOLAS RAY · STORY AND SCREENPLAY BY CYRIL HUME and RICHARD MAIBAUM

* **NOW PLAYING at**
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NEXT WEEK at
HOLLYWOOD, Atlantic City; FOUR THEATRES, Los Angeles; PALACE, Cleveland

SOON at
RIALTO, Atlanta; PARAMOUNT, Toledo; INDIANA, Indianapolis; STATE, Minneapolis

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 204, No. 6

August 11, 1956

As Patrons See 'em

THERE is a problem of long standing, in recent years complicated by the development of the new screen techniques, which requires attention. The policy makers of the industry and most of the creative workers, with rare exceptions, see motion pictures under what may be called "laboratory" conditions markedly different from those prevailing when most of the paying customers see the same attractions. This does not necessarily mean that the Hollywood film-makers see the films under "good" conditions and the public under "bad" conditions.

Hollywood in general sees motion pictures only under two sets of special circumstances: 1) in screening rooms and 2) in "souped-up" sneaks or theatre previews. In neither do normal standards of projection and sound prevail.

It may be most elementary but many prints are still much too dark, even for standard theatres, let alone drive-ins. For years Hollywood executives and creative workers have been unable to understand how this is so. When they see pictures they look wonderful on the screen. That is because the amount of light reflected from the studio screening room or at the specially selected sneak preview theatre substantially exceeds that prevailing in even good exhibition practice.

Another circumstance that affects picture making that is not sufficiently regarded in Hollywood is the effects a variety of picture croppings have on picture composition. It is to be wondered how many producers, directors and directors of photography have witnessed projection of their "wide screen" films on every conceivable aspect ratio from 1.33 to 1 up to 2 to 1. How many CinemaScope pictures have been witnessed at projection of 2 to 1 and other ratios instead of the official 2.55 to 1?

These and other factors are largely technical in nature. There is another of supreme dramatic importance that may not be sufficiently understood because so few in Hollywood regularly see films exhibited as the patrons see them. That is the impact made when a part of a feature is seen—the last part—and then another complete feature, a newsreel, shorts and trailers—and then the first half of the principal attraction.

Many within the industry have esthetic and personal objections to double bills. Yet they are an accepted industry fact of life. Although patrons will vote against double bills they will attend them more frequently in many situations than single bills. An important part of the theatrical market is in double-bill territory. It seems quite obvious if the story line is too complicated, the entertainment value will be lost to many patrons who see the end of the film first.

The efforts now going on to encourage the studios to screen pictures in standards approximating those in widespread exhibition practice should be encouraged. Moreover, the creative screen workers and executives should do more looking at pictures in theatres—as drop-in customers. It might even be a good idea to try out in studio screening rooms starting some pictures in the middle to see them as most patrons do.

Market research to find new patrons is a good idea. But studying a product as it is now seen by the public is also important.

■ ■ ■

Lament for Newsreels

IF AN epitaph ever has to be written for the newsreel—which we hope will never happen—it might be: Only the public liked us.

The newsreel is the granddaddy of all motion pictures. The very first films were essentially newsreels and human interest variety scenes. The newsreel has not only entertained but it has also enlightened. One of the boasts of the industry has been that the newsreels are a living record of our times.

It was only a matter of industry pride that multiplied newsreels to an extent that kept them competitively weak and made way for the present difficult time. There never should have been as many as five newsreels in the United States, each issuing two editions per week. Two or three newsreels, with weekly issues would have been adequate. This would have made possible strong and competitive reels of important interest to exhibitors and to the public.

Perhaps out of the announcement that the Warner-Pathe reel will be suspended in August and rumors that another reel may be sold can come the hopeful thought that the newsreel business will become stabilized.

It is time that all branches of the industry cease to be treating the newsreel as an orphan. Too few exhibitors were willing to pay a reasonable rental, too few newsreel makers worked to emphasize quality. Most of the newsreel companies have turned to Europe and import raw stock for these purposes. Often the newsreel has been cut in a theatre to a meaningless couple of minutes. In other places it has been sandwiched with advertisements. The newsreel likewise has on occasion been used too much for promotion of films made by the company which owns the newsreel.

The newsreel, like the industry itself, is going to turn out to be quite indestructible. Recent difficulties should not be interpreted as the passing of the newsreel.

There will be a newsreel as long as there are theatres. Sooner or later it will take on the characteristics of the best news and picture magazines. It will, of course, be in color. It will be as much different from the so-called television newsreels as the best Hollywood feature differs from the best television has to offer on a 21″ screen.

—Martin Quigley, Jr.

Letters to the Herald

Equipment Abroad

To the Editor:

I saw a description of the screen of La Rampa theatre in the Better Theatres Section Market Guide Number of the HERALD of March 24, 1956. To have CinemaScope and then to reduce it into 1.2 ratio is adverse to the very objectives of the widescreen technique. And, to project standard film to 1 to 1.77 ratio, at a larger screen height and same width as CinemaScope is plain boldness. CinemaScope is the most efficient way of use of 35mm film. To crop it is to reduce its efficiency. Old theatres might do this due to lack of space at the proscenium, but to construct such modern theatres as La Rampa and then to have such projection—it's just absurd!

There are three musts in a motion picture theatre: (a) a comfortable seat; (b) an excellent projection; (c) a good sound system (Stereophonic in case of wide screen techniques).

Since one spends most of the time in a theatre sitting, watching and listening, the theatre is as good as these three conditions are. No matter how good the refreshments or decorations at the lobby, the theatre cannot be any better.

Here I want to give a nutshell description of theatres in this part of the world—Istanbul.

•

Almost all first run theatres, showing American films, are equipped with anamorphic lenses. Now, I don't mean CinemaScope, because to me CinemaScope is not a mere anamorphic lens. Some have identical screen width with CinemaScope or cropped standard, and no stereophonic sound at all. One new house which was opened in September, 1954, has four-channel magnetic or three-channel Perspecta sound. But due to the fact of having two balconies the projection booth is placed too high with a large projection throw angle, giving excessive distortion of the CinemaScope picture. Lately, by cropping in a trapezoidal way, the distortion appears to have been taken care of. (Actually the picture is still distorted but looks rectangular.)

Stereophonic sound is in another theatre, too, totalling two theatres. Unfortunately, since the second run theatre is not equipped with stereophonic sound, and since the same film later will be used there, for economic reasons not more than once or twice per year stereophonic films are run.

I hope that in the near future, after the widescreen boom, all theatres will be equipped with better equipment, resulting from the need of better quality pictures. *—NICK A. OSGAN, Sisli, Istanbul.*

Fight Fire . . .

To The Editor:

The public trend today seems to be towards large money give-aways such as The Big Surprise, The $64,000 Question; the various auto give-away contests such as Dodge, Plymouth, Mercury, etc., The Big Challenge and probably others I know little about. Several of these are getting tremendous publicity and millions of television viewers in direct opposition to theatre-going at a time when our patrons should be attending the theatres.

Why not a contest in theatres, nationally, for a big cash award or awards based upon current pictures being shown at all theatres? This would surely interest the television and theatre-going public with a possible $100,000 first prize, second of $50,000, and smaller prizes for other winners. The condition of the contest could be in the nature of reviews, essays or even just comments on a certain number of pictures which the contestant has seen at his or her local theatre. Ticket-stubs from that theatre would be required to accompany the entry, similar to some television contests, where box-tops or labels are required. Entry blanks would have to be secured from that particular theatre. In addition, some large television sponsor could be secured for television time to carry the story with their regular program in return for trailer mention on the screens of the theatres which were participating.

•

There are many angles to a contest of this type that could be worked out by a committee of exhibitors. The lottery law would be avoided by the requirement of reviews, essays, etc., making it a contest of skill. It could be financed at a very reasonable cost to each participating theatre on a per-seat basis. I believe it's worth talking over and would be glad to meet with a committee for further discussion at any time.

No harm can come from such a discussion and something tangible may develop from it. Our problem, in my opinion, is to get our former patrons out of their homes and to our theatres. It will take more than the ordinary run of present day pictures to do that. This is proven by the fact that an exceptionally big picture does excellent business but the run-of-the-mill picture has no attraction to more than a handful of people. And, in my situations, I'm lucky to get one of those "big" pictures each month. We need a stimulant for the ordinary pictures and it could be a contest such as I suggest. *GEORGE J. RIESTER, General Manager, Buckley Amusement Enterprises, Shamokin, Penna.*

MOTION PICTURE HERALD

August 11, 1956

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On the Horizon

FUNDS FOR THEATRES

The recent recommendation that funds be made available to the amusement industry for rehabilitating theatre properties and equipment, made by the Senate Small Business Committee, is going to be pushed by the Theatre Owners of America. Myron N. Blank, president of TOA, has appointed A. Julian Brylawski, TOA vice-president and chairman of the national legislative committee, as chairman of a special committee to prepare a brief for submission to the Small Business Administration, urging the adoption of the recommendation. Mr. Blank said, "In light of the recent SSBC report, it is the desire of our organization to take full advantage of the prospective government help and financing which has been so difficult for the small theatre owners and individual operators to obtain."

WALD-FOX DEAL SET

Jerry Wald has signed a contract with 20th Century-Fox which calls for Mr. Wald to produce 18 pictures in the next five years at that studio, it was announced this week by Spyros P. Skouras, 20th-Fox president, and Buddy Adler, vice-president in charge of production. Mr. Wald, who was on leave from Columbia, where he was vice-president in charge of production, moves onto the 20th-Fox lot August 13.

JOHNSTON'S HOST DEAD

Mikhail Vasilevich Kulagin, who once sought to give Eric Johnston a fortune in jewels during the latter's 1944 visit to Russia, died recently. When Johnston visited Novosibirsk, Kulagin took offense when his guest refused the jewels, and said the Siberian people, of whom he was party boss, would be "insulted." Johnston diplomatically sidestepped the gift by reminding Kulagin that just as the latter was subject to Communist party discipline, so he, Johnston, had to obey Republican party regulations by refusing the gift. Mollified, Kulagin urged him to "come back again. By that time the Republican party line may have changed and you will be able to accept the gift."

NBC TV IN WASHINGTON

The nation's first television station designed and constructed from the ground up specifically for local and network color programming will soon be built by the National Broadcasting Company in Washington, D.C. for its owned-and-operated stations WRC and WRC-TV, according to Robert M. Sarnoff, president of NBC. Construction, he revealed, begins in two weeks, with completion scheduled to be in the Fall of 1957.

CURVED APERTURES PRAISED

Curved aperture plates and film gates, which will become available to exhibitors early in October, have been found by the Motion Picture Research Council's theatre projection committee to effect "definite reduction in film buckling and resultant improvement in picture quality." The new fixture, the Council added, provides a "much sharper picture" than the standard flat plate and gate and requires no other change in the projector.

DISNEY STOCK SPLIT?

The board of directors of Walt Disney Productions have voted in favor of a stock split on a two-for-one basis, subject to the approval of the California Corporations Commissioner and the written consent of the majority holders of the company's outstanding stock. Application will be made immediately, according to reports, and the split will be effected on receipt of consent of the necessary number of stockholders.

William R. Weaver—
Lawrence J. Quirk—Jay Remer

WHEN and WHERE

August 13-20: Executive board meeting of the International Alliance of Theatrical Stage Employes, Hotel Muehlebach, Kansas City, Mo.

August 14-15: Allied States Association, national board meeting, Louisville, Ky.

August 20-24: Biennial convention of the International Alliance of Theatrical Stage Employes, Hotel Muehlebach, Kansas City, Mo.

August 27-28: 38th annual convention of the Missouri-Illinois Theatre Owners, Kingsway Hotel, St. Louis, Mo.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association at the Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 1-2: Annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania, Roosevelt Hotel, Pittsburgh.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, scheduled to be in Los Angeles.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 22-23: Annual convention of Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

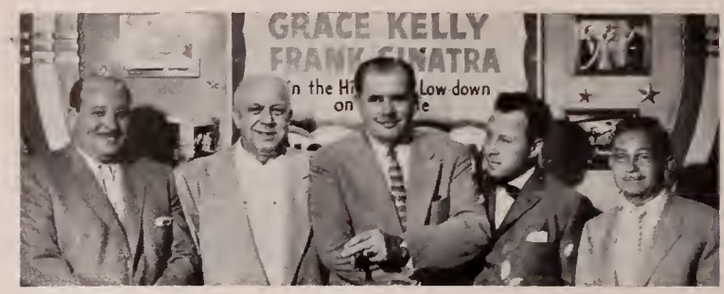
October 22-24: Allied Theatre Owners of Indiana, meeting at the Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 24-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

MOST GALA. MGM opened its "High Society" in Hollywood and it was written down as one of the season's social events. Among the guests at the left, Mr. and Mrs. Si Seadler (he's advertising manager), and producer Sol C. Siegel. In array below, at one of the numerous "sneaks" the company held in key cities, a Detroit group: Ray Schreiber of Schreiber Theatres; Lou Mitchell of Mitchell Theatres; Carl Buermele, general manager of General Theatres; Sol Krim, Krim Theatres; and Art Robinson, exhibitor.



This week in pictures

THE GLAD HAND for the happy opening of Skouras Theatres' Route 303 Drive-In, at Orangeburg, New York, last week. At the right are Larry Morris, B. S. Moss circuit executive; Spyros S. Skouras, Skouras Theatres president; Harold Rinzler, Randforce; and Seymour Seider, Prudential.

by The Herald

VICE-PRESIDENT now. Bernard Goodman poses happily at the Warner New York home office, where he now heads domestic operations as an officer. In last week's shifts, Roy Haines, recently appointed general sales manager, also was elected president of the distributing company.

A NEW three and one half year contract: the signers are Leo Samuels, Buena Vista Films president; and Chester M. Ross, executive director of National Film Service.

A NEW picture takes shape: in Hollywood, the discussion is between producer Milton Sperling and author Herman Wouk, on "Marjorie Morningstar." Warner will release.

PREMIERE. Universal's "Walk the Proud Land" at Hudson, New York: circuit owner Walter Reade, Jr., interviewer Martin Starr, performers Carol Morris and Charles Drake, and executive F. J. A. McCarthy. (Story on page 36.)

STUDIO THEATRE

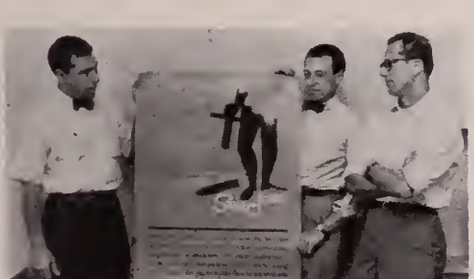
FRIENDS. Republic president Herbert J. Yates with Philippine Congressman Angel Castano and Los Angeles consulate general Fidel Giron. He showed them his studio.

THE SUBJECT IS "War and Peace": the how and why of its making; and the man who talked to trade writers at Paramount's New York office last week was King Vidor, director. Nine editions are now circulating, with some company help, he pointed out. They range in size (as shown in front of him) from not so large to large.

HOW USEFUL is television to producers looking for material and talent? was the Screen Producers Guild subject for members and newsmen at its panel luncheon the other day. The camera glimpses, below, producers Walt Disney and Walter Mirisch, Herald Hollywood editor W. R. Weaver, and Martin Rackin.

THE IMPORTANT MEETING. It was, the company said, a "high level" executive conference on Cecil B. DeMille's "The Ten Commandments", at the studio. Later, the men flew to Salt Lake City for a "sneak" peek at audience reaction. In array above are, first row, studio chief Y. Frank Freeman, president Barney Balaban, Mr. DeMille, and distribution chief George Weltner; others, vice-president Paul Raibourn, Paramount International vice-president James Perkins, executive Morris Lefko, vice-president Jerry Pickman, sales supervisor Charles Boasberg, promotion coordinator Maxwell Hamilton, western sales manager Sidney Deneau, eastern manager Hugh Owen, and associate producer Henry Wilcoxon.

THE BEGINNING of the search for "Saint Joan", through theatres. At the UA New York home office, Saul Bass' poster is displayed by publicity manager Mort Nathanson, advertising manager Joseph Gould, and national promotion director Roger Lewis.



HOSPITALITY at the RKO New York home office, to the Greater Union Theatres (Australia) "Round the World Showmanship Contest" winners, Bob Watts and Reg King. At the right, friendly note swapping between Messrs Watts and King, left, and Sid Kramer, right, foreign sales manager, and Mel Danheiser, his assistant.

BUSINESS—AND DIPLOMACY. Japanese visitor Masaichi Nagata, center, right, said in the New York office of Samuel Goldwyn Productions he makes and exports pictures not merely to earn money (some do better than others) but to help the world understand the Japanese. Diplomats can go so far, he said; films go farther. The president of Daiei Pictures is flanked here by interpreter Raymond Aka and director Koji Shima. He left technicians in Hollywood to study VistaVision, which he likes.

by The Herald

Thank You, Mr. Congressman!

The signing of the King Bill by President Eisenhower Monday set off a wave of rejoicing throughout the industry. A substantial majority of the theatres rarely charge admissions over the 90¢ tax free scale. Fewer than ten percent of the theatres have scales above that figure.

Right now is the time for exhibitors to thank their Congressmen and Senators. With Congress in recess theatre owners wherever possible should call personally to show their appreciation. Everyone likes to be thanked. Members of Congress are no exceptions. During this campaign year an expression of thanks may be especially valued.

Thus far the COMPO drives for admission tax relief have achieved victory in two stages. Complete elimination will be sought in the next phase of the campaign. Although the theatres which charge the higher admission prices total less than 1,500, they account for a substantial part of the total gross. They also deserve relief from the discriminatory tax imposed as a war-time measure.

M. Q., Jr.

Allied Sets Board Meeting In Louisville

WASHINGTON: Allied States Association, in a sudden burst of activity following last week's release of the Senate Small Business Committee report on the film industry hearings, this week formally issued its invitation to distribution company presidents to attend a top level roundtable conference and scheduled its regular summer board meeting to be held at the Kentucky Hotel, Louisville, August 14 and 15.

The roundtable invitations, which cited the SSBC recommendation for "a new spirit of cooperation between the various segments of the industry," were sent to the presidents of Allied Artists, Columbia, Buena Vista, Loew's, Paramount, RKO, Republic, 20th-Fox, United Artists, Universal and Warner Brothers.

Small Meet Proposed

Ruben Shor, Allied president, who signed the invitations, declared that "we of Allied feel that these expressions by a group of United States Senators make it proper for us to renew our proposal for a meeting between the presidents of the film companies and the heads of the principal exhibitor organizations. Such a meeting at this time would have an excellent effect in restoring the confidence and reviving the courage of the personnel of all industry branches."

Mr. Shor said he was proposing "a rather small meeting with only those in ultimate authority in their respective companies and organizations. Such a meeting could discuss ways and means and, perhaps, agree upon principles for giving effect to the Committee's recommendations. The follow-up, including the details, could then be handled by their designated representatives."

The announcement of the Allied board meeting, which will be preceded by a meeting of Allied's Emergency Defense Committee the evening of August 13, declared that Louisville had been chosen as the site "as a compliment to Allied Theatre Owners of Kentucky, Allied's youngest unit, and as a tribute to Edward L. Ornstein for his efforts in organizing it."

Sure to be one of the prime topics for discussion at the meeting is the SSBC report, which Abram F. Myers, Allied general counsel, last week described as "this very spotty report." Also it's reported that the board will consider the possibility of Allied's once again becoming an active participant in the Council of Motion Picture Organizations.

Raymond Levy Resigns

Raymond Levy, vice-president, Quigley Publishing Co., has resigned effective at the end of this month. Mr. Levy joined the staff in 1950 as a company executive in charge of advertising sales and promotion. His future plans, not yet definitely formulated, contemplate activities in another line of work in the motion picture industry.

Harry Chandler, 73, Dies

HOLLYWOOD: Harry Chandler, 73, died here recently at the Motion Picture County Home. An early screen writer, he entered the industry in 1918. His widow, two sons and a daughter survive.

Rembusch Files Monopoly Suit Against Majors

INDIANAPOLIS: Trueman Rembusch's Syndicate Theatres, Inc., filed a monopoly suit asking $3,840,000 in damages and an injunction against five Indianapolis first run theatres and eight major distribution companies in Federal Court here Wednesday.

The firms named in the action were Greater Indianapolis Amusements, Inc., Loew's, RKO Radio Pictures, Paramount Film Distributing Corp., Columbia Pictures, United Artists, Warner Brothers and Universal.

Syndicate, which operates houses in five Indiana towns with headquarters at Franklin, 20 miles from Indianapolis, charged the five first run theatres in Indianapolis are operated as a monopoly and that "better motion pictures" are withheld from its Franklin outlet "40 to 90 days or longer."

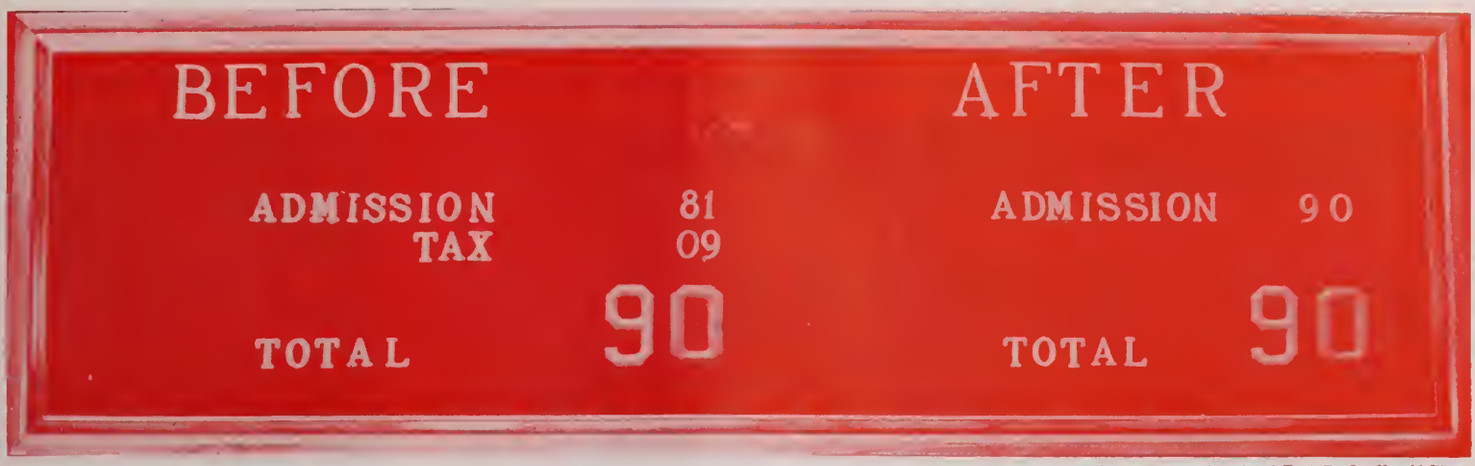
Rembusch, secretary-treasurer of Syndicate, said the trouble dates back to 1950 but that matters became worse after his testimony before U. S. Senate Small Business Subcommittee on retailing, distribution and fair trade practices.

Shortly after giving testimony, he claimed, Paramount, Columbia and Universal refused to sell him films on the same basis as previously. The suit alleges that Charles Reagan, general sales manager and vice-president of Loew's, controls five first runs in Indianapolis through ownership of stock in Greater Indianapolis, which operates four houses, and by his connection with Loew's which operates the fifth house. It charged they are operated as a "monopolistic group."

The contention also was made that Syndicate has been forced to buy "large groups of old and stale films" to get top quality pictures, and that this has resulted in "reductions in boxoffice gross" and has caused the firm to become a "second rate operation."

Perlberg-Seaton Set New Five-Picture Deal

HOLLYWOOD: A five-picture, multi-million dollar production schedule encompassing a three-year period, was announced by the Perlberg-Seaton production team recently through Paramount, which will release the five films. Top stars and Academy-Award winning writers have been assigned to the pictures, according to William Perlberg and George Seaton. Set for October filming is "The Tin Star," with Henry Fonda and Anthony Perkins. In November, "Teacher's Pet," starring Clark Gable, begins.



Sign: courtesy Associated T. & R. Co. Herald Photo

Eisenhower Signs The King Bill; Tax Exemption Raised to 90c

. . . Action climaxes whirlwind campaign; should add an estimated $51,800,000 to film industry's annual income

President Eisenhower Monday afternoon without hesitation—and without comment of any kind—signed into law the King bill, boosting from 50 to 90 cents the exemption from the 10 per cent Federal admission tax. Thus tickets now costing 90 cents or less will be completely free of the tax, while tickets costing 91 cents and over will be subject to the tax on the entire cost.

The President's action climaxed—in comparatively undramatic fashion — one of the most dramatic success stories in recent industry history. However, the successful conclusion of the anti-tax campaign—unheralded in many sectors of the industry—prompted all members of the industry to join in common enthusiasm and optimism.

The Treasury Department, which opposed the measure while it was making its way through Congress, withdrew its opposition, it is understood, once the bill was passed and Congress had adjourned, and conceded that the industry was in distress and needed help. Previously it had argued that the Government could not stand the revenue loss and that admissions tax relief would lead to demands from other industries for excise relief. It claims the bill will cost the government $60,000,000 annual revenue loss but industry officials say much of it would be made up by increased income tax collections from industry sources.

Following the signing of the bill, Robert W. Coyne, COMPO special counsel who guided the whirlwind Congressional campaign, said the measure will add $51,800,000 to the industry's annual income. This saving, he said, added to the $123,500,000 increase in industry income that resulted from passage of the tax relief bill of 1954, amounts to a total fo $175,300,000 annually as a result of three tax campaigns conducted by COMPO since 1953.

Meanwhile leading circuit and independent theatre executives were considering what action they will take in adjusting admissions prices after September 1. Generally it was indicated that theatres charging $1 admission will drop the price to 90 cents, but, as a rule, present price levels will be adhered to.

Mr. Coyne said Sindlinger & Company, which did research for COMPO for all three tax campaigns, estimates that of the $51,800,000 that will be added to the industry's income, a total of $16,400,000 will be absorbed by distribution companies and $35,400,000 will remain with theatres.

"We estimate," Mr. Coyne said, "that theatres made exempt from the admission tax by the new law number 8,991. These should be added to the 9,000 charging admissions of 50 cents and under made exempt by the tax law revision of 1954. Theatres that will continue to pay a 10 per cent admission tax, according to our figures, number 1,363.

Among those hailing the signing of the bill were Eric Johnston, president of the Motion Picture Association of America; Abram Myers, Allied States chairman and general counsel, and Mr. Coyne. Mr. Johnston said he hoped the relief granted by the bill would permit the small exhibitors to keep going and "provide to their community the great entertainment that the American motion picture gives the world." The industry looked forward, he said, "to the eventual complete repeal of this wartime excise tax, a tax imposed not for revenue but for purposes which no longer exist. He pointed out that some Congressional committees will continue this fall with studies of excise taxes, and said he was "confident that their recommendation will result in the elimination of the admission tax."

Mr. Myers said he hoped the theatres will reap the full benefits of relief. "The temptation will be great," he added, "for the film companies now as it was in 1954 to take an undue proportion of it but maybe the new spirit of cooperation will make for a more equitable distribution this year."

In an Allied bulletin, Mr. Myers points out that the Senate was influenced in its passing of the bill by evidence produced by Allied this spring before the subcommittee on Retailing, Distribution and Fair Trade Practices of the Select Committee on Small Business.

Mr. Coyne said, "The successful culmination of COMPO's fight for further tax relief is a tribute to Bob O'Donnell's leadership, the valiant efforts of those exhibitors who pressed their case against

(*Continued on page 16*)

HERALD INSTITUTE SHOWED 60¢ AVERAGE

In a survey on price scales made by the Herald Institute of Industry Opinion, published April 21, 1956, the normal admission scale for all population groups was 60.3 cents. The average ranged as low as 52 cents for areas with population up to 7,500 and as high as 68 cents for areas with population over 100,000. This would seem to indicate that the majority of theatres would benefit from the King Bill which was signed into law this week, although many, of course, are much higher than the average especially in metropolitan cities.

Depend on 20th for the strongest product you ever played!

IN THE LONG RUN IT CAN'T

20th's MOST DARING ATTR

THE ONE AND ONLY MM IS

NOTHING CAN STOP "THE

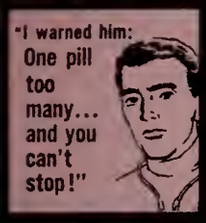
Pictures like these

BE BEAT!

DARRYL F. ZANUCK
presents
RODGERS & HAMMERSTEIN'S
The King and I

starring
DEBORAH KERR · YUL BRYNNER
with RITA MORENO · Produced by CHARLES BRACKETT
Directed by WALTER LANG · Screenplay by ERNEST LEHMAN
Music by RICHARD RODGERS · Book & Lyrics by OSCAR HAMMERSTEIN II
Choreography by JEROME ROBBINS
COLOR by DE LUXE
CINEMASCOPE

ACTION SINCE "THE SNAKE PIT"!



Bigger than Life

starring
JAMES MASON · BARBARA RUSH
co-starring WALTER MATTHAU
Produced by JAMES MASON · Directed by NICHOLAS RAY
Story and Screenplay by CYRIL HUME and RICHARD MAIBAUM
COLOR by DE LUXE
CINEMASCOPE

BACK IN BROADWAY'S BIGGEST HIT!

BUS STOP

starring
MARILYN MONROE
and introducing DON MURRAY
Produced by BUDDY ADLER · Directed by JOSHUA LOGAN
Screenplay by GEORGE AXELROD
COLOR by DE LUXE
CINEMASCOPE

LAST WAGON" FROM COMING THROUGH!

The Last Wagon

starring
Richard Widmark
co-starring Felicia Farr · Produced by WILLIAM HAWKS
Directed by DELMER DAVES · Screenplay by JAMES EDWARD GRANT,
DELMER DAVES and GWEN BAGNI GIELGUD
COLOR by DE LUXE
CINEMASCOPE

give your box-office a lift!

Jack Warner Sets Strong Product Goal

. . . In first product announcement as Warner Brothers president, he details policy of "strength and courage"

HOLLYWOOD: "The motion picture business—or any other business—is only as strong as its basic parts," Jack L. Warner said here last week in his first product announcement as the new president of Warner Brothers Pictures. The company's policy he said, will be keynoted by "the two most essential factors for success in this (business)—strength and courage."

Mr. Warner added "If all the man-hours spent in fear and trembling over the fate of the industry by too many motion picture people were devoted to a strong and courageous effort in the cause of good picture-making, this industry would far exceed any peak it has ever achieved."

Success Affects Everyone

He continued: "We at Warner Bros. are in business to make successful motion pictures, because successful pictures affect everyone all down the line—the exhibitor, our stockholders, the public and the motion picture industry in general. We intend to go forward and to live up to our responsibility and our obligations as a motion picture producing and distributing company and as a public-spirited institution.

"This company's foundation, which was always firm, is today more solid than ever before. And upon this foundation, strengthened by years of experience, we are entering a new phase in our career. We will make this new era the most dynamic, the most challenging and the most successful in our entire history. Such an achievement is not done by mere words or promises. It is done by setting a production goal and then marshalling every last ounce of effort and talent to make sure that this objective is accomplished.

"Our purpose is simply stated: to see to it that the public is supplied—continuously supplied—with a steady flow of great entertainment from Warner Bros. This is our goal—to make and distribute great pictures. No blueprint, no industry-wide plan, no committee report can take the place of the basic axiom that nothing succeeds like a successful motion picture."

Among the forthcoming productions announced by Mr. Warner are "The Bad Seed," produced and directed by Mervyn LeRoy and starring Nancy Kelly; "Baby Doll," produced and directed by Elia Kazan from an original screenplay by Tennessee Williams and starring Karl Malden and Eli Wallach; George Stevens' production of "Giant," directed by Mr. Stevens and starring Elizabeth Taylor, Rock Hudson and James Dean; Alfred Hitchcock's "The Wrong Man," starring Henry Fonda, Vera Miles and Anthony Quayle; "The Spirit of St. Louis," a Leland Hayward-Billy Wilder production starring James Stewart.

TAPLINGER HEADS WB ADVERTISING-PUBLICITY

Robert S. Taplinger last week was elected by Warner directors, meeting in New York, to be vice-president in charge of advertising and public relations beginning October 1. Mr. Taplinger is president of Robert S. Taplinger Associates, New York, industrial public relations. This will be merged with another leading agency, the Warner announcement said. Mr. Taplinger supervised Warner studio publicity 1937 through 1940. He had been CBS publicity director and then independent. After his Warner career he

ROBERT S. TAPLINGER

was executive assistant to Harry Cohn, Columbia Pictures president, and vice-president for Walter Wanger, and Enterprise Productions. He was a Navy officer during World War Two and helped organize the Navy Motion Picture Services. He formed his industrial public relations agency seven years ago.

EISENHOWER SIGNS

(*Continued from page* 13)

the most discouraging odds and to the small group of helpers who gave Bob O'Donnell and me their loyal support.

"I particularly wish to point out that this industry will be forever indebted to Sam Pinanski who had the foresight to agitate for the campaign more than a year ago and persisted in his efforts notwithstanding indifference and even active opposition. . . . The industry's gratitude should go in full measure to Charlie McCarthy who worked unceasingly to build the machine, the work of which resulted in this Congressional action. . . .

"I hope that every exhibitor will lose no time in expressing his thanks to his Senators and Congressmen for the passage of this bill.

"As for myself I can only say 'Thank you,' to the President, to the members of both Houses of Congress, to the exhibitors throughout America who backed our efforts and to that small and loyal band of helpers who gave me their unwavering support this whole campaign."

Plans for Adjustment

Meanwhile many theatre executives commented on their plans for possible admission price adjustments. Among them were:

Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres: "It's too early to tell what we will do. Our circuit heads will study the situation with theatre managers to determine exactly what price cuts are forthcoming. However, it appears likely there will be cuts in most areas. If we are selling tickets at 95 cents, they'll inevitably be slashed to 90 cents to take advantage of the tax relief."

Solomon M. Strausberg, president, Interboro Circuit: "We will maintain current prices that will enable us to break even financially on some houses and give us a few extra dollars on others."

Samuel Rosen, executive vice-president, Stanley Warner Management Corp.: "Any ticket price changes will be up to the zone managers and theatre managers. We have to examine every figure, every box office, every situation and the competitive factors that make up the price range. . . . There is no general policy governing ticket prices."

Max A. Cohen, president, Cinema Circuit Corp.: "We're studying the situation but have come to no conclusions. . . We want to map out a complete mathematical formula before raising or lowering prices one penny."

Walter Reade, Jr., president, Walter Reade Theatres: "We have been studying the price situation for some time and have come to no conclusions as yet."

In Chicago most circuits say the tax cut is their salvation and that by holding to present price levels they will break even. Some say price adjustments will be made in perhaps a week.

Rhoden Report On National's Nine Months

LOS ANGELES: National Theatres, Inc. for the nine months ended June 23, 1956 had a gross income of $42,656,463 and a net income of $1,378,974, or 51 cents a share on the 2,699,486 common shares outstanding at the end of the period, Elmer C. Rhoden, president, has announced in a report to stockholders. For the comparable period a year ago, gross income was $45,043,063 and net income was $1,768,490, or 64 cents a share on the 2,769,486 shares then outstanding.

Net income for the 13 weeks ended June 23 was $455,168, or 17 cents a share. This was slightly lower than the corresponding quarter of 1955 when earnings were $487,941 or 18 cents a share. Profits from the sale of unproductive properties contributed $418,000 to earnings during the nine months as compared with $180,000 for the similar period a year ago. For the last three months sales of such properties added $216,000 to net income as compared with $163,000 for the third quarter last year.

The figures for the nine months do not reflect the strong appeal of several recently released pictures, Mr. Rhoden said. And he announced further progress had been made on National Theatres' Cinemiracle process. Pre-production shots with the Cinemiracle camera were started recently by Louis de Rochemont Cinemiracle Productions, Inc., he added.

An option agreement has been entered into for the sale, under lease-back arrangements, of the Roxy theatre property in New York City, Mr. Rhoden said. If completed, the sale will result in a sizable capital gain for the company. Mr Rhoden said the company's board of directors is alert to the possible benefits of diversification, and opportunities are being sought which will fit into the firm's program of development.

Downtown Hartford House Drops Weekday Matinees

Loew's Theatres Inc. has dropped weekday matinees at the downtown 1,600-seat Palace, Hartford, Conn., in a move attributed to prevailing industry conditions which have drastically reduced the number of available quality film attractions The theatre is first downtown situation in Connecticut's capital city to operate only evenings Mondays through Fridays, from noon Saturdays and from 2 P.M. Sundays as well as principal holidays. The theatre is used for both first runs and holdover engagements of attractions originally opening at the sister Loew outlet, Loew's Poli.

by The Herald

M. D. "OBIE" O'BRIEN, veteron Loew's circuit chief of projection, was invited to luncheon in New York the other doy; and holf o hundred of his friends in projection, optics, supplies, unions, showed up for o testimonial. One ofter the other they spoke of their offection; ond John Kohler, Mr. O'Brien's associote in Loew's, in their beholf presented the retiring (to Florido) "Obie" o 3-D comero and projector. In orroy at the heod toble ore Ed Lochman, Wolter Green, Horry Rubin, Bill Boetticher, M. J. O'Brien (son), Mr. Kohler and Mr. O'Brien, Frank Cahill (master of ceremonies), Clorence Ashcroft, Herman Gelber, George Hornstein, Gio Gogliardi, ond Chorles Horstman.

Legion Approves 8 of 14 New Productions

The National Legion of Decency this week reviewed 14 pictures, putting two in Class A, Section I, morally unobjectionable for general patronage; six in Class A, Section II, morally unobjectionable for adults, five in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "Huk" and "Thunder Over Arizona." In Section II are "Bigger Than Life," "Dakota Incident," "Miami Expose," "No Place to Hide," "Seven Men From Now," and "Strange Intruder." In Class B are "High Society," because it "reflects the acceptability of divorce"; "La Strada," because it "tends to arouse undue sympathy for immoral characters"; "Lisbon," because of "low moral tone"; "Raw Edge" because of "suggestive sequences; excessive brutality," and "Young Guns" because of "excessive brutality." In Class C is "Fruits of Summer" because "the theme of this picture is seriously opposed to Christian and traditional standards of morality and decency by reason of a light and farcical presentation of the virtue of purity."

Philadelphia Group To Fete Brooks, Minsky

The Motion Picture Associates of Philadelphia have announced a luncheon in honor of Bernie Brooks and Ted Minsky, at the Bellevue Stratford Hotel, Philadelphia, August 20. Mr. Brooks was recently named Stanley Warner assistant Philadelphia zone manager and film buyer. He was formerly associated with the Fabian Enterprises as head booker and buyer. Mr. Minsky leaves his Stanley Warner Philadelphia film buyer post for increased responsibilities at Stanley Warner home office film department in New York.

Red Markets Ripe: Picker

A good market exists for American films behind the Iron Curtain, where there is much curiosity about the American way of life, according to Arnold Picker, vice-president in charge of foreign distribution for United Artists. Mr. Picker returned recently from a trip abroad where he attended the Karlsbad Film Festival in Czechoslovakia. Mr. Picker's proposal that the American film companies send their product to the Russian-dominated countries was presented by him to the Motion Picture Export Association of America at its board meeting this week.

He declared that other industry executives share his opinion, and the State Department likewise realizes the need to spread information about America in Iron Curtain countries. "Should the MPEA turn down this proposal, we—that is, United Artists—would consider selling the films ourselves," he added. Mr. Picker said that while he was in Czechoslovakia he was approached by exhibitors from that country, Bulgaria, Hungary, Rumania and others, wanting to buy American films.

Czechoslovakia currently imports between 20 and 50 films annually from Great Britain, France and Italy, Mr. Picker pointed out, adding "I have little doubt that they would buy outright quite a few films from the U.S. They mentioned the type of product they are after—films such as 'Marty,' 'Summertime,' 'Guys and Dolls' and 'Picnic.' Present agreements of these other countries with the Czech government on importing films expire August 31 and so the time is ripe for some action."

And Now The

Importance of Trailers

MOTION PICTURE HERALD

THERE are times when the value of the most basic tool the exhibitor has with which to advertise, namely trailers, is overlooked. It is understandable that all methods to bring more patrons to the theatres must be explored. However, in the process the importance of present means should not be diminished. Strange as it may seem, instances are reported where theatres do not show trailers of forthcoming attractions either as an economy move or as a means of shortening a long program.

It would be difficult to think of a more false economy measure or a worse way to shorten a show. The audience in a theatre is composed of persons ready, willing and able to attend another program. The trailer is a concrete way of bringing the next programs forcefully to the attention of this "captive audience." All other forms of advertising must compete for the viewer's attention.

Every survey made has brought out the basic influence of trailers in creating attendance. Recently Sindlinger & Co. completed a detailed study of clients in and around Oklahoma City. The period covered 84 weeks ending June 9, 1956. It was found that the trailer was the primary influence in bringing $342 of every $1,000 of admissions at the first runs and an even greater proportion for the subsequent-run theatres. Also noteworthy is that over 28 per cent of those influenced to attend are in the so-called "infrequent movie-goers" class. The survey also found that nearly 85 per cent of patrons who returned for the next program can recali material they saw in the trailer. This indicates the strong impact made by trailers on patrons.

BOXOFFICE

There is no better way of telling patrons—and showing them—what the theatre has to offer than via its own screen. And the medium for this, of course, is the coming attraction trailer. Long a known and accepted fact, but sometimes thoughtlessly underestimated, Sindlinger & Co. has provided conclusive proof of the high potency of theatre trailers in the results of a survey made in Oklahoma City and surrounding county for theatres in that area.

We doubt if any other medium can prove that more than one-third of its viewers or readers are influenced thereby to "buy". But that's the case in the instance of theatre trailers. Out of 1,000 people who attended a first-run Oklahoma City theatre during one week, 342 were influenced by the trailer to buy tickets for the theatre's program the following week. A high percentage of infrequent patrons—nearly 29 per cent—named the trailer as the "motivating" factor. The impact of the trailer was given further emphasis by the revelation that 85 per cent of the returned patrons could tell about something they saw in the previous week's trailer.

Theatremen—and the industry at large—should never underestimate the power of their own medium; and they should make greater use of it, for selling the institution of the theatre as well as its product.

THE UNSUNG SHOWMANSHIP HEROES

HARRISON'S REPORTS

An interesting report in regard to the value of theatre trailers has been issued by Sindlinger and Co., the research analysis organization, which made a comprehensive survey for a group of theatre clients in Oklahoma City and County, covering a period of 84 weeks ending June 9, 1956.

The following pertinent information is disclosed in the report:

1. During the 84-week period, the theatre trailer has been the primary influence behind $342 of every $1,000 expended for admissions at first-run theatres in Oklahoma City.
2. A follow-up report yet to be issued will demonstrate that the theatre trailer in all other Oklahoma City and County theatres, excluding first-runs, runs about 12 per cent higher as an influencing factor than it does among first-run audiences.
3. Of the total patronage influenced primarily by the theatre trailer, 28.6 per cent are infrequent movie-goers.
4. Of the 47 per cent that return to the same first-run theatre in Oklahoma City for the next program, 84.7 per cent can "play back" something they remember from the coming attraction they saw during their prior visit, while 72.8 per cent say that the trailer was an influence in "wanting to see the picture."

These findings are indeed impressive and they point to the fact that a coming attraction trailer, which can be shown by the average theatre for less than the price of one admission ticket daily, ranks as the most valuable advertising medium available to the exhibitor because it returns the greatest volume of ticket sales for each dollar expended.

As most exhibitors have found out from experience, the trailer is an indispensible arm of theatre advertising, a sort of magnet that draws the public because of its promise of entertainment. It is a fundamental part of successful theatre management and should be exhibited with continuity and regularity.

MOTION PICTURE EXHIBITOR

RECENTLY WE DISAGREED with one of the Sindlinger Reports. We are pleased to concur with their latest on the value of theatre trailers.

Basic Showmanship Weapon

THE Independent FILM JOURNAL

A comprehensive statistical analysis by Sindlinger & Co. in behalf of a group of theatre clients in Oklahoma City, covering a period of 84 weeks ending June 9, 1956, reveals that *the theatre trailer is the primary influence behind $348 out of every $1,000 expended for admissions at first-run theatres in Oklahoma City.*

A follow-up report yet to be issued, Sindlinger states, will prove that trailers are even more potent as an influencing factor among subsequent run audiences.

These are truly impressive figures and should he carefully weighed by all exhibitors in relation to their total advertising budgets. From these facts, it is rather obvious that trailers lead all other advertising media in returning the greatest volume of ticket sales per dollar expenditure.

For too long a period of time, the trailer has been taken for granted just as we accept the other most basic, and precious, aspects of our business and family life. The last authoritative statistics on the subject were contained in a 1947 survey of the Woman's Home Companion, which revealed that of the factors influencing attendance, trailers drew 31 percent of the patrons.

It is right that exhibitors be reminded from time to time of the value of the showmanship tools at their command—and, make no mistake about it, the trailer is still the basic weapon in the showmanship arsenal.

Editors Say:

THAT LI'L OLE TRAILER

VARIETY

That Sindlinger (research system) finding in Oklahoma City and County, as reported in this family journal of learning last week, on the continuing potency and impact of the "little ole movie trailer," is one of the few time-honored showmanship techniques that seemingly holds up.

There are manifestations of variations on the theme, as for example the excellent trailerizing done on Ed Sullivan's CBS-TVer in behalf of "High Society" (Metro-Crosby-Sinatra-Grace Kelly). But without its native habitat, the "coming next week" whetter of the film appetite is still an effective come-on, be it in the nabe or deluxer theatre.

The impact would appear to have appreciated, comparing the Woman's Home Companion survey in 1947, where 31-out-of-100 were influenced returnees to the boxoffice by "coming next week" trailers, as against Sindlinger's 34.2%. Now let's make sure that they keep coming back to quality product of the want-to-see calibre.

Trailers Exploitation

By CHAS. A. ALICOATE

THE Film DAILY

NOT TOO LONG AGO research-analyst Al Sindlinger reported, with facts and figures, that movie attendance was definitely on the rise, which was goad news. Sindlinger & Co.'s most recent survey, conducted over an 84 week period, now reports that among residents af Oklahoma County who returned to the same theatre for the "next change," 84.7 per cent of them "play back" something they remembered from the coming attraction trailer viewed during their prior visit; and that 72.5 per cent say that the trailer was an influence in their wanting to see this picture.

In other words, during the 84 weeks over 1,000 peaple who reside in Oklahoma County and attended a first-run Oklahoma City theatre, 34.2 per cent was motivated by the theatre trailer, or — stated another way — during the 84 weeks, Sindlinger & Co.'s interviewing in Oklahoma County, Oklahoma, shows that for every $1,000 in gross at the first-run theatres, $348.00 came from expenditures which were motivated by the coming attraction trailer.

Which brings us to the point that we have always had the toals and know-how for a successful aperation, but it seems that while production is definitely on the upturn, the good old ideas of merchandising and exploitation seem ta be on a holiday. Where are the campaigns of yesteryear designed to interest first the exhibitor and then the patron af the picture? We are not unmindful of the fact that it's pretty hard to "get hot" when conditions generally are none toa bright, but exploitation is such an integral part of this industry that we dislike seeing it dozing when it should be up and daing its stuff.

THE VALUE OF A TRAILER

Any experienced exhibitor knows that nothing has greater effect on attendance than the advance trailer shown in theatres. It, more than anything else, keeps them coming back.

Old Reliable

SHOWMEN'S TRADE REVIEW

For years and years on end, theatremen have rated the advance trailer their most reliable promotion piece. Indeed, the trailer has been "old reliable" for selling the upcoming show in the book of experienced exhibitors. But the strange thing is that in recent times there has been little evidence of that showmanship for the novelty presentation of the trailer which formerly was used with no little frequency.

Recently, a survey by the Sindlinger company indicated that the trailer's impact for bringing people back for the next attraction accounts for more than one-third of the paid customers. Surely that kind of selling performance merits far better that what is often encountered at theatres where trailers for two or even more double-bill shows are spliced up for one uninterrupted "pitch".

The industry periodically gets excited about "dissipation" of product (and there's plenty of that in some of the double-billing we've seen). But now, in view of this recent survey of the trailer's effectiveness for selling tickets, it seems time for theatremen to make the most of a very good thing by using imagination and a sense of timing in presentation of their "previews" of upcoming attractions.

The Value of Trailers

Film BULLETIN

A recent report by Sindlinger covering 84 weeks of attendance at first-run theatres in Oklahoma County, Okla., points up the importance of trailers as a selling medium. The researchers found, for instance, that 342 out of every 1000 people attending the theatres surveyed were motivated primarily by the trailer to return for the next attraction.

Another significant factor in the report was that of all those who returned to the theatre for the next program, regardless of motivation, almost 85 per cent could "play back" something they remembered from the trailer they had seen on the previous visit.

These figures add verification—if any were needed—that it is impossible to place too much emphasis on the value of trailers to sell pictures. But is this powerful selling medium being utilized to its greatest potential? We believe not.

Trailers should be used to exploit not only movies, but movie-going as well. The audio-visual factors give it incomparable potency in hooking its captive audience. Its strong impact and retentive qualities were evidenced by the "play back" experiment. Yet our industry does little to capitalize this indisputably high-powered medium to sell the theatre as an entertainment institution.

We urge National Screen Service, or COMPO, or the film studios to undertake production of a series of institutional trailers. Perhaps Walt Disney's creative cartoonists would lend themselves to such a constructive public relations task. We suggest not merely slogans, but packing the kind of entertainment punch that goes onto the picture-selling trailer. Let's institutionalize theatre-going via this effective instrument of exploitation.

Industry Revolution Hits the Newsreels

. . . But hopeful producers say dip in fortunes due to economizing and lack of interest by exhibitors, not TV.

by LAWRENCE J. QUIRK

"Economizing and lack of cooperation on the part of the exhibitors rather than TV competition has caused the current dip in the fortunes of the newsreel," is the opinion of key figures in the newsreel branch of the motion picture industry these days.

Another point on which newsreel folk agree: expanding the newsreel into a "featurized" format or mold, with color embellishments, a documentary flavor, or other "gimmicks" would be a mistake. The newsreel, according to these veterans who have nurtured it for decades, and who should know, must stay within its special province, which is essentially a utilitarian one. The only possible exception to this general disapproval of essential changes in the newsreel form is contemplated by 20th Century-Fox's Movietone. Edmund Reek, vice-president in charge of production, has revealed that his firm is experimenting currently with black-and-white CinemaScope and hopes to create all its newsreels in that process starting in 1957 if present tentative plans are successfully implemented.

Cites Amusement Revolution

According to Oscar A. Morgan, general sales manager of the Paramount newsreel, "We are going through an amusement revolution. It is also a 'luxury' revolution, for the American public has more leisure time and is choosing its recreations with discrimination. TV per se is not our opposition. It boils down to a matter of how many dollars the average family has and what it does with those dollars. We are not getting our proper share of their 'luxury' dollar."

Mr. Morgan adds: "The newsreel will find its own level in all this, and the whole pattern will resolve itself into just where that ever-more-selective public luxury dollar goes."

Mr. Morgan feels there is no comparison between TV and motion picture newsreels currently. "The TV reels lack quality. There's too much gab and too many commercials, too much emphasis on political commentating and the like. Theatrical newsreels, on the other hand, *move* and *picturize*. They're *graphic, pithy.*"

Mr. Morgan continued: "The great majority of newsreel cancellations in the last two years or so came because of the exhibitor's desire to save money. I have discussed this situation with many circuit heads and they admit that TV has nothing to do with it. They feel they have reached a point of lesser returns, they want to cut costs and save money, and the first head set for the chopping block is always the newsreel." He feels exhibitors are not cooperating as they should.

Discussing the proposed pooling arrangement under which certain "static" events would be covered by one company's crew with the film made available to the other firms, each editing the strip as they saw fit, Mr. Morgan opined: "I'm against pooling. It takes away the distinctive flavor, the individuality of a company's output. This kind of work should have the trademark of its source. We at Paramount, for instance, have built a firm reputation on our editorial treatment."

Seeks Fresher Approach

Mr. Morgan feels that there should be a fresher approach to the news than has been evolved thus far, and said his company is currently "exploring various avenues to that effect." The news, he added, should have a certain entertainment element because it "is dealing with a captive audience. Also overlooked is the public service the newsreel offers not only here but abroad."

He said he understood that "the 10 or 12 theatres in this country that show newsreels exclusively are doing very well financially," and added "the fact that every good-sized first run theatre in the large cities of this country runs a newsreel today is significant in my books."

According to a spokesman at Hearst Metrotone News (MGM): "About 10 years ago the price of feature films began to soar. Exhibitors couldn't afford newsreel prices along with the other drains, and competition brought prices down. Exhibitors began eliminating newsreels because here was nothing else to eliminate. As for the suggestion that we 'hoke up' our newsreels with feature angles, we feel that they were never meant to be creative; they were designed to serve a certain function, that of objective pictorial reporting. We at Metrotone feel that our newsreel will continue to hold its own, as we offset our losses by other means.

"Another thing," the Metrotone spokesman added, "short subjects are really the low-man on the totem pole these days. They've been harder hit than newsreels. For the newsreel the margin between profit-making and the red has always been close, even in the early days. If the newsreels get fewer it will mean less competition and a bigger slice of the profit pie for those that are left. Another point that is overlooked in the current situation is that tax losses account for closedowns or threats of closedowns. In some cases the tax bite takes precedence over the fact that a newsreel might even be making money or enjoying a slight profit margin."

A spokesman for 20th Century-Fox's Movietone News said that the motion picture companies are not selling the newsreel adequately and that more salesmanship and general exploitation pressure would go far to help matters currently. From this source also came the observation that TV is an "excuse" bugaboo. The Movietone representative added that Movietone News looks to the future confidently, one reason being that their thriving foreign market compensates for domestic losses.

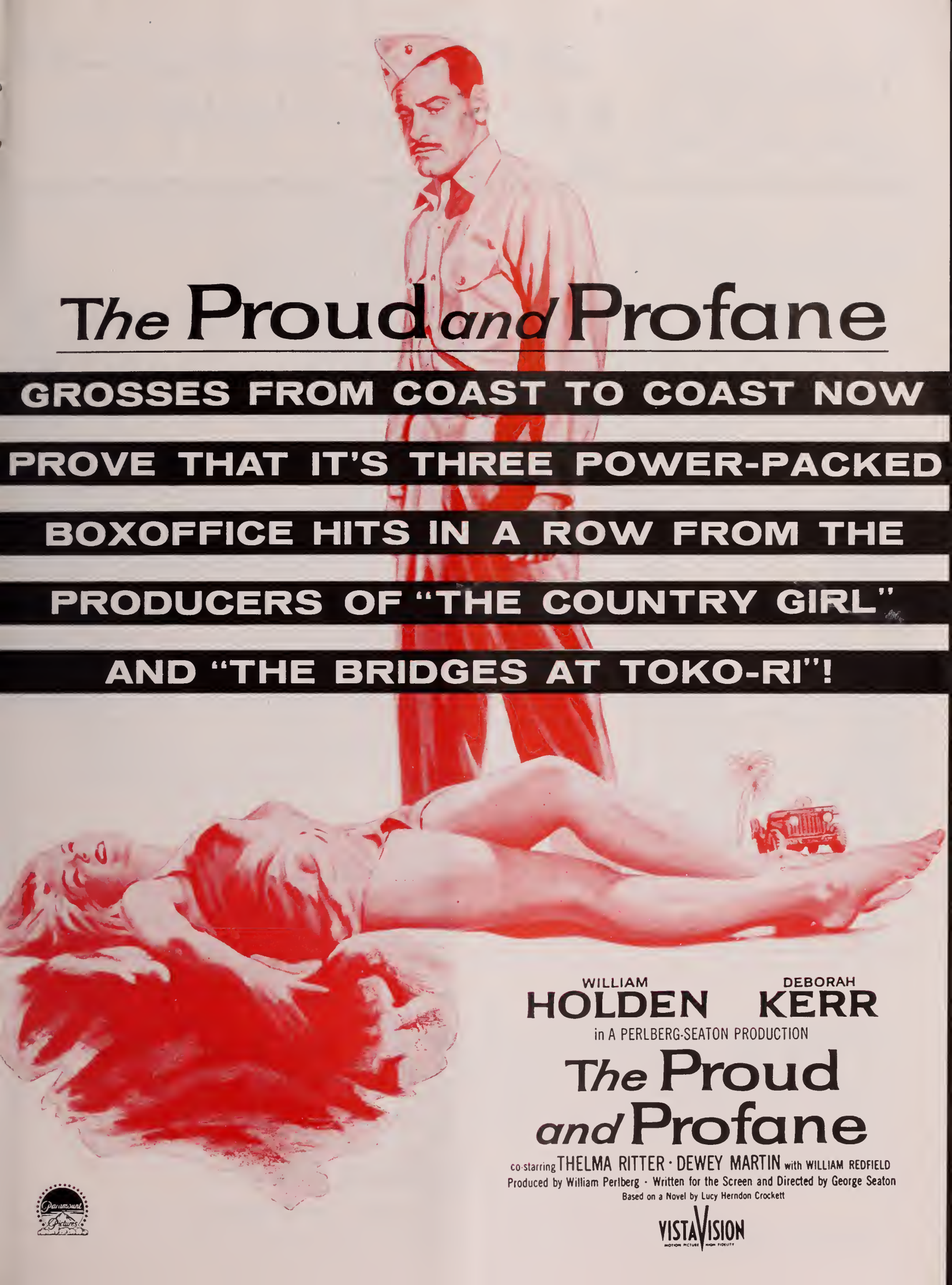
This note of confidence in the future was also sounded at Universal, where a high official declared that the company's newsreel "will definitely continue its present service. Our patrons are highly satisfied, and we contemplate no changes."

Warners Net $2,165,000 In 9 Months

Warner Bros. Pictures Inc. and subsidiary companies have reported for the nine months ending May 26, a net profit of $2,165,000 after a provision of $1,700,000 for Federal income taxes and after a provision of $250,000 for contingent liabilities, but before a special credit of $3,000,000 representing a reversal of reserve for contingent liabilities no longer required.

The net profit for the nine months ending May 28, 1955, amounted to $3,312,000 after a provision of $3,500,000 for Federal income taxes and after a provision of $400,000 for contingent liabilities. The net profit for the nine months ending May 26, 1956, is equivalent to 87 cents per share on the 2,482,247 shares of common stock outstanding on that date. This compares with $1.33 per share on the 2,474,275 shares of common stock outstanding in the 1955 period.

On July 26, 1956, the company completed the sale to P.R.M., Inc. of the company's old feature motion pictures released on or before Dec. 31, 1949, its short subjects and certain of its cartoons released prior to Aug. 1, 1948, for the sum of $21,000,000. Of this sum, $16,000,000 was paid in cash (of which $5,000,000 was received prior to May 26, 1956) and a non-interest bearing promissory note payable over a period of three years.


The Proud and Profane
GROSSES FROM COAST TO COAST NOW
PROVE THAT IT'S THREE POWER-PACKED
BOXOFFICE HITS IN A ROW FROM THE
PRODUCERS OF "THE COUNTRY GIRL"
AND "THE BRIDGES AT TOKO-RI"!
WILLIAM HOLDEN
DEBORAH KERR
in A PERLBERG-SEATON PRODUCTION
The Proud and Profane
co-starring THELMA RITTER · DEWEY MARTIN with WILLIAM REDFIELD
Produced by William Perlberg · Written for the Screen and Directed by George Seaton
Based on a Novel by Lucy Herndon Crockett
VISTAVISION
MOTION PICTURE HIGH FIDELITY
Paramount Pictures

Philadelphia Suits Settled Out of Court

A number of anti-trust litigations against major distributors in the Philadelphia area were terminated recently in out of court settlements. Abe and Lewis Sablosky, who head the Norris Amusement Co., Norristown, Penna., received a money settlement and a run move-up on Philadelphia first runs for their houses in Norristown, Penna., as settlement of their $1,271,000 litigation against all the major distributors.

Melvin J. Fox, head of the independent chain of Fox theatres, received a cash settlement on his anti-trust action involving his Towne theatre, Levittown, Penna. The house also gets a change of clearance whereby it will follow Trenton,, N.J. rather than Philadelphia on first runs. Payments on the settlement will be made over a three-year period because of the tax situation.

It was reported that Herb Elliott settled a pending suit directed in behalf of his Fern Rock neighborhood house in Philadelphia against the major distributors and William Goldman's Esquire. The settlement provided for a run move-up and payment for legal fees.

Seeks Treble Damages

In addition a new action seeking treble damages was filed in the U.S. District Court in Philadelphia by William Goldman Theatres in behalf of its recently-acquired Astor in Reading, Penna. Conspiracy is charged and an injunction plus unspecified damages is sought against 20th Century-Fox Films Corp., S. H. Fabian, Fabian Theatres, Jay Emanuel and the Jay Emanuel Theatres. It is alleged that since the Goldman circuit acquired the house, on May 30 of this year, Mr. Emanuel refused to continue the division of film product which formerly existed between the Astor and Mr. Emanuel's Park. As a result, it is alleged, a conspiracy that also included the other defendants brought into effect competitive bidding which deprived the Astor of a proper and fair supply of first run product and resulted in excessive film rentals.

DuMont Labs Report Loss of $484,000

Allen B. DuMont Laboratories, Inc., this week in New York reported a loss of $484,000 for the first six months of 1956 after a tax carry-back credit of $608,000. This compares with a loss of $1,249,000 for the 24-week period ended June 19, 1955. Paramount Pictures is a major stockholder in the company.

★ Box Office CHAMPIONS for JULY

The box office champions are selected on the basis of reports from key city first run theatres throughout the country.

The Eddy Duchin Story

Columbia—CinemaScope

Producer: Jerry Wald. *Director:* George Sidney. *Writer:* Samuel Taylor. In Technicolor. *Cast:* Tyrone Power, Kim Novak, Victoria Shaw, James Whitmore, Rex Thompson, Mickey Maga, Shepperd Strudwick, Frieda Inescourt, Gloria Holden.

Great Locomotive Chase

BuenaVista—CinemaScope

Producer and Writer: Lawrence Edward Watkin. *Director:* Francis D. Lyon. In Technicolor. *Cast:* Fess Parker, Jeffrey Hunter, Jeff York, Eddie Firestone, Don Megowan, John Lupton, Kenneth Tobey, Claude Jarmon, Jr.

The King and I

20th Century-Fox—CinemaScope

Producer: Charles Brackett. *Director:* Walter Lang. *Writer:* Ernest Lehman. In DeLuxe Color. *Cast:* Deborah Kerr, Yul Brynner, Rita Moreno, Martin Benson, Terry Saunders, Rex Thompson, Carlos Rivas, Patrick Adiarte, Alan Mowbray, Geoffrey Toone.

Moby Dick

Warner Bros.

Producer and Director: John Huston. *Writers:* Ray Bradbury and John Huston. Color by Technicolor. *Cast:* Gregory Peck, Richard Basehart, Leo Genn, James Robertson Justice, Harry Andrews, Bernard Miles.

Trapeze

United Artists—CinemaScope

Producer: James Hill. *Director:* Carol Reed. *Writer:* James R. Webb. Color by DeLuxe. *Cast:* Burt Lancaster, Tony Curtis, Gina Lollobrigida, Katy Jurado, Thomas Gomez.

That Certain Feeling

Paramount—VistaVision

Producers and Directors: Norman Panama and Melvin Frank. *Writers:* Norman Panama, Melvin Frank, I. A. L. Diamond, William Altman (based on the play "The King of Hearts" by Jean Kerr and Eleanor Brooke). Color by Technicolor. *Cast:* Bob Hope, Eva Marie Saint, George Sanders, Pearl Bailey.

RKO's Film Syndication Gets Name: RKO TV

RKO Television is the title of the film syndication division of RKO Teleradio, the company announced in New York last week. The division now is integrated with the theatrical film company, selling through the company's theatrical film exchanges. As announced earlier, the division will buy films for company stations and also for selling to others; and it also will work with studio chiefs to develop properties for television.

Michigan Allied Directors Hold Annual Meeting

Beano, daylight saving time, water taxes for air conditioning machines and film buying were among the subjects discussed at the annual board of directors meeting of Michigan Allied. At the meeting a resolution by Alden Smith was adopted to write National Allied and 20th Century-Fox on the company's new policy of supplying only CinemaScope trailers.

Archie Weltman Appointed To Loew's Theatres Post

Loew's Theatres subsidiaries have announced the appointment of Archie Weltman, assistant secretary and attorney, as secretary to succeed Leopold Friedman. Mr. Friedman, in addition to continuing as financial vice-president, will also serve as treasurer, replacing the late Harold J. Cleary. The board of directors also appointed as comptroller, Leonard O'Donnell, who recently joined the company. Mr. O'Donnell was formerly vice-president and treasurer of Arthur Guinness Son & Company.

Tenn. Drive-in Purchased

CHATTANOOGA, TENN.: Ralph M. Holland, formerly of Springfield, Ohio, has purchased the Lookout drive-in theatre here and will spend $15,000 to $20,000 remodeling the drive-in, it was made known by the Jay Sadow Theatre Company. Mr. Holland recently sold a chain of theatres in the Springfield area.

BLAZING SERIAL THRILLS ON THE OVERLAND TRAIL

There's great promotion action in the campaign book! Use it to bring 'em to your box-office for the 15 consecutive chapters!

BLAZING THE OVERLAND TRAIL

HEROES OF THE PONY EXPRESS!

starring **LEE ROBERTS** as Tom Bridger, Army Scout

with **DENNIS MOORE · NORMA BROOKS · GREGG BARTON · DON C. HARVEY**

Story and Screen Play by GEORGE H. PLYMPTON · Produced by SAM KATZMAN · Directed by SPENCER G. BENNET · **A COLUMBIA SUPER-SERIAL**

Film Policy Set by British Government

. . . In general terms, BOT's Thorneycroft commits Government to continue Quota, Film Bank and Film Production Fund

by PETER BURNUP

LONDON: Board of Trade president Peter Thorneycroft's announcement of the "broad conclusions" to which the Government had come in regard to the future of the film industry had perforce to deal with principles only. Clearly, much remains to be worked out in detail and that will turn upon, among other things, the detailed economic survey of the industry now being made by the National Film Finance Corporation, which will not be completed for another two months.

Plan Statutory Levy

In any event, the Government is now committed to a continuance of Quota and the Film Bank and to the British Film Production Fund, albeit based on a statutory instead of the existing voluntary levy. On a number of occasions previously, Mr. Thorneycroft had shown considerable reluctance to disclosing the Government's intentions in advance of his study of the Film Finance Corporation's recommendations.

But heavy pressure has been brought to bear upon him in view of the lengthy Parliamentary recess which has now begun and, indeed, he could do no less than make a policy announcement, even though only in bare principle, in order to allay the growing anxiety of producers.

The ending of the voluntary system in regard to the Eady Levy will be an occasion for regret among several exhibitors. In most circles here there is an instinctive distrust of Governmental interference in an industry's affairs. But on balance most sections of the industry are now reconciled to the statutory principle. It will put an end, for example, to the continuing irritant of wilful "non-cooperators" in the Levy. Exhibitors who honoured their obligations naturally resented their defaulting brethren and producers had similar grounds for resentment.

Provokes Speculation

The precise wording of Mr. Thorneycroft's announcements, which had undoubtedly been prepared by his meticulous official advisers, has already provoked much speculation.

At one point in his statement, the Board of Trade president used the phrase a statutory scheme "comparable in purpose with the British Film Production Fund." In replying to a supplementary question he said: "It would be a scheme comparable with the existing scheme." Maybe, the phraseology implies a distinction without a difference. But there are some already who ask whether the varying phrases used imply that the Government has or has not in mind the introduction of the "grading" principle into the Production Fund operations which would act to the detriment of those much-discussed American-financed "British" pictures.

Others point to the position of renters in a statutory scheme. On the introduction of the voluntary Levy KRS agreed that exhibitors should deduct the Levy before they paid their percentage film rental. Distributors thereby voluntarily forego a considerable sum which would otherwise accrue to them in rentals. American renters in particular may very well have pertinent views on that matter when the statutory scheme comes into operation.

DENY MONEY GRANT TO COMMERCIAL TV

The Government has rejected the request of the Independent Television Authority for the grant of £750,000. provided for, under certain circumstances, in the Television Act, 1954. The Postmaster General, in reply to a question in the House of Commons, said that he had informed the ITA "that because of the general economic situation and the need for economy in Government expenditure no grant can be made under Section 11 of the Television Act in the current fiscal year."

ITA is required under the Act to satisfy itself that "the programmes maintain a proper balance in their subject matter and a high general standard of quality." The Authority is enjoined also under the Act to arrange for the "inclusion in the programmes of items of particular classes which in their opinion are necessary for securing a proper balance in the subject matter of the programmes and cannot, or cannot as suitably, be provided by programme contractors." It was in that connection that provision was made in the Act for the grant of £750,000.

Obviously, the programme contractors, depending exclusively for their revenue on advertisements, are concerned with mass audiences only and ITA—despite the expressed intention of the Act of Parliament—makes no attempt to disguise that its programmes are one-sided. The more serious programmes which would "balance" the light entertainment do not attract large audiences. The advertisers are not going to pay for advertisements to come on the screen when a serious (and, therefore, relatively unpopular) programme is likely to have scared off the audience.

The Government puts the refusal on grounds of economy which,, presumably, take precedence of the previously declared intention, in setting up the independent service, that the BBC's competitor should put out a reasonably balanced programme.

But in doing so the Government appears to be having it both ways; for the additional £750,000 had already been deducted from the accumulated proceeds of domestic reception licences. In 16 months, indeed, the Treasury has accumulated £1 million under the arrangement. That amount, presumably, is held in a suspense account against the coming of a better day for ITA.

Expresss 'Dismay'

In a lengthy statement, the Authority expressed its "dismay" at the Government's refusal to make the grant.

"The setting aside of a maximum sum of £750,000 each year from the rapidly increasing yield of the licence fees for the support of such balancing programmes was an integral part of the arrangements made by Parliament and has always been regarded by the Authority as crucial to the proper discharge of its duties in this field," the statement runs.

"The Authority is conscious, and its view is shared by the programme companies, that the present programmes, although extremely popular, do not contain a sufficient number of programmes of information and discussion, or of plays and performances of lasting value. For this the explanation is the very simple one that such programmes, whether transmitted by the Authority or the BBC, do not attract relatively large audiences, despite their national value."

Another request for the grant will be made by the Authority in November.

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Charles Travis, for 37 years a director of all Herbert Wilcox's production companies and the latter's financial adviser, has died following a long illness. Mr. Travis was a Fellow of the Institute of Chartered Accountants and a distinguished economist. In the early 1920's, he made a notable and exhaustive economic survey of the motion picture industry which is still accepted as a standard work in that field.

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After a year's investigatory survey, it is announced that Columbia's TV subsidiary, Screen Gems, is to start production in Britain of half-hour TV films. The production programme calls for a series of weekly films for a minimum of 39 weeks.

Whitney-Cooper Team —A 30 Year Record Of Solid Success

by WILLIAM R. WEAVER

HOLLYWOOD: Thursday of this week president C. V. Whitney and vice-president Merian C. Cooper sat down together in the sheltered fastness of the vast Whitney estate in the Adirondacks to discuss, among other topics of mutual interest, the affairs and the future of C. V. Whitney Pictures, Inc. These men have been meeting and conferring on a challenging variety of important subjects for some 30 agreeably active years now, notably including aviation, world travel, foreign relations and national defense, but it was their interest in the motion picture that brought about their first meeting and it is, of course, their producing company that makes their present meeting a matter of vital import to the motion picture industry.

C. V. Whitney and Tom Humphrey on location for "The Searchers."

Affairs in Snug Condition

The affairs of C. V. Whitney Pictures, Inc., are in snug condition, as anybody who's kept track of the grossing performance of the company's first picture, "The Searchers," well knows without asking. So snug is the state of the corporation's fiscal health, in fact, that the trade can be forgiven for forgetting that the company is in but its 20th month from date of incorporation.

To the busy, practical exhibitor, remembering the precedental trade promotion given its first production and the tremendous patronage enjoyed by the attraction, the organization stands out in mind as a tower of strength in an era of widespread indecision. To the production community at large, if the current mushrooming increase in the number of independent production setups is to be credited to successful example, the Whitney-Cooper achievement appears to have provided satisfactory proof that independent-producing can be beautiful, if you do it right.

The future of C. V. Whitney Pictures, Inc., looks pretty snug, too, by present information. Conceivably the Whitney-Cooper conversations of the week could turn out to be on the question of expansion, or expedition, and of course of addition. It will be of interest to all sectors of the industry—production, distribution, exhibition—to observe the policy decisions reached by the men whose last previous venture together was "This Is Cinerama" and whose first undertaking under the CVWP trademark looks like the greatest "first" ever achieved by an independent.

A progress report on the several CVWP projects now in motion reads like this:

The new "Grass," a re-filming of the great 1923 success, has been completed, as to photography, by Lowell Farell and Winton C. Hoch, covering the terrain travelled by producer Cooper and cinematographer Ernest B. Schoedsack three decades ago;

The new "Chang," designed to do for today's audiences what the same suggest did for theatregoers in 1927, is in work;

"The Missouri Traveler," in what CVWP calls its American Series, is in preparation, and so is "The Valiant Virginian";

Additionally, there is at least one, maybe two, unannounced picture properties, either or both of which, to be sure, may be under discussion in the Adirondacks this weekend.

But it is as foolhardy to predict the outcome of meetings between these men as it would have been to declare, with seemingly plausible ground, that a capitalist as firmly identified with non-theatrical investment fields as president Whitney of Whitney Industries, chairman of the board of Hudson Bay Mining and Smelting company, trustee of the American Museum of Natural History, director of the Whitney Museum of Art and the Metropolitan Opera company, to name a handful, would decide in the Spring of 1954 to allocate some millions of dollars to a venture in the production of pictures for a medium that innumerable forecasters said was doomed to financial disaster forthwith. Or to guess that a producer-director so laden with laurels as Academician Cooper would return to harried Hollywood from his magnificent retreat in Pacific Palisades to exercise his art in behalf of the theatregoing faithful.

Careers of the Men

The careers of both men explain them better than words.

C. V. Whitney was born in New York City on February 20th, 1899, spent his tender years largely out-of-doors, unknowingly building a body that was to serve victoriously a U. S. championship polo team come manhood, and entered Groton school, famous for its presidential alumni, at age 12. He graduated from Groton in 1917, enlisted in the Signal Corps Reserve in April, 1918, and was on shipment for overseas when Germany gave up that war. After discharge he entered Yale, rowed Varsity, and excelled at squash—that's tennis multiplied by infinity—earning captaincy. (Earlier he had acquired proficiency at the piano forte under the immortal Josef Hofmann, a friend of the family, and in his squash period he displayed, contradictorially, a literary vein deep enough to get him by-lines in the Yale Literary Magazine.) He graduated in 1922.

After a spate of gold mining at fabulous Virginia City, where the family happened to own a substantial digging, the young man entered commercial aviation —this was 1925—and with Juan Trippe and John A. Hambleton formed Colonial Airways, obtaining the first contract to fly mail between New York and Boston. Two years later he and his associates formed Pan American Airways, dedicated to the then contested theory that inter-continental travel was a practical, enjoyable, convenient and profitable institution, and who should turn out to be another investor and director of PAA but a distinguished producer, pilot and war veteran named Merian C. Cooper.

Their First Meeting

The first meeting between the Messrs. Whitney and Cooper took place in the foyer of a motion picture theatre to which the capitalist had come to attend a screening of the producer's "Chang." This was in the same year, 1927, when they set out to prove, in PAA, their confidence, rising from their separate plane experience in war service, that aviation had a greater future than most people believed.

The Cooper experience with planes had been melodramatic in the extreme. Born October 24, 1893, in Jacksonville, Fla.,

(*Continued on following page*)

George Meany Will Address IATSE Meet

George Meany, president of the AFL-CIO, will address the biennial convention of the International Alliance of Theatrical Stage Employes, which opens in Kansas City, Mo., August 20, it was announced by Richard F. Walsh, IATSE president. The latter is expected to be reelected without opposition at the meet.

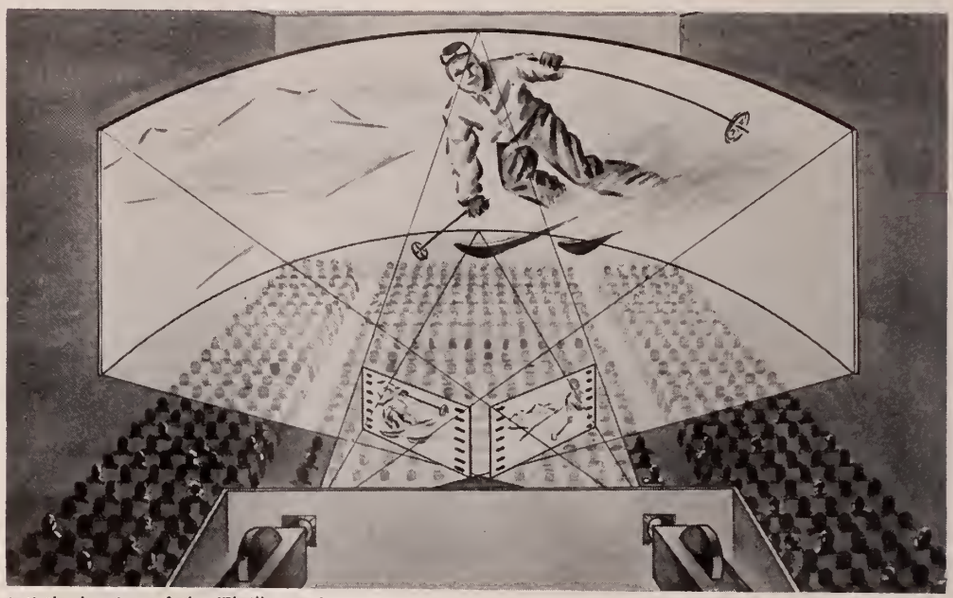
As this will be the first IATSE convention since the AFL-CIO merger, it is expected that Mr. Meany's speech will be about the present status and future plans of the united labor movement, especially in the fields of organizing, collective bargaining and political action. During the past year, he and Mr. Walsh have been closely associated on the AFL-CIO Executive Council.

Another member of that council, Charles J. MacGowan, international president of the Boiler Makers, also will address the convention, along with James L. McDevitt, co-director of the AFL-CIO Committee on Political Education; Edmund Tobin, president of the Union Labor Life Insurance Company; Frank J. Murphy, secretary of the Missouri State Federation of Labor, and Richard P. Brous, president of the Fox Midwest Theatre Corporation.

Mr. Walsh's report on the status of the IATSE during the past two years will be presented August 21. Reports will be made also by Harland Holmden, general secretary-treasurer; the general executive board, and the international board of trustees.

Resolutions dealing with a wide variety of problems and objectives are being received already from local unions throughout the United States and Canada, it was announced. They will be considered by several of the convention's five committees and brought before the body as a whole chiefly at the third and fourth days' sessions. Nomination of officers to head the Alliance for the next two years will take place August 23.

Texas' Own Thrillarama Process (3.55 to 1) Has Gaudy World Premiere in Houston



Artist's drawing of the 'Thrillarama' screen.

Thrillarama, the new wide-screen motion picture process, made its bow in Houston, Texas Thursday in a carnival atmosphere and a variety of accompanying exploitation features. The Metropolitan theatre was the scene of the unveiling. The system, developed by Albert H. Reynolds, a Texas exhibitor, features an aspect ratio of 3.55 to 1, produced by two cameras and projectors in place of the three required by the Cinerama method. A single operator can handle the projection of Thrillarama, which utilizes a "dovetailing" device for the two screen images.

Among the features at the premiere were an appearance of the 50 Apache Belles from Tyler, Texas, who appear in the film; an entourage from Mexico, including singers, instrumentalists and dancers, dressed in their colorful native costumes; a U. S. Marine Band, a parade, a delegation of leading exhibitors from all parts of the country, and radio and TV coverage.

Plans are now afoot for other premieres across the country. "Thrillarama Adventure" was filmed by R. G. Wolff, head of R. G. Wolff Productions, Inc. of Hollywood. Reportedly Mr. Wolff's crews traveled 50,000 miles and shot 150,000 feet of film.

WHITNEY-COOPER

(*Continued from page 25*)

the man who was to make a "This Is Cinerama" that soared to unequalled heights of popularity on the wings of a Cooper-instructed plane was educated at Lawrenceville and the United States Naval Academy, becoming, by an unrecorded anti-climax, a journeyman reporter for the excellent St. Louis *Post-Dispatch* in 1915. But in 1916, when trouble began to get out of hand on the Mexican border, he joined the Second Georgia Infantry and did his part in putting it down. Yet it was neither on the ground, nor on the water, that this Navy-educated adventurer ran into melodrama head-on —it was in the air!

Adventurer Cooper was the first enlistee in the training school for officers at Fort McPherson and was off to France early in 1917, getting shot down behind enemy lines (the *first* time, this is) and earning a D.S.C. After that war was put out he became a special assistant to Herbert Hoover in charge of expediting aid to Poland, and persuaded Polish Premier Ignace Paderewski to authorize him to muster an American fighter-bomber squadron to assist Poland in its resistance to Russian Communists. Pilot Cooper and his co-volunteers lost that campaign, as did Poland, but he wasn't, as the saying goes, "home **yet." He** was shot down behind the Russian lines, *this* time, made prisoner and assigned a heavy bounty, but he escaped and won sanctuary in the Poland he had befriended.

As if intending to settle down to the quiet life of a plain citizen, the former newspaper reporter went to work for, in succession, the Minneapolis *Journal,* the Des Moines *Register and Tribune,* the New York *Daily News* and the New York *Times.* But this was dull. So he joined out as second officer on a sailing vessel headed for the Dutch East Indies and met up with, sometime later and in Abyssinia, the former combat cameraman, Ernest B. Schoedsack, with whom he made the great 1923 success, "Grass."

"Grass" led to "Chang," "Chang" led to C. V. Whitney, C. V. Whitney to PAA, and this brings the gentlemen of this week's meeting in the Adirondacks down to the point, 29 years back, where their careers entered upon a sequence of crossings and recrossings which is still going on.

In the three decades of their not at all uninterrupted association a great many things have been done by both men, great honors won, great achievements accomplished. The story of these could be another story. Maybe it will be. This, and much else, may be decided, along with many other and major matters, in the discussions at the Whitney estate in the Adirondacks this week.

Preview Makes Birthday Card For DeMille

Reportedly a unanimous chorus of approval of all aspects of "The Ten Commandments" went up from the sneak preview audience which viewed Cecil B. DeMille's new four-hour-long production recently in Salt Lake City. Mr. DeMille and Paramount executives were on hand for the showing at the Centre theatre, where at noontime the entire capacity of the 1623-seat house was sold out in 34 minutes. Mr. DeMille celebrates his 75th birthday August 12 and his 54th wedding anniversary August 16.

Cecil B. DeMille

Need Strong Story

Still full of energy and drive, and looking to the future, Mr. DeMille says: "The enduring art is the art of the story teller. A motion picture is a success or a failure on the strength of its story. Nothing else matters importantly—not the star, nor the director, nor the producer, if the story isn't there. There is no better medium for telling a story than the motion picture. Its future is limitless."

He added, "There may be changes in the methods of distribution. That is a mechanical thing. These changes can have drastic effects from time to time upon the established procedures in Hollywood. But they do not fundamentally alter the real challenge—which is to tell a good story and tell it well. If you succeed in that, you have no other problems."

Filming a Musical

Mr. DeMille's immediate plans, following completion of "The Ten Commandments," will be the filming of "The Buccaneer" as a musical. His longtime associate, Henry Wilcoxon, will produce, and Yul Brynner, who will be seen as the Pharaoh, Rameses II, in "The Ten Commandments," will direct and also star.

Copyright Publication Out

The Bureau of National Affairs, Inc., Washington, has announced the publication jointly with UNESCO, of "Copyright Laws and Treaties of the World," a compilation of the copyright laws, orders, rules and regulations of 85 countries of the world.

Hollywood Scene

HOLLYWOOD BUREAU

That production peak attained and largely preserved over the past three weeks was levelled off perceptibly in the seven-day period ended Monday, dropping from a count of 51 pictures in shooting stage to 43. Six new projects were placed before cameras, which is a nice pace in itself if maintained, while 14 others were going to film editors.

Three of the six starting pictures are going in CinemaScope, all of them for 20th-Fox release.

"Heaven Knows, Mr. Allison," being filmed in the British West Indies, has Deborah Kerr and Robert Mitchum heading a cast directed by John Huston for the co-producers, Buddy Adler and Eugene Frenke. It's in CinemaScope with color by DeLuxe.

Richard Burton and Joan Collins head up the cast of "Sea Wife," directed by F. MacDonald, for Andre Hakim, who's producing it, in CinemaScope and DeLuxe color, in Jamaica.

Regal Film Productions, releasing through 20th-Fox, is shooting "Black Whip" in CinemaScope, with Hugh Marlowe, Coleen Gray, Struther Martin and Adele Mara in principal roles. The producer is Robert Stabler. Charles M. Warren is directing.

Bel-Air Productions, most prolific of the United Artists group of independent companies, started "Black Stockings," with Lex Barker, Anne Bancroft and Mamie Van Doren. Aubrey Schenck is producing, Howard W. Koch directing.

James H. Nicholson is producing, for American-International release, a Sunset Production entitled, informatively enough for anybody, "Shake, Rattle and Rock." Edward L. Cahn is directing Lisa Gaye, Touch Connors, Fats Domino, Joe Turner and the Choker Campbell band.

"Snowfire" is an independent production of the McGowan Brothers Studio, produced by Dorrell McGowan, directed by Stuart McGowan, with Don McGowan, Mollie McGowan, Melodie McGowan and Claire Kelly (if you can figure out how a *Kelly* made it) in the cast.

National Film Service to Handle Selznick Pictures

A group of features from the Selznick Co. will be handled by National Film Service, Inc., in seven of its depots, it has been announced by James P. Clark, president of National Film. Mr. Clark said the Albany, Boston, Buffalo, New Haven, New York, Philadelphia and Washington NFS depots would do backroom work on the films, which include "I'll Be Seeing You," "Since You Went Away," "The Paradine Case," and "The Spiral Staircase."

THIS WEEK in PRODUCTION

. . . Started—6

American International Pictures—Shake, Rattle and Rock (Sunset Prod.).
Independent—Snowfire (McGowan Brothers).
20th Century-Fox—Black Whip (Regal Films Prods.; CinemaScope); Seawife (CinemaScope; DeLuxe Color); Heaven Knows, Mr. Allison (CinemaScope; DeLuxe Color).
United Artists—Black Stockings (Bel-Air Prods.).

. . . Completed—14

Allied Artists—Dragon Wells Massacre (Lindsley Parsons Prods.; CinemaScope; Eastman Color).
Columbia—The Missing Witness.
Independent—The Gun and the Gavel (Albert C. Gannaway Prods.; Color).
Metro-Goldwyn-Mayer—Capital Offense; Teahouse of the August Moon (CinemaScope; Color).
Republic—Accused of Murder (Naturama; Trucolor).
RKO Radio—Run of the Arrow (Eastman Color).
20th Century-Fox—The Outlaws Are in Town (Regal Films); Stagecoach to Fury (Regal Films).
United Artists—Showdown Creek (Bob Goldstein Prods.); War Drums (Bel-Air Prods.; DeLuxe Color); The Halliday Brand (Collier Young Prods.); Hidden Fear (St. Aubrey-Conn Prods.); Drango (Earlmar Prods.).

. . . Shooting—37

Allied Artists—Jeannie (CinemaScope; Color); Hunchback of Paris (CinemaScope; Eastman Color).
American International Pictures—Runaway Daughters (Golden State Prods.); The Undead (Roger Corman Prods.).
Columbia—Utah Blaine; The Captives (Producers-Actors Corp.; Technicolor); Seven Waves Away (Copa Prods.); End As a Man (Horizon-American Prods.); Fire Down Below (Warwick Prods.; CinemaScope; Technicolor).
Independent—Woman and the Hunter (Gross-Krasne & Kenya Prods.).
Metro-Goldwyn-Mayer—The Wings of Eagles; Something of Value; The Little Hut (Robson-Herbert Prods.); Raintree County (65mm; Color).
Paramount—Beau James; Flamenca; The Jim Piersall Story; The Buster Keaton Story (VistaVision; Technicolor); The Rainmaker.
RKO Radio—I Married a Woman; Brave Tomorrow (Galahad Prods.); The Young Stranger; The Day They Gave Babies Away (Eastman Color); Bundle of Joy (Eastman Color).
20th Century-Fox—Anastasia (CinemaScope; DeLuxe Color).
United Artists—Men in War (Security Pictures Prods.); The Monte Carlo Story (Titanus Films; Technicolor); Pride and the Passion (Kramer Prods.; VistaVision; Technicolor).
Universal-International—The Deadly Mantis; The Eyes of Father Tomasino (CinemaScope); Crazy Love; Joe Butterfly (CinemaScope; Technicolor); Quantez (CinemaScope; Technicolor); Interlude (CinemaScope; Technicolor); The World and Little Willie (Technicolor).
Warner Bros.—Buffalo Grass (Jaguar Prods.; WarnerColor); The Old Man and the Sea (WarnerColor).

French Film Outlook Good

PARIS: The over-all state of the French film industry is undergoing an improvement, according to M. Jacques Flaud, director of the French National Cinema Centre, in his report to the Development Fund. More money had been spent in the first six months of 1956 on cinema redecoration and refurbishment than in any similar period, he said.

On the production side, he added, rising costs presented a problem, but he pointed out that costs were due to the use of new techniques and color rather than to the economic situation. He declared that the French studios are now working to capacity and technicians were fully employed.

The directors of the Fund recently voted to reserve some 25 million francs for the purpose of promoting French films abroad. One billion were granted the industry's technical side and 240 millions to the newsreel companies.

M. Flaud said that news from foreign countries was encouraging, what with French films being well received and the market for these films constantly expanding. Declaring that to his knowledge, expenditures and receipts for the industry were about equal this year, he said that this was a great improvement compared with the situation a few years before.

Six Best-Directed Films Of Half-Year Nominated

Six nominations for the best-directed motion picture in release during the first six months of 1956 have been voted by the members of the Screen Directors' Guild, it is announced by George Sidney, president. They are: "The Eddy Duchin Story," (Columbia) directed by Mr. Sidney; "The King and I," (20th Century Fox) directed by Walter Lang; "The Man in the Grey Flannel Suit," (20th Century-Fox) directed by Nunnally Johnson; "The Man Who Knew Too Much," (Paramount) directed by Alfred Hitchcock; "The Searchers," (C. V. Whitney-Warner Bros.) directed by John Ford; and "Trapeze," (Hecht-Lancaster-UA) directed by Carol Reed. Previously nominated for the first three months of 1956 were: "Alexander the Great," "Carousel," "Meet Me in Las Vegas" and "The Trouble With Harry."

SMPTE Test Film Ready

A new 16mm magnetic multi-frequency test film is now available from the Society of Motion Picture and Television Engineers, it is announced by Axel G. Jensen, engineering vice-president. Developed by the Society's sound committee, it covers a range of frequencies from 50 through 7,000 cycles per second.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended August 4 were:

Albany: The Eddy Duchin Story (Col.); Moby Dick (W.B.); The Proud and Profane (Par.).

Atlanta: Away All Boats (U-I); Crime in the Streets (A.A.); The Eddy Duchin Story (Col.) 4th week; The Proud and Profane (Par.).

Boston: Moby Dick (W.B.) 5th week; Pardners (Par.); Somebody Up There Likes Me (MGM).

Buffalo: The Eddy Duchin Story (Col.) 2nd week; The Fastest Gun Alive (MGM); Moby Dick (W.B.) 2nd week; Pardners (Par.) 2nd week.

Cleveland: Animal Farm (De Rochemont); The King and I (20th-Fox) 5th week; Moby Dick (W.B.) 4th week; Pardners (Par.).

Denver: The First Texan (A.A.); The King and I (20th-Fox) 5th week; A Kiss Before Dying (U.A.); The Proud and Profane (Par.).

Des Moines: The Eddy Duchin Story (Col.) 2nd week; The King and I (20th-Fox) 4th week.

Hartford: Congo Crossing (U-I); The Eddy Duchin Story (Col.); I've Lived Before (U-I); The King and I (20th-Fox) 2nd week; Pardners (Par.) 2nd week; The Proud and Profane (Par.).

Indianapolis: Earth versus the Flying Saucers (Col.); The King and I (20th-Fox) 4th week; Moby Dick (W.B.) 3rd week.

Jacksonville: Away All Boats (U-I); Earth versus the Flying Saucers (Col.); Pardners (Par.); Santiago (W.B.); The Werewolf (Col.).

Kansas City: The Eddy Duchin Story (Col.); 2nd week; The King and I (20th-Fox) 4th week; Moby Dick (W.B.) 3rd week.

Memphis: Moby Dick (W.B.) 2nd week; Pardners (Par.); Somebody Up There Likes Me (MGM).

Miami: Away All Boats (U-I); The King and I (20th-Fox) 3rd week; Oklahoma! (Magna) 23rd week; Somebody Up There Likes Me (MGM).

Milwaukee: The King and I (20th-Fox); Pardners (Par.); Somebody Up There Likes Me (MGM).

Minneapolis: Away All Boats (U-I); The Eddy Duchin Story (Col.) 2nd week; The King and I (20th-Fox) 3rd week; Somebody Up There Likes Me (MGM); Trapeze (U.A.) 5th week.

New Orleans: Away All Boats (U-I) 2nd week; The Eddy Duchin Story (Col.) 5th week; The King and I (20th-Fox) 2nd week; The Ladykillers (Cont. Dist.) 5th week; Oklahoma! (Magna) 7th week; Run for the Sun (U.A.).

Oklahoma City: The Eddy Duchin Story (Col.) 2nd week; Pardners (Par.) 2nd week; The Proud and Profane (Par.); Somebody Up There Likes Me (MGM) 2nd week.

Philadelphia: Away All Boats (U-I) 2nd week; Johnny Concho (U.A.); The King and I (20th-Fox) 3rd week; A Rebel In Town (U.A.).

Pittsburgh: The Eddy Duchin Story (Col.) 4th week; The King and I (20th-Fox) 5th week; Moby Dick (W.B.) 3rd week; Oklahoma! (Magna) 7th week.

Portland: Away All Boats (U-I) 2nd week; The Fastest Gun Alive (MGM); The King and I (20th-Fox) 5th week; The Ladykillers (Cont. Dist.) 4th week.

Providence: Too Bad She's Bad (Kingsley).

Toronto: Away All Boats (U-I); The Eddy Duchin Story (Col.); The King and I (20th-Fox); Oklahoma! (Magna) 15th week; That Certain Feeling (Par.) 2nd week.

Vancouver: The Eddy Duchin Story (Col.); The First Texan (A.A.).

Washington: The Eddy Duchin Story (Col.) 2nd week; The King and I (20th-Fox) 5th week; Moby Dick (W.B.) 4th week; 1984 (Col.) 2nd week; That Certain Feeling (Par.) 4th week; Trapeze (U.A.) 5th week.

Rowley, Hoover Set Itinerary for Variety

International Variety chief John Rowley and international executive director George Hoover will be in Mexico City August 13-15 to attend a membership meeting and endeavor to inspire greater activity in the Mexico City tent. From there Mr. Hoover will go to Denver for the annual Variety picnic and get-together August 17. On the next day he will be in Salt Lake City. On August 21 Mr. Rowley and Mr. Hoover will attend the "Night of Stars" in Las Vegas. They will then attend a showing of "Show Business" in Los Angeles, a film sponsored by Variety International. On September 9 they will attend the dedication of the new $900,000 hospital building at the Roselia Foundling and Nursing Home in Pittsburgh and will complete the itinerary September 27-28 at the mid-winter meeting of International Officers at the Cosmopolitan Hotel in Denver.

Gaumont Announces Profits for 1955

PARIS: Gaumont made a profit of 47 million francs in 1955, it is announced by M. Jean Le Duc, Gaumont president, who says French films were responsible for 84 per cent of the profit. Gaumont, it is announced, has now reached agreement with several large centers to recondition or rebuild cinemas. Most important is an agreement with the Ste des Bains de Mer of Monaco. Gaumont will now operate cinemas in Monte Carlo.

"Boy on Dolphin" to Be 3rd in CinemaScope 55

"Boy on a Dolphin" will be the third 20th-Fox film in the CinemaScope 55 process, according to the company. Production is scheduled to begin late this month in Greece with Jean Negulesco directing and Clifton Webb starring.

The National Spotlight

Albany

Universal Pictures assistant general sales manager **Frank J. A. McCarthy** presided at a civic welcome in Hudson and at a plaque-dedicating ceremony, in nearby Claverack, to the memory of **John Philip Clum,** Indian agent and protagonist of U-I's "Walk The Proud Land." He was accompanied to the world premiere by **Charles Simonelli, Phil Gerard, Paul Kamsey, Milt Livingston** and **Jerry Evans. Walter Reade, Jr., Nick Schermerhorn, Sheldon Gunsberg** and **Paul Paise** headed the Reade contingent, first showings being held in their Community theatre. . . . Columbia sneak-previewed at the Palace "The Solid Gold Cadillac," an October release. Branch manager **Norman Jackter** arranged it with Fabian division manager **Elias Schlenger.** A Naval Reserve platoon, a drill team from Navy Depot in Scotia and a Marine group participated in a parade the day before "Away All Boats" opened at the Strand, now managed by **A. G. Swett,** at one time in charge of the Madison and then of the Ritz. . . . Visitors included: **Sylvester Albano,** Raven drive-in owner; **Clarence Dopp,** Northville; **George Thornton,** Saugerties - Tannersville-Windham; **Sam Slotnick,** and **Rube Canter,** of Syracuse.

Atlanta

The Martin circuit, with headquarters in Columbia, Ga., has opened its new 600-car drive-in at Marietta, Ga. **Floyd Perkins,** formerly manager of the Fair-Oaks drive-in, has been appointed manager. . . . **C. H. Simpson,** owner of theatres in Alabama and Tennessee, has returned to his Knoxville headquarters after a business trip to Los Angeles. . . . **Dick Kennedy,** theatre owner with interests in Tennessee and Alabama and who also is president of Alabama Theatre Owners, was a visitor on Atlanta's Film Row. . . . **James Frew,** district manager at Universal, is back at his office after a sick spell. . . . **Jimmy Gillespi,** 20th Century-Fox publicist from Dallas, was a local visitor. . . . **Sam M. Berry,** of National Theatres Supply Co in Dallas, and his family were visiting in Atlanta. . . . **J. E. Aaron,** owner of the Bama drive-in, Anniston, Ala., and his family have returned there after a vacation spent in Maryland. . . . **Harry Reinstein,** Florida sales representative for Buena Vista, has been transferred to the New York office. He has been replaced by **Bob Stevens,** formerly with 20th Century-Fox. . . . **Sandy Curtright,** formerly with Warners Bros., is now secretary to office manager **Owen Vaughn** at Buena Vista.

Boston

U-I salesman **Francis Charles** took top honors at Race Week in Marblehead where he won the Leonard M. Fowle Memorial Trophy for the outstanding sailing performance at the 67th annual race week. . . . **Bucky Harris,** U-I publicist, is preparing campaigns for two new films "Walk the Proud Land" and "Written in the Wind". . . . **Stan Davis,** RKO salesman, and wife and baby are spending a two-week vacation on the Cape . . . **Joe Abrams,** RKO booker, sang at Hampton Beach Casino on a recent weekend with Army Far East singing contest when he was with the Army in Korea. . . . Lowell drive-in, Lowell, Mass., opened its gates July 31, with state and local dignitaries the guests of **Norman** and **Bruce Glassman.** This is the first drive-in of the Glassmans who operate the Rialto, Lowell, and the Strand, Haverhill, Mass. . . . Office manager **Eleanor Ahearn** at Columbia and her sister **Catherine,** secretary to **Otto Ebert,** manager at RKO, have returned from a two-week visit to Hollywood.

Buffalo

Elmer F. Lux, past president of the Buffalo Common, present chief barker of Variety Club of Buffalo and long active in both exhibition and distribution in the area, has been elected vice-president in charge of sales of the Buffalo Crushed Stone Corp., a subsidiary of Houdaille Industries, Inc., of Buffalo. . . . "Oklahoma!" will open at the Century theatre with a special premiere performance Wednesday, Aug. 15. The Century presently is closed for the installation of the special Todd-AO projection equipment. . . . A Hollywood style premiere will be put on at the Teck August 29 when "The Seven Wonders of the World," the third Cinerama production will begin its Buffalo engagement. The premiere will be a benefit for the Children's Hospital. . . . Sunday morning church services now are being held at the Silver Lakes drive-in in Silver Lake, N. Y. . . . WNYT-TV, a new UHF station for Channel 59 in Buffalo, expects to be in operation by December. . . . The former Glowmeter Corp. plant in North Tonawanda, where motion picture screens were manufactured for a year or so until the company ran into financial difficulties, has been leased to the Bell Aircraft Corp. of Buffalo. . . . The new Sheridan drive-in on Ensminger Road, near Sheridan drive in the Town of Tonawanda plans to stay open next winter and will install 1,700 electric car heaters.

Charlotte

Kermit High, manager of the Carolina theatre, spent several days in Gatlinburg, Tenn. . . . "The King and I," which ran for two full weeks at the Carolina, gave the theatre its best "second week" of the year. Business was outstanding the entire engagement. . . . "The Eddy Duchin Story" played the Manor theatre for three and a half weeks, and was followed by "Away All Boats," which opened well. . . . "Somebody Up There Likes Me" was reported doing well at the Plaza and "Moby Dick" got off to a good start at the Carolina. . . . Center theatre manager Bill Prim gave "Earth vs. Flying Saucers" a good sendoff by flooding the city with real (paper) saucers. . . . **Tom Baldridge,** MGM exploitation man for the Charlotte territory, has been re-elected chairman of the War Memorial Board of the Junior Chamber of Commerce. The election came at a meeting of the Jaycee board in Tulsa last weekend. Baldridge, founder of the Memorial, has been active in its support since it was established 12 years ago.

Chicago

As 50 top members of TOA met behind closed doors at the Edgewater Beach Hotel last week, to discuss further cures for the ailing movie box office, most of the local box offices were outdoing themselves. . . . "Trapeze" continued in a big way as it started its 8th week at the United Artists theatre. . . . "Moby Dick" did the same as it began a 4th week at the Chicago. . . . "Pardners" was still an outstanding box office draw as it entered a third week at the State Lake. . . . "The King and I" playing its fifth week at the Oriental, will run through August. . . . **Lawrence Stewart** has been appointed manager at the Frolic. He replaces **John Fields.** Stewart was formerly manager at the Oakland Square, where **William Jefferson** is now manager. Both are Stanley Warner Theatres properties. . . . The Belmont theatre, now getting the final touches of an overall remodeling job, has been completely reseated by Ace Seating and Upholstering Company. . . . A new policy at the Belmont theatre permits children to attend all performances free of charge when accompanied by parents. There is a limit of three children to each adult ticket.

Cleveland

The high leveling off of extended run engagements of "The King and I" (5th week), "Trapeze" (6th week) and "Moby Dick" (4th week), refutes the contention that the public is not interested in motion pictures. . . . "The King and I" hit an all-time record of four weeks at the Paramount theatre, Toledo, where no picture, (including "The Robe") ever held longer than three weeks. . . . The family of **Frank Hines,** former manager of the RKO Palace theatre, Cleveland, is seeking information as to his whereabouts. For many years a prominent local theatre figure, he dropped out of sight about 10 years ago. . . . **Joanne Estrim,** Warner telephone receptionist, and **Sid Lawrence** will be married Aug. 26 and make their home in Florida. . . . **Mary Lou Weaver,** secretary to Warner branch manager **Bill Twig,** leaves for Salina, Kansas, to see

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her son, **Sgt. Forrest Weaver** of SAC, just back from 18 months on Okinawa. . . . **Eddie Johnson**, head of a local film delivery service, "manned" his trucks this month while his drivers were on vacation. . . . **Gordon Richardson**, for 27 years head of Richardson Studios, a commercial photography company in the Film Bldg., sold out to **Ralph Boos**.

Denver

Chapter 10, Women of the Motion Picture Industry, hold their first annual luncheon at the Brown Palace hotel Tuesday, with **Duke Dunbar**, attorney general, the speaker. . . . **Pat Hill** and **Mary Ann Hogle**, secretaries at Buena Vista and MGM, drove to California on vacation . . . **Marvin Goldfarb**, Buena Vista district manager, to N. Y. on sales meeting. . . . **Bill Prass**, United Artists publicity man, to Indianapolis to boost showing of "Johnny Concho" at the Loews. . . . Robt. Sweeten, manager of the Centre, suffered flood damage in his home in recent series of cloudbursts. . . . **F. A. Bateman**, Republic district manager, in for conferences with **Gene Gerbase**, branch manager. . . . Only theatre here experiencing flood difficulties in series of cloudbursts was the Ritz. Just enough water got in to wet carpets. . . . CinemaScope and wide screen has been installed in the state penitentiary at Caron City by Western Service & Supply. . . . **Louis Gasparine**, assistant manager of Albuquerque Exhibitors Inc., Albuquerque, N. M., has been made city manager. He succeeds **George Tucker**, who was also booker and buyer. Tucker has moved his offices to Denver. . . . **Pat McGee** is distributing "Godzilla" in the Denver territory.

Des Moines

A capacity crowd attended the recent reopening of the Oakland theatre at Oakland. The theatre is now operating under the management of the Oakland businessmen—45 in all. . . . **Ray G. Colvin**, a member of the board of directors of the COMPO, was speaker at a recent special promotion night in Perry. He spoke on "What the Movie Theatre Means to Your Community." Host to the event was the Pioneer Theatre Corp. . . . The King theatre has been reopened at Ida Grove. The house was closed for a two-month period. **Luther Hutchinson**, a former employee of the Ida County Pioneer Record, has leased the house from **Bob Fridley**, who recently purchased the interest of **Mrs. Joe Anderson** in the King. . . . **J. Fred Dethlefs**, who has managed the Crystal theatre in Manning for many years, recently underwent amputation of the leg at Lutheran Hospital in Sioux City. His condition is said to be satisfactory.

Hartford

John L. Calvocoressci, partner with Bernie Menschell in Bercal Theatres Inc. of Hartford, and a recent graduate, University of Connecticut's School of Law, has passed the Connecticut state bar exams. . . . **W. W. Lucas**, stage manager, Stanley Warner Garde theatre, New London, Conn., is marking his 55th year in show business. He has served as an officer of Local 439, IATSE, New London, for many years. . . . **William Shepard** has been named assistant manager, SW State theatre, Manchester, Conn. . . . **Robert Caranno** has taken a similar post at the circuit's Strand theatre, Hartford. . . . **Harry F. Shaw**, division manager at New Haven for Loew's Poli-New England Theatres Inc., has been named theatre chairman of a newly-formed "Spark-pluggers Committee" designed by the Chamber of Commerce to encourage more downtown shopping. . . . **Al Schuman**, formerly general manager, Hartford Theatres Circuit, Hartford, and **Mrs. Schuman** have returned to their home at Daytona Beach, Fla., following a visit to Europe. . . . Stanley Warner has remodeled its zone offices at 70 College st., New Haven. The location was victim of a $40,000, two-alarm fire some months ago.

Indianapolis

Kenneth Collins, formerly general manager of Greater Indianapolis, has taken an executive job with the State Fair of Texas at Dallas. . . . **Dr. Marvin Sandorf**, owner of the Twin drive-in, is working on plans for special trains, cars or planes from here to the National Allied convention in November. . . . **S. J. Gregory** and **Spiro Pappas** are exhibitor co-chairmen for the Santorini earthquake benefits in this area. . . . **Thuro Swanson** has taken over the Palace at Evansville from **Harry Coleman**. . . . Salesman **Bob Meyer** has been appointed leader of Fox's "World Showmanship Drive" here. . . . A new drive-in, the Holiday, owned by **Mrs. William Stadtlander**, opened at Greensburg Aug. 1. . . . **Harry Markun**, 64, retired Indianapolis neighborhood exhibitor, died at Brookline, Mass., July 30.

Jacksonville

Reba Allen, popular FST staff member who resigned her post to await the stork, was honor guest at a farewell luncheon given by FST's women employees. . . . **Bob Anderson**, manager of the Main Street drive-in and one of Florida's better showmen, resigned from the industry to enter the plumbing supply business in St. Petersburg. . . . Visiting here on vacation was **Curtis Miller**, executive of Claughton Theatres in Miami. . . . **Bob Daugherty**, general manager of Floyd Theatres, Haines City, was spending his annual leave in Cuba and North Carolina. . . . **Dick Mullins**, manager of the Capitol theatre, Plant City, has resigned to work for a chemical company. . . . **Louis J. Finske**, FST president, left for business conferences in New York. . . . New manager of the Arcade theatre is **Bill Korenbrut**, formerly with United Artists in Port au Spain, Trinidad.

Kansas City

William Rudolph, who has been assistant to **Harold Lyon**, manager of the Paramount theatre, has been promoted to the Capitol theatre at Davenport, Ia. . . . **Frank Dorcy** succeeded to his position at the Paramount. . . . Drive-in theatres in the Great Bend, Kansas area have been combatting effects of dust storms. . . . Fort drive-in, Leavenworth, Kans., has installed special new equipment. . . . **Mr.** and **Mrs. Glen Cooper**, who operate the Cooper theatre and Boot Hill and South drive-ins at Dodge City, Kans., attended graduation of their son at the Great Lakes naval training center, where he was an honor man.

Los Angeles

The new booker at Allied Artists is **Walter Reilly**. . . . Back at his desk after vacationing was **Freddie Friedman**, Fox West Coast booker . . . **O. K. Leonard**, who operates the Apache drive-in, Globe, Ariz., was in town on a buying and booking trip. . . . **R. Nossiter**, head of the Hoyt Theatre Chain, Australia, with headquarters in Sidney, was a visitor to Film Row . . . Twelve-year old **Carroll Miller**, daughter of **Herman Miller** of Fred Stein Enterprises, was rushed to Midway Hospital with a ruptured appendix, but is now convalescing. . . . Off to Arizona on company business was **Milt Frankel**, Favorite Films sales representative. . . . **Harry Thomas** of the Continental Distributors, was in Salt Lake City and Denver on business. . . . Office manager **Hoot Clarke** and **Murry Feldstein**, head shipper of RKO, were vacationing. . . . **Betty Goldwater**, Kranz-Levin booker, and **Richard Moos**, furniture sales-manager, will exchange wedding vows in September. . . . **Ralph Carmichael** has resigned his post as booker of the Stanley Warner Theatres.

Memphis

The newly appointed manager of Loew's Palace theatre at Memphis, **Skee Yovan**, has arrived from St. Louis and taken over his new job. . . . **Tom Brown** has purchased the Murray drive-in, Murray, Ky., from **A. F. Sykes**. . . . **H. D. Bowers** is the city manager for three Mayfield, Ky., theatres. . . . **John Metzger** is the new manager of Summer drive-in, Memphis. . . . **Robert Tucker**, former assistant manager of the Malco theatre, Memphis, has returned to that post. . . . **Gil Brandon**, chief barker of Memphis Tent 20, Variety, presented **Edward P. Sapinsley**, treasurer of Variety, and **Edward J. Meeman**, editor of *The Press-Scimitar* and president of that newspaper's Cynthia Milk Fund, with $6000 each at a Memphis membership meeting. The money represented profits from a recent Elvis Presley show held at the baseball park in Memphis. . . . **Harry Shaw** has been named manager of the Kentucky and Graver theatres, Henderson, Ky. . . . **Mr.** and **Mrs. John Staples**, who own and operate the Carolyn theatre, Piggott, Ark., were in Memphis on business. . . . **Paul T. Myers**, Center and Strand theatres, Lexington, Miss., was a Film Row visitor.

Miami

A lavender Cadillac brought a pink coated Elvis Presley to Miami where he

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gave seven shows at the Olympia theatre to mobs which weren't all teen-agers. . . . Spending some vacation time in our town were the **Lou Cohens** of the Loew-Poli circuit in Hartford, Conn. . . . Employees and families of Wometco, WTVJ and Reela Films personnel are looking forward to the annual picnic which will be held August 19 at Crandon Park. . . . **Saul Lerner** who purchased the LeJeune Auto Park from the Bernstein Circuit has retained **John T. Hayes** in his capacity as manager. . . . **Louis Wolfson,** WTVJ film buyer and business manager, has announced the completion, by the station, of three film package purchases which will bring over 800 films from Warner Brothers, David O. Selznick and 20th Century-Fox to the screen of the station's Ch. 4. . . . Cinema theatre's candy clerk, **Mrs. Esther Morris,** was the recipient of a $25 Government savings bond recently in Miami Beach's weekly courtesy award by the Chamber of Commerce.

Milwaukee

Kurt John is the name of **Mel Brodersen's** new grandson. Mrs. Brodersen is a booker at the Columbia exchange here . . . New shipper at Columbia is **John Hook. . . . Walter Baier,** of the Fort theatre and Hwy. No. 18 drive-in, Fort Atkinson, is convalescing after a recent illness. . . . **Ed Orthaus,** exhibitor at Fennimore, Wis., is working for the local telephone company there. . . . The Municipal theatre at Lancaster, Wisconsin, is now being booked by Unity theatres, Milwaukee. . . . **Fred Krueger** of the Rainbow and Ogden theatre, is back from his vacation. . . . **Fred Whitely,** Garden theatre, South Milwaukee, suffered a nervous breakdown and at the time of this writing is at the Shorewood Sanitarium. . . . A Marcus theatre at Wausaw, the State, is closed.

Minneapolis

Harry Weiss, district manager of RKO Theatres, suffered a compound fracture of the right arm when a car crashed into him as he was driving from Omaha to Des Moines. The accident occurred about 30 miles east of Omaha, and Weiss has been confined to Mercy hospital in Council Bluffs, Iowa. His car was badly damaged. . . . **Elaine Norby,** booker at Columbia, was married to **Robert Grot** in Minneapolis August 4. . . . **Bob Stone,** exploiteer for MGM, is passing out cigars to announce the arrival of a daughter, **Gail,** in Des Moines July 28. . . . Bonnie Lynch, formerly booker, has been named booking manager at Paramount replacing **Joe Rosen,** who has been promoted to northern Minnesota salesman. New booker at Paramount is **Earl Fainblit,** formerly of Allied Artists. . . . **Fred Nelrich** was to open his new 150-car Nodak drive-in at Wyndmere, N. D., August 10. . . . **Sam Niefeld,** general manager of the Edina and Westgate theatres, resigned to take a position with a building management firm in New York. New manager at the Westgate is **Wendell Josal. . . . John Rourke,** booker at United Artists moved into a new home. His former home was badly damaged by fire. . . . **Sam Segal** and **Allan Paulson** have opened their new 59-Hi drive-in at Thief River Falls, Minn. The 400-car stand has an 82-foot screen.

SEN. PITTS: HE BUILT A CAREER ON $125

The way in which $125 was parlayed into a multi-million dollar theatre circuit —today comprising 31 indoor and 10 drive-in theatres, is only a part of the success story of Benjamin Pitts, Virginia State Senator. The other part of the story has to do with how Mr. Pitts, forced to leave school and earn his living at the age of 15, finished his education by correspondence courses, plus voluminous reading and eventually amassed the fortune that has allowed him to pay for 128 college scholarships for deserving students in the last 20 years.

Benjamin Pitts

A widower and a native of Fredericksburg, Va., where he now lives with his sister, Mr. Pitts was one of seven children. His entrance into exhibition came in 1909, when the hard facts of economics made it necessary for him to leave school. He took $75 of his own money, borrowed $50 from an older brother, and bought the equipment of a failing Fredericksburg film palace, the rent on which was $1 per night. From that fairly inauspicious beginning, Senator Pitts increased his holdings so that today he is the second largest theatre owner in Virginia.

The Senator is not overwhelmed at the competition of television. "Television," he says, "has helped the industry. Hollywood has learned a good movie can draw people out of their living rooms and so goes about making good movies." In this day of wide screen, stereophonic sound, the different 'scopes and 'visions, as well as of drive-ins (which represent an investment of approximately $750,000 to him), Mr. Pitts still likes to remember the early and perhaps easier days. His first theatre had 700 seats; admissions were a nickel top, and to pay his first $10 film rental, he had to borrow $4 from the postman.

The Senator, in addition to politics, long has been interested in civic and charitable affairs, including the Salvation Army and the Fredericksburg Rescue Squad. He is a member of the Board of Visitors of the Virginia School for the Deaf and Blind at Staunton. The titles he has possessed included district deputy, grand exalted ruler of the Elks Club. Despite his own self-education, Mr. Pitts does not think that that is necessarily the best kind of education. That is why he has spent so much time, effort and money setting up those 128 scholarships over the last 20 years. Good work.

New Orleans

Mrs. Gene Barnette, WOMPI publicity chairman, reports that there is much enthusiasm among WOMPIS in making preparations to attend the third annual convention of the Association, which is scheduled to be held in Atlanta September 28-30. . . . **Mrs. Ann Dufore,** U.A. booker, will take her annual recreation leave starting August 20. She and her son plan to spend the vacation in Florida. . . . **Mrs. Loraine Cass,** secretary to U.A.'s southern district manager, **George Pabst,** is at Baptist Hospital for a thorough checkup. . . . **Eddie Richards** succeeds **Louis Dwyer** in Paramount's booking department. Dwyer is now with Pike Booking Company, McComb, Miss. . . . **Weldon Limmroth,** general manager of Giddens & Rester Theatres in Mobile, accompanied his family on a vacation tour in Pennsylvania. . . . **Sammy Wright** of Southern Theatre Service and co-owner of the indoor Lakeview, Fox and the Algiers drive-in, vacationed in North Carolina.

Oklahoma City

Mrs. Thelma Anderson, cashier at Columbia Film Exchange, is on a two-week vacation in Texas. . . . **Mary McCutcheon,** inspector for Columbia, started her vacation this week. . . . **Mr.** and **Mrs. Harold Combs,** and two sons, spent last weekend in Dallas. Mr. Combs is manager of the concessions department for Barton Theatres. . . . **Mr.** and **Mrs. Jerry Barton,** and their daughter, of Washington, D. C., arrived in Oklahoma City for a vacation.

Philadelphia

Owners of key-run houses and independent circuits have been meeting informally to discuss the possibilities of organizing a new exhibitors' organization here. . . . **Jack H. Harris,** who heads Screen Guild Exchange here, has taken over exchange offices in Pittsburgh, Pa., and in Washington, D. C. **Edwin F. Prizer** was sent to Pittsburgh as branch manager for an independent exchange to be known as Exploitation Productions, Inc.; and Hy Bettinger, recently resigned from 20th Century-Fox, goes to Washington to set up an Equity Film Exchange. . . . The U. S. Court of Appeals here denied the petition for a rehearing of the Melrose Realty Co. against Loew's, Inc., and others. . . . **Mrs. Edna R. Carroll,** for 16 years chairman of the now defunct Pennsylvania Board of Motion Picture Censors, is now a lecturer on various motion picture and public affairs topics. . . .

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Paris Theatre Corporation of Pennsylvania was registered here as a new business corporation for the operation of theatres. . . . **Abe Sablosky**, veteran exhibitor here and in Norristown, Pa., and his son, **Morton**, have undertaken active roles again in the Democratic Party after a period of political inactivity. . . . **Stanton Friedman**, who operates the suburban Lawndale, and **Claude Schlanger**, who operates a Doylestown, Pa., house, have joined forces in the operation of the new Exton drive-in near Paoli, Pa.

Pittsburgh

"Bigger Than Life" added to Harris booking chart after "Walk The Proud Land" . . . The Squirrel Hill finally has a sizable hit in "A Kid For Two Farthings" which drew warm notices. "Simon and Julia" will follow it. . . . "The Killing" has been penciled in to follow "Holiday for Henrietta" in the Guild. . . . "Seven Wonders of the World" set a new attendance record in its 15th week in the Warner due to an added Tuesday matinee. . . . "Satellite in the Sky" will be double-billed in the Stanley with "Seven Men From Now," according to present plans. . . . The same house gets "The Bad Seed" for Labor Day. . . . Pittsburgh had only 11 first run releases during the month of July, due to such longtime holdover hits as "The King and I," "Moby Dick" and the "Eddy Duchin Story" with all three still holding on. . . . The Nixon, in an effort to encourage business for "Oklahoma!" announced it will accept phone reservations. . . . **Tom Birks**, *Sun-Telegraph* sports writer, who doubled as an occasional movie reviewer, honored at a testimonial banquet in the Longue Vue Country Club prior to his retirement to Florida. . . . "High Society" followed "Pardners" into the Penn with "Johnny Concho" set to follow. The Penn will also get "War and Peace" in September.

Portland

This town is proof that good product with good promotion will bring customers into the theatres despite the tab, heat, Tv, or transient attractions. Nearly all first run houses have been enjoying good winter business in the heat of summer since the end of June. . . . **Dick Newton**, manager of the Paramount theatre, is back at his desk after a brief vacation to Canada. He brought back a sports car. . . . *Journal* drama editor **Arnold Marks** is off to the Ashland, Ore., annual Shakespearean festival. **Herb Larsen**, drama editor of the Oregonian, also is attending. . . . **Hildy Peterson**, branch manager for Northwest Releasing here, has booked the stork for October. . . . **Milan Tucker** has been appointed assistant manager of the Liberty theatre. . . . RKO branch manager **Dick Lange** reports that his gout is practically gone.

Providence

Billie Burke, veteran cinema actress, starring in "The Solid Gold Cadillac," at Matunuck's Theatre-By-The-Sea, was the subject of a half-page feature interview in the Providence Bulletin, complete with candid photographs. . . . **Richard Arlen**, another Hollywood actor, appeared in "The Anniversary Waltz," at the Newport Casino. . . . **Jaye P. Morgan, Joni James, Jan Peerce, Bambi Lynn**, and **Rod Alexander** are just a few of the stars headed for the Carnival of Music, which will take place in King's Park, Newport, very soon. . . . The Rhode Island premiere of "Too Bad She's Bad" took place in the Avon Cinema. . . . A gala midnight show was offered at Loew's Providence drive-in. In addition to the current double screen feature, Nate Roberston and his Rockets plus four vaudeville acts, inaugurated the first public showing of the drive-in's new 120-foot stage. . . . "Moby Dick" held for a third week at the Majestic.

St. Louis

Skee Yovan, manager of Loew's Orpheum here for eight years, has taken over as manager of Loew's Palace theatre, Memphis, Tenn., succeeding **Cecil E. Vogel**, who resigned recently because of ill health. . . . **John J. Fisher**, 48, a motion picture operator for 29 years and with the Cinderella theatre in St. Louis for the last six years, died at his home here August 1 after a heart attack. He is survived by the widow, two daughters and two sons. . . . The Out-Of-Doors drive-in theatre, Decatur, Ill., has provided a playground for children. It includes a train ride. . . . **Mrs. Florence R. Nohrn** of Kansas City, Kan., has resigned as inspector for the Kansas State Board of Motion Picture Review. The action was taken because Mrs. Nohrn is a candidate for the Wyandotte county treasurer post.

Toronto

The Canadian Film Awards were presented at Stratford Film Festival by **Maurice Evans**, star of stage and screen, with the National Film Board picking up most of the medals. Only outsider to win an award was Crawley Films Ltd., Ottawa. . . . Meridian Films, owned jointly by **Ralph Foster** and **Julian Roffman**, have purchased an east-end motion picture theatre and are converting it to a motion picture studio. . . . Many theatres here and in Hamilton held midnight shows over the Civic Holiday weekend. . . . Newest firm to be incorporated in Ontario for the purpose of producing motion pictures is Pageant Productions Limited. . . . "Oedipus Rex," the 35mm color film made from the Stratford Festival's production, has been entered in the 17th International Film Festival held annually in Venice. The film was made entirely in Toronto at the Canadian Film Industries' Studio. . . . **James A. Sardo**, a Hamilton alderman, is now owner of the Westdale, Hamilton. The house formerly belonged to **Lou Rosefield**.

Vancouver

The Nortown, a 830-seat house owned by the Nipawin Co., and the only neighborhood house in Regina, Sask., has closed indefinitely because of lack of business. It was built in 1953. . . . Les Young, owner of the New Westminster drive-in which the projectionists local has been picketing for the past two months, reports that business is better than ever this season. . . . The union is also having labor troubles with the Park theatre, White Rock. . . . Drive-in business is spotty in this area. . . . **Alex Tomnuk** and **Bill Dorish** have opened their new 325-seat theatre at High Prairie, northern Alberta. . . . The father of **Martin Goble**, operator of the Skyway drive-in, Vernon, died there at the age of 81. Burial was at Revelstoke, B.C. . . . **Jimmy Webster**, assistant at the Odeon-Vogue, pinch hit while his boss, **Al Jenkins**, was holidaying in the Okangon fruit belt.

Washington

Sara S. Young, 20th Century-Fox booker, is vacationing in Miami, visiting her son, **Herbert**, his wife and their two children. . . . **Russell Hardy, Sr.**, attorney, is a new associate member of the Variety Club of Washington, and **Robert F. Hurleigh**, director of Washington operations for Mutual Broadcasting System, is a new regular member. They were inducted August 6. . . . **Bette Davis** was in town to meet the press and publicize "Storm Center". . . . **Merrie Smith**, executive assistant to Eric Johnston, president of Motion Picture Association, is engaged to **A. Joynes Beane, Jr.**, president of the Foreign Research and Management Corp. . . . **J. E. Fontaine**, United Artists sales manager, was vacationing this week. . . . **Robert Tolley**, Variety Club manager, will be on vacation for two weeks.

Sher, Shulman Reorganize Into Art Theatre Circuit

COLUMBUS, OHIO: Louis Sher and Edward Shulman, who have expanded their art theatre holdings to seven within the past two years, have reorganized their holdings into the Little Art Theatre Corporation with headquarters here. Theatres include the Heights Art, Cleveland; Bexlay, Columbus; Little Art, Yellow Springs, Ohio; Crescent Art, Louisville, Ky.; Vogue Art, Denver; Coronet Art, Milwaukee, and the recently acquired Rock Hill, Kansas City, Mo. The last-named, which has been closed the past year, will be completely remodeled prior to a scheduled September 1 opening. In addition to these theatres, Mr. Shulman, in association with William Flemion, owns and operates the World and Studio Art theatres, Detroit.

SMPTE Committee Will Meet With Allied Group

Representatives of the Society of Motion Picture & Television Engineers will discuss with a committee of Allied States the problem of standardizing projection and sound equipment, the association announces. President Rube Shor of Allied recently named the following committee to meet with representatives of the society: Hugh B. McLachlan, chairman, Y & W Management Corp., Muncie, Ind.; Richard Amstatt, F. H. Durkee Enterprises, Baltimore, Md., and Robert F. Morrell, of S & S Amusement, Cincinnati.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

THE JUDGES—Hand Down An Opinion

YOUR judges, in the second quarter for the Quigley Awards, had more than their usual assignment. We asked for a discussion of entries on the table, and a question-and-answer period to draw out their opinion on some prevailing problems.

We invited Albert Deane, who is just back from a trip to Australia, where he was born, to tell us more about showmanship as it is practised down under, and to explain why Australian entries so generally outshine all others, in comparison. Mr. Deane is the editor of Paramount's international house organ—and he views the world. He tells us the Australian manager is a dedicated person, imbued with the importance of his place in community affairs, and strongly supported by his employers, who want him to fill that place at the local level, and with pride. It seems a satisfactory answer, in line with the best principles of this Round Table, and we'll dwell on the subject, from week to week.

Emery Austin is the manager of MGM's exploitation in the field, for the United States and Canada. He sees things at first hand, and from close acquaintance with all of our enterprise. Emery says there is a lack of showmanship at the local level; he says his company will go all out to build it, from the grass roots, and they do, as we well know from our own travels. He defends pressbooks for a compelling reason—that the pressbook contains everything that a showman needs—if he is a showman, and can use an idea when he finds it. It takes some application at the point of sale.

Harry Mandel is one whom we greatly respect and admire, for many years a leader in circuit operations, and the advertising and publicity director for RKO Theatres, on a national basis. Harry thinks there is too much that is aimed too high, and that consequently goes over the heads of the smaller situations. That they read and see so much that is expressed in millions, they can't find the place to begin, or carry on, with a budget of possibly $25 for additional effort beyond the so-called "standing" orders. We agree, heartily, for it is here that our industry growth—and recovery—must start, rather than finish. If we always aim over their heads, then many towns with one remaining theatre, our last outposts, will be left out of the original planning.

There'll be more of these discussions, in future meetings of the Round Table, and we'll ask your contribution to the thinking, and your remarks in rebuttal or reply. It's now serious—and may require a desperate remedy.

YOURS TO ASK FOR

Emery Austin, speaking of small town showmanship, at the quarterly judging, said that his field staff of thirty exploitation men were at the service of the smaller situations, upon request, but when we asked him to give us "four or five examples" he said, "If there are that many!"—which is a significant remark. Apparently, small town managers just don't ask, nor can you blame MGM for not going into situations where their help is not solicited. However, we'll have some examples, and description of what happens when you do ask for the assistance of a national field man.

He also tells us that MGM has a field force of 100 salesmen, and that these, too, are available for the service and benefit of small town theatres, upon request. These men are able and willing to make an appearance for your Rotary or Kiwanis clubs. They are members who qualify as speakers on the subject of motion pictures and the importance of the local theatre in the town. If you'll extend the invitation, all that will remain to accomplish will be the firm date, and you've got a speaker in town. Surely, that's a generous offer of help at the point of sale—and these salesmen come armed with experience and exhibits to prove their arguments, for your fellow businessmen, and yourself.

WALTER READE, SENIOR built the first of his typical Community Theatres, twenty-one years ago, and established a pattern that could and should be widely copied in other areas, as examples of architecture — and community relations, made permanent by the character of a theatre building. We've just visited Walter Reade's Community Theatre at Hudson, N. Y., and from the moment that you first see the structure across the Park Square, you know it is a credit to our industry, and a service to Hudson. When you enter the lobby, you know this is not "just another movie"—for you have the feeling that you are in a community building, with a certain admiration.

Mr. Reade built similar theatres in Saratoga, Kingston, Morristown, Tom's River—and it was in Tom's River that the colonial style, the dignified white trim and red brick treatment, the white-columned front, and the absence of any garish movie appearance, so inspired the town that they built all of their community buildings in the same manner, creating a pattern for the town. You'll find a picture of the Community theatre at Hudson elsewhere in the Round Table, and it will prove our point.

■ ■ ■

GOOD SHOWMEN will welcome the co-operative benefits of the "Lustre-Creme Sweepstakes" announced last week in the Herald, which will provide $35,000 in prize money for the public, in a contest to name the winners in the annual Motion Picture Herald poll for FAME, the Quigley Publication that recounts the popularity of players in terms of their money-making standing at the nation's box offices. The plan will be launched with a color spread in LIFE magazine in the issue of September 17th, and will be treated here for your attention and interest. Top prize will be $20,000, with additional prizes of $5,000, $1,000 and 500 prizes of $10 each for patrons of your theatre who can name the winners prior to publication. —*Walter Brooks*

JACKSONVILLE—at the Florida Theatre, our good friend French B. Harvey, advertising chief for Florida State Theatres, views wonderful comment cards on MGM's "High Society"—with Harvey Garland, Fred Hull, and Bob Heekin, city manager at the Florida.

DENVER—Dave Davis, general manager of Atlas Theatres; Henry Friedel, MGM branch manager; W. T. "Bill" Hastings, manager of the RKO Orpheum theatre, and Quigley Grand Award winner; Jack Smith and Ralph Batchelett greet the sneak previewers.

SEATTLE—Morris Saffle, of Saffle Theatre Service and Mrs. Saffle; Dwight Spracher, of Drive-In Theatres and president of Independent Theatres of Washington, Idaho and Alaska, with Sam Davis, MGM branch manager, and Johnny Vorhees, of the *Post-Intelligencer*.

MILWAUKEE—And Erv Clumb, manager of the Riverside theatre was on vacation, so here are Harry Roseman, comptroller of Standard Theatres; Jerry Bierce, acting manager; Al Kvoll, general manager of Standard Theatres; Joe Reynolds, manager of the Towne theatre, Harry Schlar, MGM, plus Louie Orlove, field man.

DES MOINES—Smiling John Pilmaier, MGM, greets Bill Schooler, owner of the Carlisle theatre, Carlisle, Iowa; Lester Hoff, owner of the Lacona theatre, Lacona; Nate Sandler, owner of the Co-Ed and Drive-In theatres, Fairfield, and M. L. Dickson, owner of the Temple and Drive-In theatres, Mt. Pleasant, Iowa.

"High Society" Sneak Prevues

MEMPHIS—Old friend Lou Ingram, center as usual, for MGM; with Henry Slavick and wife, of WMC-TV; Jesse Howe, of the Strand theatre, Hot Springs, Ark., and daughter-in-law; and Carl Burton, owner of 22 Drive-In, Fort Smith, in the lobby of the Palace theatre.

BUFFALO—Myron Gross, buyer and booker for Cooperative Theatres, with Gus Basil, president of Basil Theatres, and Carl Rindcen, manager of Shea's Buffalo theatre where the preview took place, and Jack Mundstuk, MGM branch manager, whom we knew when we traveled his territory.

MIDWEST AND DOWN UNDER SHARE QUARTERLY HONORS

A distinction and a difference, in the judging of entries for the Quigley Awards in the second quarter. This time, our panel of judges looked longer at fewer entries and with more chance to study, and comment. And they have given us enough of their opinion and belief to last for several Round Table meetings. Following the successful discussion panel of the Annual Judging for the Quigley Grand Awards, last May, we will use this new pattern in the future.

Your judges, posed at their judicial duties in the picture opposite, found Frank Hensen, manager of Loew's State theatre, St. Louis, Mo., worthy of top honors in large situations, with his campaign for "Trapeze" and several supporting entries. We've known Frank for many years back in our Metro Days, and we know that he is a hard worker who travels far under his own power—and deserves recognition for his showmanship. In small situations, the judges consulted on the bench and agreed to name Ray E. David, manager of the Pace theatre and the Star-Lite Drive-in, at Chadron, Nebr., as their first choice. Both managers share equal honors for top place. We'll have more to say about their campaigns in other space.

The Scroll of Honor winners, who are the next seven in alphabetical order below, were more than merely runners-up, for all of them qualify as contenders for first place. We point with pride to:

Steve Allen, Odeon theatre, Haney, B. C. Canada
Hugh S. Borland, Embassy theatre, Chicago, Ill.
J. R. Critchley, Odeon cinema, Radcliffe, England
Melvin Katz, Embassy theatre, Johnstown, Pa.
George Peters, Loew's theatre, Richmond, Va.
Robert Solomon, Loew's Victoria theatre, New York.
Joe Tolve, Capitol theatre, Port Chester, N. Y.

Then came the overseas entries—and one of the basic reasons why we invited this panel of judges for their opinion. We have more and better showmanship on exhibit, from Australia, for instance, than we do from Kansas. The overseas market is turning in the showmanship, in better quality and quantity than we do in our domestic operations. And it was the decision of the judges that the several campaigns of J. J. Collins, manager of the State theatre, Melbourne, Australia, was the winner. This is one of Greater Union Theatres—and we'll have more to say about this aggregation of showmen, who compete with the world, and win.

A new outlook—and we find our Quigley Award judges at work, with Albert Deane, editor of "Paramount World"—house organ of Paramount International Films, at left; Emery Austin, manager of exploitation for MGM, with a field force of thirty men; your editor of the Round Table, pointing; and Harry Mandel, national director of advertising and publicity for RKO Theatres, who contributed much to our discussion. RKO Theatres include highly-modern houses in wide-spread locations across the country from border to border.

2nd Quarter Citation Winners

WILLIAM H. BELLE
Laurelton
Laurelton, N. Y.

SAM J. BERMAN
St. Thomas
St. Thomas, Can.

NACE BERNERT
Grand, Astoria, N. Y.

BRIAN BINT
Gaumont
Chorlton, Eng.

STAN BROOKS
Music Box
Tacoma, Wash.

JIM CAMERON
Capitol
Ft. William, Can.

D. M. CAMPBELL
Regal, Stirling, Eng.

JOHN D. CLARK
Odeon, Halifax, Eng.

MAX COOPER
Cove, Glen Cove, N. Y.

LOU EBSTEIN
Broadway, Astoria, N.Y.

JIM ESHELMAN
Strand, St. Paul, Minn.

LEE FRASER
Bloomfield
Birmingham, Mich.

MEL GAITSKILL
Paris, Paris, Ky.

A. I. GARDNER
Le Rose
Jeffersonville, Ind.

CHARLES GAUDINO
Poli, Springfield, Mass.

DON GAULD
Odeon
Ft. William, Can.

ELAINE GEORGE
Star, Heppner, Ore.

AL GODDARD
Park Plaza, New York

ROBERT GOSS
Odeon, Sale, Eng.

T. F. GRAZIER
Arcade
Darlington, Eng.

HARRY GREAVES
Winter Garden
Brisbane, Australia

D. M. HEATLIE
Regal, Aberdeen, Scot.

EDDIE HOOD
Valencia, Macon, Mo.

WM. C. JOHNSON
Lyric, Monrovia, Calif.

C. JONES
Plaza, Southampton, Eng.

AL KELIHER
Roxy, Tacoma, Wash.

A. LA HAYE
Gaumont
Camden Town, Eng.

BYRON D. LAMB
Odeon
Manchester, Eng.

FRANK LAWSON
Odeon, Danforth, Can.

KENNETH B. LLOYD
Gaumont
Southport, Eng.

ALFRED LOEWENTHAL
Ward, New York

BUD OWEN
Rivoli, La Crosse, Wis.

ALLAN PERKINS
Roxy, Midland, Can.

BILL PRIMM
Manor, Charlotte, N. C.

ROBERT M. RICHARDS
Majestic
Melbourne, Australia

TED RODIS
Astoria, Astoria, N. Y.

IRVING SCHMETZ
Forest Hills
Forest Hills, N. Y.

FARRIS SHANBOUR
Plaza
Oklahoma City, Okla.

S. C. SHINGLES
Odeon, S. Harrow, Eng.

J. SIMPSON
State, Kilburn, Eng.

SOL SORKIN
Keith's, Syracuse, N. Y.

ALAN TUCKER
Plaza
Southampton, Eng.

T. A. WRIGHT
Regal, Birmingham, Eng.

ZEVA YOVAN
Midland
Kansas City, Mo.

Universal Premiere Is A Community Affair

The world premiere of a major picture in a small city is always a pleasurable and profitable experience—for this reviewer, personally, and for the sponsors of such an event, at the local level, especially, as in the case of Universal-International's new CinemaScope and Technicolor production, "Walk the Proud Land," which opened August 1st, at Walter Reade's Community theatre in Hudson, N. Y., as a tribute to a native son, John Phillip Clum, famous Indian agent who brought peace to the nations, but remained an unsung hero until this biographical story reached the screen.

Newspaper, trade press, syndicate, wire service, television and radio representatives took off for Hudson in a private car on the Laurentian—and came into town to create a celebration in the streets, a pushing throng at the depot, a street parade five blocks long, which has something of an impact in a town of that size where it doesn't take long to reach a given point. The city and county officials were out to greet the visitors, including Carol Morris, "Miss Universe of 1957" who represented the Hollywood studio, where she has a Universal contract. Charles Drake was two hours late arriving, and the murmur from the sidewalks was audible—for the waiting crowd were asking for the missing star.

Welcomes completed at the Park Square, opposite Walter Reade's very impressive Community Theatre, the cavalcade moved on to nearby Claverack, where F. J. A. McCarthy, for Universal-International, presented the village with a bronze plaque and granite pedestal, in memory of the historic Indian scout of 100 years ago. And then we moved on to the Hudson Fish and Game Club, with a view of 50 miles around, for refreshments, lunch—and Indian dancing, provided by Chief John Big Tree, his braves, squaws, and papooses, who came down from Cooperstown to dress the occasion. The old Chief was quite taken with Miss Universe—and vice-versa. He's 92, and a wonderfully photogenic and picturesque character in the tribal dress of the Onandagas. By this time, Charles Drake had arrived, and the population of Hudson increased from the normal 10,000 to almost double, to see the stars, the distinguished guests, and the picture.

The Community Theatre seats 1415, and is an asset to the Community in which it stands—in name, and in purpose. But it wasn't big enough to take care of the demand for seats, so two performances were scheduled, and the stars, guests and visitors stayed over, to make two presentations and appearances on stage at the theatre. Walter Reade, Jr., his circuit executives, the Mayor of Hudson, and County officials, the supervisor at Clavarack, and prominent local people, took part in the ceremonies, and scrolls of appreciation were given to the local theatre men and the Hollywood executives for their part in recognizing local color and historic interest.

Chief John Big Tree, whose profile ornaments the buffalo nickel, and Carol Morris—who is "Miss Universe of 1957"—are attracted to each other, and an attraction for all others, at the world premiere of "Walk the Proud Land" at Hudson, N.Y.

Among the newspaper delegation were a contingent representing the upstate press, with their photographers, covering for newspapers in Albany, Troy, Schenectady, Utica, and beyond. The Indians drove down from their reservation and Universal's exploitation men tell us they are very cooperative when it comes to staging events for theatres, and are available for promotion elsewhere, under the auspices of an Indian agent, who travels with them. Universal is to be complimented on a completely successful world premiere in a small city, which was handled on the spot under the direction of Charles Simonelli, Herman Kass, Phil Gerard, Jerry Evans, Milt Livingston, Duke Hickey and others from the New York office. It is a tribute to these hard workers that so many details were thought of.

One of three high school bands, in a five-block long parade from the railroad station to City Hall, in Hudson, for the world premiere of the Universal picture, "Walk the Proud Land," at Walter Reade's Community theatre.

And the theatre itself, facing the Park Square—a credit to the town and our industry, since it adds to the community in appearance and as an objective. We can't be too proud of such a theatre and what it represents.

Speaking of Pressbooks Suggests These Themes

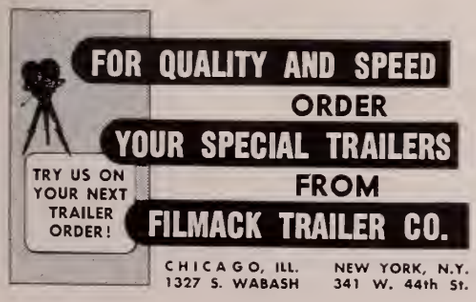
Talking with Al Deane, Emery Austin and Harry Mandel, at Toots Shor's last Friday, quite naturally brought up the subject of pressbooks, which were hotly defended as being both competent and comprehensive. Emery mentioned the fact that MGM, as usual among the vanguard, were providing a special section for drive-in theatres, as postscript to the pressbook. But, he said there was no practical reason for this, because there is showmanship in the pressbook that is exactly as suitable for drive-ins as any other theatres, and with that we agree. Drive-ins need showmanship, but no special distillation—and those drive-in operators who think they are in a class by themselves will probably find it out, the hard way, by neglect of basic and elementary ideas that have been current since Barnum.

And then the conversation drifted around to that national figure who wanted "regional" pressbooks—especially printed for South, West, North and East, depending on "audience preferences." And, again we insist that the original pressbook has all the "regional" qualities when the basic material is combined properly with the showmanship that is part of the manager, and of his knowledge of his own community and trading area. It would be degrading to theatre managers worthy of the name to try to distribute, much less prepare, a pressbook that was aimed at regional approach.

On the table, at the judging, were two campaigns that got special attention—one from Bob Solomon, manager of Loew's Victoria theatre, in uptown Harlem, New York City, with a Negro patronage, and the other from Hugh S. Borland, veteran manager of the "friendly Louis theatre, last run in Chicago, in the heart of the Negro district." So, it was mentioned, should there be a special pressbook for Negro houses? Definitely not, very definitely NOT!—say we, for again, this is an example of showmanship, not segregation. Negro audiences don't require special handling—but they might require special *understanding*, such as was visible.

We have long admired Hugh S. Borland for his special treatment of the friendly Louis theatre in Chicago (Hugh is now at a new location, the Embassy in Chicago, which isn't exactly the same—but is recognition of his skills by circuit operators.) He has the knack of treating Negroes as *people*, and it's a simple formula, which works. Bob Solomon manages Loew's Victoria in the heart of Harlem, and his audience is probably 98% Colored, but he gets along very well, and qualifies in community relations as he does in showmanship.

There are many Negro theatres in America, and we have a greater Negro population here than all of Canada. Alfred Starr, exhibitor leader of prominence, former president and now chairman of the board of the Theatre Owners of America, heads the Bijou Amusement Company, operating a string of fifty Negro houses, out of Nashville, Tenn. Mr. Starr, who is a graduate of Vanderbilt University, Harvard College and the University of Dijon, France, would be the first to agree that his Negro audiences require only reasonable understanding.



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

NAC Receives $1000 For Its Research Fund

The National Association of Confectioners has received $1000 for its research fund from the American Association of Candy Technologists. The fund supports investigation of candy making under the direction of Dr. Lawrence F. Martin at the Southern Research Utilization Branch, USDA, in New Orleans.

"Continuous advances in food technology," announcement of the gift points out, "if adapted to the production of candy, may make it possible to produce confections with even wider consumer acceptance. In addition, increased use of agricultural products may be achieved as new varieties of confectioneries come to be developed."

Canada Dry To Begin Big Expansion Program

A three-part expansion program has been announced by Canada Dry Ginger Ale, Inc., to be financed by the recent issue of $12 million of 20-year debentures. The money, according to R. W. Moore, president of the company, will be used to extend a vending machine program, to promote Canada Dry's wide variety of soft drink flavors, and to increase production facilities. The emphasis in the campaign, he added, will be on promotion of the company's line of fruit-flavored beverages.

Sweden Freezer Slates Annual Sales Meeting

Seventeen regional and area sales managers of the Sweden Freezer Manufacturing Company, Seattle, Wash., in the U. S. and Canada, will attend the firm's annual sales conference August 15 to 25 in Seattle, H. H. Patneaude, vice-president in charge of sales, has announced. The firm's sales and promotion program for the fiscal year beginning in October will be discussed, he said. In addition, there will be sales training sessions, demonstrations of equipment and a recreational program. The training sessions will be conducted by Ray F. Strand who is the sales program manager.

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HELP WANTED

WANTED, BY EASTERN CIRCUIT, TWO (2) theatre managers who have established themselves, by past performances and ability, as outstanding showmen. Top salaries will be paid including vacation, group insurance, and hospitalization. If interested in interview, advise when available, along with complete resume covering previous experience. BOX 2929, MOTION PICTURE HERALD.

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H. I. LAMPHOUSES GALORE! PEERLESS Magnarcs, $395 pr.: Strong Mogul, Brenkert Enarc, Forest U.T., Ashcraft, Ballantyne, $300, all good condition. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak, "Sunray" Series I; 2", 8", 3½", 3¾", 5", 5½", 6", 7¾"—$35 pr. Superlite Series III "C" coated 2¾"-3"-3¼"—$150 pr. Others available; tell us your needs. Trades taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

CENTURY SOUND SYSTEM, rebuilt, $975; Brenkert BX-80 Mechanisms, rebuilt, $875; Century CC Mechanisms, rebuilt, $775; Rectifiers, 80 ampere single phase, reconditioned with twelve new tubes, $445 pr.; Griswold Splicers $9.95; Super-Simplex heavy duty pedestals $215 pr; Lowest prices on new and used lenses. STAR CINEMA SUPPLY, 621 West 55th St.. New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DON'T WASTE IN THESE TOUGH TIMES. Hundreds of ways to save money in theatre operation, all based on practical theatre experience, are yours in the Master Guide To Theatre Maintenance. One of them alone may be worth far more to you than the $5. the book costs. Send for your copy Today. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York.

NEW EQUIPMENT

INTERMITTENT MOVEMENTS—NEW SURPLUS for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

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SUPER SIMPLEX OUTFIT rebuilt like new—$3750! Includes Magnarcs, 3000' magazines, cabinet pedestals, 70/140 amp. generator, Simplex soundheads, Series II coated lenses, 125 watt amplification. changeovers. Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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NEUMADE AUTOMATIC FILM CLEANERS, 35mm 2000' capacity, $425 value, unused $245.50; combination 16/35, $295; Houston 16mm K-3 negative/positive/reversal Automatic Film Processors, unused, $5,450 value, $2595; Moviolas, from $195; Hallen synchronous magnetic 17½mm recorder, B22, $1950 value, $495; Neumade RK-102 Film Racks—hold 102-1000' reels, originally $165, new $87.50; Arriflex II 35mm camera complete, $2000 value, $1195; Amer. Cinematographers Handbook, ½ price, $2.50; Maurer 16 Camera, lens, 2 magazines, syncmotor, 12V motor w/battery, all cases, complete $2395. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT but not these prices! Ballbearing Bucketblade Exhaust Fans 12", $25.50; 16", $37.50; 18", $45. Prompt deliveries Blowers and Airwashers. Send for details. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

R. D. Goldberg Dies at 58

OMAHA: Ralph D. Goldberg, 58, owner of the Goldberg Theatre Corporation here, died in Omaha last week. His firm numbered among its properties the Dundee, Military, Avenue, Ames, Town and State theatres in Omaha and the Broadway in nearby Council Bluffs, Iowa.

He also was the owner of numerous properties in this city and was a member of the City Auditorium Commission. He was president of two major charities in the city.

Mr. Goldberg's death reportedly leaves the city without a film buyer. The other major downtown houses, the Orpheum and Omaha and the Brandeis, are controlled by Tri-States and RKO, respectively, and do their product buying in Des Moines and New York City. Survivors include Mr. Goldberg's wife, Hermine, and two cousins.

Jack K. Adams, 69 Dallas Distributor

Jack K. Adams, 69, long-time film distributor in Dallas, Texas, died July 31 in a Sherman, Texas hospital. A 32-year veteran in the industry, Mr. Adams started out in the film distribution business in Petty, Lamar County. He had a theatre there, and later in the Lower Rio Grande Valley, when the area was first being developed. In 1920 he took over the R. D. Lewis Film Exchange and later organized the Home State Film Company, which sold silent films in 16 southern states. Later he formed the Adams Film Exchange, which he sold to his sons in 1946. He helped reorganize PRC Pictures which later became part of the reorganized United Artists. He is survived by his wife, two sons and two daughters.

Harry E. Aitken, 79

CHICAGO: Harry E. Aitken, 79, president of the Keystone Film Company, Waukesha, Wisconsin, and a pioneer film organizer, died of a heart attack in the Newberry theatre here. Mr. Aitken was associated with D. W. Griffith in 1914 and also helped organize the Keystone, Inc. and Griffith studios here. A brother and three sisters survive.

Matthew Kennedy

Matthew Kennedy, a theatre projectionist for three decades, died at his home in New Haven, Conn., following a lengthy illness. Business agent of Local 273, IATSE, for many years, he had worked in the booth at the Paramount and Loew's Poli College theatre, New Haven.

Theatrical, TV Film Producers to Merge

HOLLYWOOD: The Screen Producers Guild and the National Society of Television Film Producers Monday announced a decision to integrate. SPG president Samuel G. Engel and NSTFP president William Self stated jointly, "It is our firm conviction that this unification of production brains and heart of our industry offers the greatest single step toward production integration and development of new talent in the past decade. We are determined that organization integration of producers will bring a powerful impetus to the development of additional creative talent for the healthy advancement of the film industry."

Previews for "Attack"

The Associates and Aldrich production of "Attack," war drama starring Jack Palance and Eddie Albert, will have special showings in 14 key cities for veterans organizations, combat correspondents and former editors and reporters of the service publications, *Yank* and *Stars and Stripes* it was announced by United Artists. Cities participating in the previews, scheduled for this month, are New York, Los Angeles, Washington, Chicago, San Francisco, Denver, Cleveland, Detroit, Dallas, New Orleans, Boston, Cincinnati, Milwaukee and Albany.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 103 attractions, 3,220 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	6	—	9	3
All That Heaven Allows (U-I)	5	29	24	20	4
Anything Goes (Par.)	3	4	2	13	14
Animal World, The (W.B.)	—	7	7	5	2
Backlash (U-I)	—	17	3	22	6
Battle Stations (Col.)	—	7	3	2	4
Benny Goodman Story, The (U-I)	1	12	17	30	19
Bhowani Junction (MGM)	—	6	—	7	4
Birds and the Bees (Par.)	1	7	4	2	2
Blackjack Ketchum Desperado (Col.)	—	2	1	1	5
Bold and the Brave (RKO)	1	9	2	4	1
Bottom of the Bottle (20th-Fox)	—	2	15	17	27
Carousel (20th-Fox)	1	16	5	27	18
†Catered Affair, The (MGM)	—	1	1	2	1
Cockleshell Heroes (Col.)	—	3	—	5	—
Comanche (U.A.)	—	7	1	12	20
Come Next Spring (Rep.)	—	1	5	27	4
†Congo Crossing (U-I)	—	3	—	1	1
Conquerer, The (RKO)	17	14	12	10	6
Court Jester, The (Par.)	—	9	9	11	10
Creature Walks Among Us (U-I)	1	3	4	2	1
Crime in the Streets (A.A.)	—	5	1	—	1
D-Day the Sixth of June (20th-Fox)	—	9	6	—	1
Day of Fury (U-I)	—	3	—	9	4
Day the World Ended (A.R.C.)	—	21	2	1	—
Diane (MGM)	—	—	1	8	29
Dig That Uranium (A.A.)	—	4	2	—	—
Earth vs. Flying Saucers (Col.)	—	2	8	—	—
Eddy Duchin Story (Col.)	—	3	5	—	—
†Fastest Gun Alive (MGM)	1	3	2	4	—
Flame of the Islands (Rep.)	—	2	2	10	3
Forbidden Planet (MGM)	1	12	16	2	6
Forever Darling (MGM)	7	31	33	12	8
Fury at Gunsight Pass (Col.)	—	1	3	2	2
Gaby (MGM)	—	10	1	11	3
Glory (RKO)	1	3	8	9	9
Goodbye, My Lady (W.B.)	—	9	3	10	1
Great Day in the Morning (RKO)	—	8	—	3	2
Great Locomotive Chase, The (B.V.)	—	3	8	4	—
Guys and Dolls (MGM)	20	10	9	4	4
Harder They Fall, The (Col.)	—	3	—	22	17
Helen of Troy (W.B.)	—	10	29	11	14
Hell on Frisco Bay (W.B.)	1	8	13	12	26
Hilda Crane (20th-Fox)	—	7	—	6	7
Hot Blood (Col.)	—	5	11	12	6
I'll Cry Tomorrow (MGM)	11	31	10	1	1
Inside Detroit (Col.)	—	—	2	5	2
Invasion of the Body Snatchers (A.A.)	—	1	3	11	19
Jubal (Col.)	—	18	1	24	2
Kettles in the Ozarks (U-I)	2	12	16	18	3
Killer is Loose (U.A.)	1	—	—	7	1
King and I, The (20th-Fox)	5	3	2	—	—
Last Frontier (Col.)	—	3	21	20	7
Last Hunt, The (MGM)	—	3	22	24	7
Leather Saint (Par.)	—	3	—	3	5
Lieutenant Wore Skirts, The (20th-Fox)	—	10	31	26	3
Littlest Outlaw (B.V.)	6	20	13	9	23
Lone Ranger (W.B.)	9	28	12	7	2
Man in the Gray Flannel Suit (20th-Fox)	21	10	26	4	8
Man Who Knew Too Much (Par.)	1	12	6	1	1
Man Who Never Was (20th-Fox)	—	20	15	1	15
Man With the Golden Arm (U.A.)	7	22	24	15	1
Maverick Queen, The (Rep.)	—	1	1	5	1
Meet Me in Las Vegas (MGM)	6	21	7	12	5
Miracle in the Rain (W.B.)	—	7	5	18	26
Mohawk (20th-Fox)	—	3	1	3	—
Never Say Goodbye (U-I)	—	27	10	22	16
On the Threshold of Space (20th-Fox)	—	6	9	12	15
Our Miss Brooks (W.B.)	—	—	11	8	12
Patterns (U.A.)	—	—	—	—	8
Picnic (Col.)	22	40	12	1	—
†Price of Fear (U-I)	—	—	—	1	5
Proud Ones, The (20th-Fox)	—	6	3	8	—
Ransom (MGM)	1	3	21	19	13
Rawhide Years (U-I)	—	3	1	—	5
Red Sundown (U-I)	—	10	8	9	3
Revolt of Mamie Stover (20th-Fox)	—	15	10	6	1
Rock Around the Clock (Col.)	17	12	15	1	1
Rose Tattoo, The (Par.)	11	9	16	9	4
Safari (Col.)	—	5	2	3	—
†Santiago (W.B.)	—	4	—	1	—
Screaming Eagles (A.A.)	—	4	2	5	3
Searchers, The (W.B.)	4	9	7	1	—
Serenade (W.B.)	—	4	1	7	17
Slightly Scarlet (RKO)	—	2	9	8	7
Spoilers, The (U-I)	1	12	21	18	4
Square Jungle (U-I)	—	2	2	12	37
Star in the Dust (U-I)	—	1	1	5	—
Storm Fear (U-I)	—	—	—	5	3
Stranger at My Door (Rep.)	—	2	1	1	2
Swan, The (MGM)	2	15	10	9	3
That Certain Feeling (Par.)	—	6	5	9	—
There's Always Tomorrow (U-I)	—	—	11	8	25
Three Bad Sisters (U.A.)	—	4	3	2	1
Toy Tiger (U-I)	—	8	4	3	1
Trapeze (U.A.)	7	1	2	7	—
Tribute to a Bad Man (MGM)	—	11	2	10	13
Trouble With Harry (Par.)	10	7	12	11	1
23 Paces to Baker Street (20th-Fox)	1	11	—	3	10
Uranium Boom (Col.)	—	—	—	3	4
Werewolf, The (Col.)	—	1	4	—	—
While the City Sleeps (RKO)	3	—	17	—	1
World in My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	1	4	—	1	2

THE Magic THAT MAKES A COMEDY GREAT...

"Mr. Deeds Goes To Town" had it.
"It Happened One Night" had it.
"The Awful Truth" had it.

Now, after too many lean years,
the nation's funnybone is in for
some hilarious seducing... because
"THE AMBASSADOR'S DAUGHTER" has it—
the "magic" that makes a comedy great!

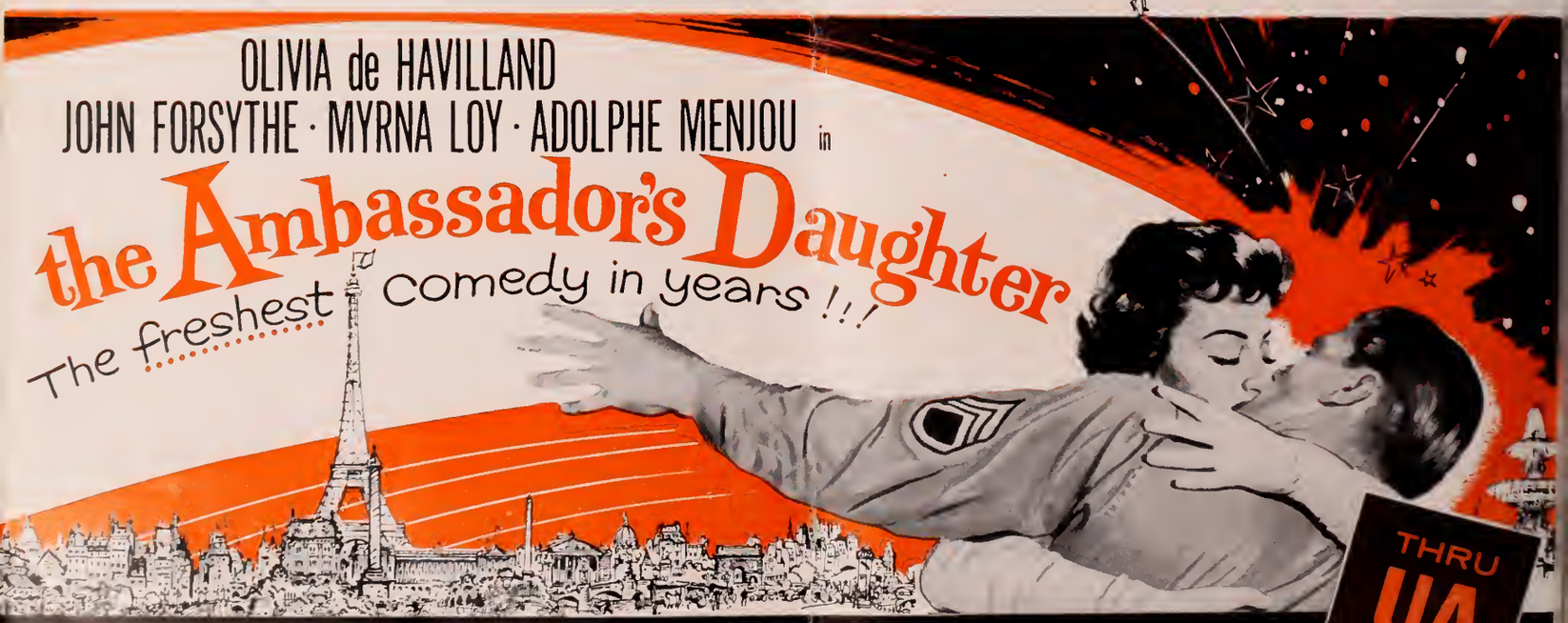
Here is the kind of laughter
that excites, delights and ignites.
For writer-producer-director Norman Krasna
has sent a sextet of stars
and a wonderfully witty story
Cinemascoping through the
bistros and boulevards, the fashion
salons and embassies, the hot spots
and cool dives of the maddest,
gladdest, wickedest, womanest
city in the world—Paris.

Yes, as Louella Parsons says: "It's a Honey of a Comedy!"

OLIVIA de HAVILLAND
JOHN FORSYTHE · MYRNA LOY · ADOLPHE MENJOU in

the Ambassador's Daughter

The freshest comedy in years!!!



THRU UA

co-starring Tommy Noonan · Francis Lederer · Edward Arnold · Minor Watson
Written, Produced & Directed by Norman Krasna · in CINEMASCOPE · TECHNICOLOR®

AUGUST 18, 1956

MOTION PICTURE HERALD

LOEW'S FIRST TV STEP:

Leases 725 pre-1949 features to KTTV, Los Angeles; acquires 25% interest in the station

"WAR and PEACE"

An Appreciation . . . by Martin Quigley

REVIEWS (In Product Digest): THE SOLID GOLD CADILLAC, BUS STOP, THE YOUNG GUNS, BANDIDO, RAW EDGE, A CRY IN THE NIGHT

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HOT FROM HOLLYWOOD

EYE-WITNESS REPORT FROM THE M-G-M AD MAN!

HOT! "HIGH SOCIETY"!

I was there when the World Premiere engagement of Sol C. Siegel's production starring Bing Crosby, Grace Kelly, Frank Sinatra and Louis "Satchmo" Armstrong started the nationwide box-office fireworks now blazing across the nation. At press time, biggest first 4 days of all time at Music Hall, N. Y. Every new opening sensational! Every continued engagement a wow!

HOT! "TEA AND SYMPATHY"!

I was there in Projection Room "A" for the special public-relations screening that confirmed trade forecasts of a box-office blockbuster. The stage hit, with its original stars Deborah Kerr and John Kerr, is now a mighty screen attraction. Big campaign in magazines, newspapers, radio, TV—the works!

HOT! "RAINTREE COUNTY"!

I was there on Stage 16 when they showed seven amazing reels of this great production starring Montgomery Clift, Elizabeth Taylor and Eva Marie Saint. Filmed in M-G-M's new and revolutionary Camera 65 process, with the top budget in the studio's domestic production history, it will rank among the most important films in screen annals. The scope of the book's Civil War background endows it with the nostalgic bigness of "Gone With The Wind."

HOT! "THE OPPOSITE SEX"!

I was there at the Picwood Theatre when this star-studded entertainment rocked a packed and enthusiastic house at a sneak Preview. From the first man-trap to

the last hair-pull they roared at this "low-down on dames—with music." The dames: June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller. The guys: Leslie Nielsen, Jeff Richards. It's a top money show.

HOT! "THE POWER AND THE PRIZE"!

I was there at the Encino Theatre when this exciting picture launched a really great new box-office name, Elisabeth Mueller. A Continental star, beautiful and exciting, she is destined to join the Garbos and Bergmans in the screen Hall of Fame. Co-starred with Robert Taylor, Burl Ives, Charles Coburn, Sir Cedric Hardwicke, Mary Astor and Nicola Michaels.

HOT! "JULIE"!

I was there in Projection Room 1 for the first breath-taking Studio showing of this Arwin Production which takes its place among the industry's triumphs of SUSPENSE! Doris Day, Louis Jourdan, Barry Sullivan and Frank Lovejoy keep you in a state of delirious tension from Main Title to the nail-biting End as Julie flees from a honeymoon of terror.

HOT! "THE WINGS OF EAGLES"!

I was there to see a future Big One take off into production starring John Wayne in a box-office-perfect role with John Ford directing a sure-fire and spectacular story.

HOT! "DESIGNING WOMAN"!

I was there to hear the magnitude of this big-time show as it was being readied for production with Gregory Peck and Lauren Bacall starring. It will be made here and abroad, with no holds and no expense barred.

HOT! "SOMETHING OF VALUE"!

I was there to see the first pulsating footage flown from East Africa where Rock Hudson, Dana Wynter and Wendy Hiller are starring in this King-size picturization of the explosive best-seller.

HOT! PRODUCTION IN HIGH!

I was there to see the blue-print of accelerated activity spring to life, following the Studio announcement of twelve M-G-M pictures, an average of three a month, scheduled for production during a period of sixteen weeks.

M-G-M! HOTTEST STUDIO IN STUDIOLAND!

3 THEATRES MIAMI ON THE 22ND!

ACROSS THE COUNTRY FOR LABOR DAY!

"THE BAD SEED" HAS A GREAT TRAILER!

"THE BAD SEED" HAS A GREAT TRAILER!

See the trailer for "The Bad Seed"! It's a short one and a sweet one! Exhibitors who've seen it are putting it on the screen for the longest possible playing time! They're showing it in Miami, N. Y., Detroit, L. A., Chicago and elsewhere—and the audience response is better than for any trailer within memory! It's perfect for cross-trailer purposes—take full advantage!

A hidden shame out in the open -- and the most terrifying rock-bottom a woman ever hit for love!

"THE BAD SEED" HAS A GREAT TRAILER!

"THE BAD SEED" HAS A GREAT TRAILER!

"THE BAD SEED" IS THE BIG SHOCKER FROM WARNER BROS.

STARRING NANCY KELLY AND INTRODUCING PATTY McCORMACK WITH HENRY JONES EILEEN HECKART EVELYN VARDEN WILLIAM HOPPER PAUL FIX JESSE WHITE Gage Clarke Joan Croydon A MERVYN LeROY PRODUCTION Screen Play by JOHN LEE MAHIN Based upon the play by MAXWELL ANDERSON and the novel by WILLIAM MARCH DIRECTED BY MERVYN LeROY MUSIC BY ALEX NORTH

Interesting Little Incidents Connected With "The Bad Seed" Trailer:

Warner man flying down to Miami to help Florida State Theatres set up campaign for "The Bad Seed" was talking to the two stewardesses aboard the plane. He mentioned "The Bad Seed." Both girls said they were very eager to see it. Warner man asked why. Answer from one, "I saw the 'Coming Attractions' at the Astor Theatre in New York." Said the other, "I saw the 'Coming Attractions' at the Olympia in Miami."

A little experience you might learn from.

• •

Unknown to managers of Beach and Olympia Theatres where trailers were being run, Warner man talked to patrons coming out. Question: "Are you going to see the next picture here?" Most answers were positive yes. Only campaign activity at this early stage was one disc jockey plug—no ads or publicity had yet broken. Trailers had been on three weeks in advance. When asked why they were impressed by the trailer, all said they liked the shot of the girl standing in the bedroom doorway and most referred to the copy in the trailer which says "Talk all you want about the man and the woman but please don't tell about the girl."

• •

Same Miami disc jockey, Sam Gyson, Station WAHR, saw trailer while catching current show. He then invited Warner man to studio for broadcast interview to discuss why trailer does not show scenes from "The Bad Seed."

• •

Try this very short trailer further in advance than you normally do and prepare to be amazed at the reception it gets.

The trailer tells them: THERE WILL BE A BRIEF 'CATCH YOUR BREATH' INTERMISSION AFTER EACH SHOWING

The trailer tells them: THERE WILL BE NO SEATING DURING THE LAST FIFTEEN MINUTES

The trailer tells them: TALK ALL YOU WANT ABOUT THE MAN AND THE WOMAN, BUT PLEASE DON'T TELL ABOUT THE GIRL

The trailer tells them: RECOMMENDED FOR ADULTS ONLY

Bigger than

20th's biggest controversial money-makers!

Bigger than

"The Snake Pit"!
"Gentleman's Agreement"!
"Pinky"!

Bigger than Life*

COLOR by DE LUXE
CINEMASCOPE

is another big one from 20th!

NOW PLAYING AT

VICTORIA, New York • KEITH MEMORIAL, Boston
HARRIS, Pittsburgh • HOLLYWOOD, Atlantic City
FOUR THEATRES, Los Angeles • PALACE, Cleveland

Available for selected runs only . . . call 20th today!

* "a first-rate thriller, like a peep show in a padded cell. It is superbly acted by James Mason, hair-raisingly directed by Nicholas (Rebel Without a Cause) Ray."

— from the August 6th issue of Time Magazine

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 204, No. 7

August 18, 1956

Lifting the Iron Curtain

IT WAS logical, perhaps inevitable, that the Soviet manifestations of friendship for the West in the so-called "Geneva Spirit" should extend to the film trade. Recently there have been renewed feelers, especially from the Satellite countries behind the Iron Curtain in Europe, looking to the purchase of Hollywood films. The Motion Picture Association has been studying the problem for some time and an affirmative decision to negotiate such sales is expected momentarily.

The issues involved are much more in the realm of political, industrial and public relations than in strict trade economics. No one of the countries in the Red orbit has given any indication of opening the way to the resumption of the pre-war type of American film distribution in their territory. In all these countries the motion picture industry has been nationalized and is under strict government control and operation.

The Governments of some of the countries behind the Iron Curtain now wish to buy their selection of American pictures, at a few thousand dollars each, much as if they were buying a bunch of bananas. The record shows that such deals are not always implemented. The most famous was the one negotiated in Moscow shortly after the war by Eric Johnston. At the time he thought he had a firm commitment for the purchase of 20 features at $50,000 each. The Russians over a period of time screened a number of films, then haggled over terms by offering $5,000 instead of $50,000. Nothing eventuated and for some years there have been no Hollywood pictures imported into the Soviet union for distribution.

DESPITE all the objections that might be made against selling at bargain basement prices Hollywood product to nationalized industries, the international political climate is such now that the Motion Picture Association and its member companies would be well advised to attempt to make film deals with the Satellites and the Soviet Union. It is, of course, too early to consider trading with Red China.

In any deals with countries behind the Iron Curtain the American public's approval—or more precisely, absence of criticism—may be anticipated provided there are reasonable safeguards. First of all the purchasing Communist country should be given a wide but not unrestricted choice of pictures. Secondly there should be assurances in writing that the sense and basic intent of the Hollywood pictures will not be altered in translation and dubbing or by re-editing. Any breach of this provision should be grounds for suspending any further shipments of Hollywood product to the country concerned.

At present one of the points being considered by the American companies is whether deals with the Satellite countries should be negotiated by the Motion Picture Export Association acting for the group or by each of the companies individually. If the first alternative is selected it is likely that Mr. Johnston would handle the initial negotiations. If the second approach is decided on, it will be necessary that some form of coordination be worked out.

Exhibition behind the Iron Curtain of Hollywood motion pictures, with some few exceptions, should be a positive influence for the promotion of better international relations and an improved understanding of the United States and its people.

■ ■ ■

Men of the Year

THIS WEEK signal recognition has come to two distinguished leaders in different branches of the motion picture industry. Cecil B. De Mille, veteran and ever forward-looking producer, has received unprecedented press attention on the occasion of his 75th anniversary. The Motion Picture Pioneers have announced that Robert J. O'Donnell of Texas and All-America is to receive that organization's Man of the Year award.

There is no doubt that Mr. De Mille is the producer of the year as he has been a number of times in the past during his 43-year career as a producer and director. At present all the world awaits with keen anticipation the premiere of his master-work, "The Ten Commandments."

It is significant in this year of industry adjustments that the Pioneers have selected an exhibitor to be honored. Bob O'Donnell is Mr. Exhibitor *par excellence.* As in the case of Mr. De Mille, honors have been due Mr. O'Donnell on many occasions, yet the success of the COMPO tax campaign, of which he was chairman, makes the selection now especially timely.

The motion picture industry will endure as a strong force as long as men emulate the De Mille and O'Donnell records of achievement.

■ ■ ■

AT LAST SOME reliable motion picture industry statistics have been obtained from the Soviet Union. Elsewhere in this issue of The HERALD appears the information obtained from Italian industry observers who were in Moscow two weeks ago. In contrast to the official figures running in the tens of thousands, it was established that there are only 2,500 theatres of commercial importance now in operation in the Soviet Union. In addition there are only 5,000 35mm and a like number of 16mm exhibition places.

■ ■ ■

QUOTABLE QUOTE: "There have been more technical improvements to the screen image in the past eight years than in the twenty years before. Those who haven't seen films recently wouldn't recognize a modern movie."—Norman Nadel, theatre editor of the *Columbus Citizen,* Columbus, Ohio.

—Martin Quigley, Jr.

Letters to the Herald

The Glendy System

To the Editor:

I am writing to thank you for the Herald and especially the Film Buyers Ratings. While I am only the manager of the theatre and not the buyer or booker, I find Film Buyers Ratings an invaluable aid in gauging my own performance and that of the picture.

Perhaps you may be interested in a system that I have worked out, that is based on the Film Buyers Rating, I call it the Glendy System for figuring picture performance.

1. Set the ratings on any given picture up as follows:

F. B. R.	Index Figure		
Excellent	30	or	50% above av.
Above Av.	25	or	25% above av.
Average	20	or	av.
Below Av.	15	or	25% below av.
Poor	10	or	50% below av.

2. Take any picture in FBR and set up as follows:

	Runs		Index Figure	Total
Picture "A"	1	@	30	30
	12	@	25	300
	16	@	20	320
	17	@	15	255
	3	@	10	30
	49			935

Total runs 49 divided into total 935 equals an average index figure of 19 or 95% of average business.

3. Picture should do 95% of my average business for the days played.

Example:

Picture "A" plays my house on Sun. Mon. and Tues.	
My quarter year average Sunday is	**$700**
My quarter year average Monday is	**200**
My quarter year average Tuesday is	**200**
Total	**$1100**
FBR Rating	95%

I can reasonably expect gross of $1045.

If picture falls below FBR rating I try to find a reason.

If gross is above FBR I feel that my efforts have not been in vain. Over a period of 13 weeks I find my total average running very close to Film Buyers Ratings. If I have more pictures with an index figure of 20 or above I know that I will have a good quarter.

Of course the whole effectiveness of this plan of picture performance is hinged on the accuracy of Film Buyers Ratings reports, which I feel are best for me and much more realistic than some other trade magazine reports.

This system could be used by owners, buyers and bookers, supervisors and managers to have a definite guide on which to base the performances of pictures in special houses.

In general use it would establish a standard on which to base film prices in any given theatre.—*M. C. GLENDY, Majestic theatre, La Salle, Ill.*

Editor's Note: As Mr. Glendy has done, many exhibitors have informed us that they consider the Film Buyers Ratings the best published guide to film performance. Most readers have their own method of applying the ratings to the box office expectations and own situations. Mr. Glendy's method is the most elaborate to come to our attention. Whether his formula will give equally good results in other situations is something that other readers will have to determine. The Herald would be interested in receiving comments on how it works out.

•

Quigley Awards

To the Editor:

I would like to warmly endorse Motion Picture Herald's forward step in placing the judging of the Quigley Awards on a basis which cannot help but be productive of good for our industry.

The Quigley Awards, per se, have always been a constructive force in our industry, and not a few of our top flight executives can give warm thanks to this channel for having exposed their talents to those phases of our business seeking such enterprise and initiative. But even so, our industry is still one of multiple echelons, and many conscientious workers within the ranks have lacked the channels whereby they could express their ideas.

The new forward-look given to the Quigley Awards remedies this defect in brilliantly intelligent fashion. As one of its earliest instruments (I was a judge last week), I have been allowed to place on record the fact that the theatre manager who is really a "dedicated person" in his post, and who has superiors aware of, and appreciative of, that fact, has before him a career which can not only aid him materially, but also carry the motion picture industry forward with him.

I am sure that a great many constructive thoughts, promotions, suggestions and advancements will come out of this new-style Quigley Awards judging. You are indeed to be congratulated in having The HERALD sponsor such a valuable industry property. And The HERALD is doubly fortunate in having so completely showmanship-minded a personality as Walter Brooks to administer its technique.—*ALBERT DEANE, Paramount International Films, Inc., New York.*

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On the Horizon

LOEW'S 16MM

Loew's, Inc., is on the verge of closing a 10-year agreement with Films, Inc., an affiliate of Encyclopedia Brittanica, for the domestic distribution of its feature and short subjects backlog in 16mm versions to non-theatrical markets, it was reported this week. Under the deal, Loew's would receive a guarantee of $5,000,000, with $500,000 payable in advance, for the more than 1,000 films involved.

HIGH "SOCIETY"

Metro-Goldwyn-Mayer's "High Society," which opened August 9 at Radio City Music Hall, took in $120,211 for the first four lays—Thursday, Friday, Saturday and Sunday—according to reports. The film stars Bing Crosby, Grace Kelly, Frank Sinatra and Louis Armstrong. A Sol C. Siegel production, it was directed by Charles Walters.

CREDIT CARDS

A Labor Day target date has been tentatively set by the Motion Picture Association of America for opening a survey in the Indianapolis - Marion County area to test public reaction to a theatre admissions credit card system, it was announced by the MPA. A spokesman said a research organizatoin would be engaged later this month to undertake the study "around Labor Day." If the survey results indicate public approval of the MPAA-proposed system, it would be inaugurated after Thanksgiving.

FREEDOM TO . . . . . .

The Democratic covention in Chicago was no more than a few hours old when that nice, giant-sized hassle developed over CBS-TV's handling of "The Pursuit of Happiness," the film produced for the Democratic Party by Dore Schary. Involved in the Paul Butler-Columbia Broadcasting System debate is the freedom of the press, a subject which often has vital application to the art-industry of motion pictures. Turning down Mr. Butler's demand that CBS make available time for showing the complete version of the film, Dr. Frank Stanton, CBS president, declared in part: "Those who make the news cannot, in a free society, dictate to broadcasters, as part of the free press, to what extent, where, and how they shall cover the news . . . we insist most vigorously that we are, and must remain, free to exercise our news judgment." A statement backing the CBS stand was later issued by Robert Kintner, president of ABC, which network carried the entire version of the Democrats' film.

PINANSKI PLAN

Sam Pinanski of the COMPO governing triumvirate Thursday in New York called for a round-table conference of industry executives—but not exactly on the same order as the Allied-proposed roundtable. Speaking at a COMPO luncheon, Mr. Pinanski urged that instead of focusing on trade practices ways of "revamping and refinancing the motion picture industry" be discussed. He would like to see blueprinted a plan for streamlining all facets of industry operation, putting them on an economic basis which would attract the money of outside investors.

DISTRESS

Report from San Francisco that County Supervisors are reducing some property valuations on distressed theatres, as a property-tax relief measure, suggests the possibility that exhibitors in general may find in this precedent a means of easing their own local tax situations. The report says the valuation of one theatre was reduced from $125,000 to $105,000, another from $14,000 to $9,000. That could set a pattern.

William R. Weaver—
Lawrence J. Quirk—Floyd Stone

WHEN and WHERE

August 20-24: Biennial convention of the International Alliance of Theatrical Stage Employes, Hotel Muehlebach, Kansas City, Mo.

August 27-28: 38th annual convention of the Missouri-Illinois Theatre Owners, Kingsway Hotel, St. Louis, Mo.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association at the Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 1-2: Annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania, Roosevelt Hotel, Pittsburgh.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, scheduled to be in Los Angeles.

October 9-10: Montana Theatre Association, regular Fall meeting, Finlen Hotel, Butte.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 22-23: Annual convention of Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

October 22-24: Allied Theatre Owners of Indiana, meeting at the Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Raasevelt Hotel, Jacksonville.

November 13-14: Annual convention of the Independent Theatre Owners of Ohia, Deshler-Hilton Hatel, Columbia.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlatte, Charlotte, N.C.

November 24-29: Allied States Association, Fall board meeting and annual convention, ta be held at Statler Hotel, Dallas.

This week in pictures

"BUS STOP", 20th-Fox's CinemaScope version of the Broadway play, opened to enthusiastic audiences Tuesday in Atlantic City. At left is the new Marilyn Monroe, third from left.

SAMUEL ROBERTS has been named art director of 20th Century-Fox, replacing Victor Sedlow, who has resigned to organize his own art service studio. Mr. Roberts joined the company in 1955 after long experience in an advertising agency and as a painter.

AT A SNEAK preview, right of "Bus Stop" at the Roxy theatre New York Monday night are Walter Winchell, Charles Einfeld, vice-president of 20th-Fox, and Robert C. Rothafel, managing director of the theatre.

GOVERNOR J. Bracken Lee of Utah, below right, with producer Lindsley Parsons at Kanab, Utah, where Allied Artists' "Dragoon Wells Massacre" company was on location.

AT THE WARNER southern division sales conference in Dallas last week: seated, left to right, Joe S. Young, H. C. Vogelpohl, D. J. Tullius, Norman H. Moray, W. O. Williamson, Jr., Roy H. Haines, general sales manager; Ed Williamson, and Grover Livingston. Standing: Luke Connor, John B. Tomlinson, John Sklar, John W. Kirby, Barney Ross, Carroll Ogburn, J. C. McCrary.

NORMAN KRASNA, second from right above, producer-director of U.A.'s "Ambassador's Daughter" confers in Chicago on promotion of the picture with Joe Fulner, general manager of the H. and E. Balaban circuit, left, and Elmer and Harry Balaban.

FRANK SINATRA, in person and in United Artists' "Johnny Concho" redemonstrates his hold on the public with this line at the Paramount theatre on Times Square Wednesday.

CECIL B. DeMILLE cuts a birthday cake with the sword used by the Pharaoh Rameses II in "The Ten Commandments". Watching happily and holding the scabbard is Y. Frank Freeman. The cake-cutting climaxed a week of birthday celebrations for the 75 years young producer.

BENJAMIN SACK, below, owner of the new Saxon theatre in Boston, with Sam Richmand, manager of the theatre, and Gael Sullivan of Magna Corp., distributors of "Oklahoma," which is scheduled to open at the Saxon theatre sometime in September.

GIL GOLDEN, Warner advertising manager and executive assistant to Robert Taplinger, helps plan the campaign for the opening of "The Bad Seed" in Miami. Left to right, J. D. Woodward, field exploitation; Mr. Golden; Harry Botwick, and Matty Tylak.

JOHN RANDOLPH BRAY, second from right, who produced the first Army training picture in 1917, receives a Certificate of Appreciation from the Secretary of the Army. On the stage of the Army Pictorial Center at Astoria, L. I., are Max Fleisher, Paul Bray, Ray Harris, Col. Arthur McCrary who made the presentation, Mr. Bray, and Andrew Hutchinson.

Allied Would Widen Scope Of Sessions

LOUISVILLE: The board of directors of Allied States Association has authorized its officers, who have recently issued another "call" for an all-industry conference, to "enlarge the scope of such a round table meeting to include not only theatre problems, but also those confronting producer-distributors," according to Rube Shor, National Allied president.

The head of the group, which completed its two-day board meeting at the Kentucky Hotel here Wednesday, said the Allied directors ratified the renewed bid for such a top-level meeting and urged Allied leaders press for such a meeting with the company presidents, to whom formal invitations were recently sent.

Mr. Shor said that the board discussed the Senate Small Business sub-committee recommendation that the "industry solve its problems from within" and all other phases of the Senate group's report. The National Allied leader said that the association's general counsel, Abram F. Myers, had been instructed to contact the Small Business Administration regarding loans to theatres, another matter which the SSBC had recommended in its report on industry trade practices.

Mr. Myers told the Allied directors he had contacted some officials in the S.B.A. regarding this matter to see if "they would adopt the Senate committee's recommendations and when such loans would be available to theatremen," Mr. Shor said.

Appeal to Skouras

It was also disclosed the board of National Allied has appealed to Spyros P. Skouras, president of 20th Century-Fox, asking him "to reconsider his decision to only issue CinemaScope trailers. This policy, of eliminating 2-D trailers, would be a burden on theatres."

The board alerted its "watchdog" committee on equipment standardization to study newly-developed theatre equipment and the suspension of Allied Theatre Owners of Eastern Pennsylvania membership in Allied States Association, Mr. Shor said. The Allied Emergency Defense Committee, which met prior to the board meeting, recommended to the national group's directors that the "most threatening development in the industry since last May was the Loew's policy of 50 per cent rental without adjustment on such films as 'I'll Cry Tomorrow' and 'High Society'."

Mr. Shor also disclosed that the board "took exception to the campaign of harassment and reprisal by some distribution companies against Trueman Rembusch for his testimony before the Senate committee. This amounts to a blow to National Allied and is a conspiracy against persons who would testify before Congress."

. It was also reported by the exhibition leader that the Allied directors, upon learning of trade rumors that Myers may tender his resignation as Allied board chairman and general counsel, have given Myers "a vote of confidence."

Time and place for the 1958 National Allied drive-in convention were set during the board meeting. It will be in Louisville, Ky., February 4-6.

Government Will Allow Tax-Marked Ticket for Short Time After September

WASHINGTON: **The Internal Revenue Bureau has issued a directive which would permit theatre owners to use for a reasonable time after September 1, printed admissions tickets they have on hand containing the amount of tax due on the ticket—provided the total admission price paid by the customer is not more than 90 cents.**

The directive was released, the bureau said, in order to assist those theatres which now have a large supply of tickets printed with the admissions tax requirement. In most of these cases, the theatres will not be able to have new tickets printed before the September 1 deadline, which removes the tax on all tickets costing up to and including 90 cents.

According to the bureau directive, present stocks of serially numbered admissions tickets showing an admissions tax due may be used for a reasonable period after September 1, provided the theatre using them posts prominently near its box office a sign saying that the admissions price to the theatre is the total price—including tax—shown on ticket.

As an example, an Internal Revenue Bureau official cited the case of a theatre charging an admission price of 82 cents plus an eight cent tax. In this case, the theatre owner could use the tickets he has on hand, providing that he placed a sign outside the theatre near the box office saying that the admission price was 90 cents.

If, however, the official said, the admissions price was 91 cents inclusive of a nine-cent tax, the theatre owner would have to reduce his total price to 90 cents, if he wished to offer his patrons a tax-free ticket.

The bureau directive also requires that the theatre owner keep a correct record of his admission intake while he uses existing tickets in compliance with the new law, and pass the information on to the Treasury.

BLANK SAYS TOA WOULD SIT IN ON JOINT MEET

DES MOINES: If an invitation should come to sit in on any meetings between exhibitors and distribution leaders, and should it be apparent that something constructive would come from such meetings, the Theatre Owners of America would be happy to join in, Myron Blank, TOA president, announced this week. Furthermore, he feels such meetings are imperative.

Expect Report by MPAA Ad-Pub Unit Next Week

The advertising and publicity directors committee of the Motion Picture Association of America is expected to convene sometime next week to complete its report on means of bolstering the box office for presentation to the MPAA directors.

A meeting of the full advertising publicity group has been put off as one of its sub-committees, the merchandising group headed by Alfred H. Tamarin of United Artists, has not completed its report on the proposal concerning a national, regional, state and local "giveaway" contest. The sub-committee was delayed by the necessity of having MPAA's legal group study all aspects of staging "giveaway" contests. The lawyers approved the proposal "with reservations."

Choose Card Paintings

HOLLYWOOD: The five winning original paintings from which this year's Motion Picture Relief Fund Christmas Cards will be made have been selected. The winners are: "The Chimney" by Jacqueline Anderson; "The Stained Glass Window" by Boris Deutsch; "Special Delivery" by Harper Goff; "The Holy Family" by Virginia Johnston; and "Stand-In" by Ben Mantz.

Loew's Leases 725 Features to KTTV and Buys 25% Interest

. . . First important TV move involves $5,000,000, Los Angeles station; Loew's plans to enter TV production this Fall

Loew's, Inc., this week dramatically implemented its television policy—outlined in general terms less than two months ago with the announcement that it has concluded the first leasing contract of 725 pre-1949 features to station KTTV, Los Angeles, and, in a separate deal, acquired 25 per cent of the capital stock in that independent station.

May Set Pattern

The deals with KTTV, which are likely to set the pattern for future Loew's transactions in television which and are said to involve approximately $5,000,000, were announced jointly in New York Tuesday by Charles C. (Bud) Barry, vice-president in charge of Loew's television operations, and Richard A. Moore, president of KTTV.

It also was announced by Mr. Barry, who was assisted at the press conference by Howard Dietz, Loew's vice-president in charge of advertising and publicity, that the film company is "going into television production this September with two or three shows which will be ready for the 1957-58 season." One of these shows, based on "Goodbye, Mr. Chips," he said, would be produced in England and would consist of 39 half-hour segments.

The leasing arrangement with KTTV, which covers a period of seven years beginning this Fall, provides only for the black-and-white telecasting of the MGM product. Color telecasting rights for the color films in the package would have to be renegotiated. The arrangement, however, does give KTTV exclusive rights to the product in Los Angeles.

The film package "does not include 'Gone with the Wind,'" Mr. Barry said. Neither does it immediately include 40 additional pictures which have been withheld at present since they are going into theatrical re-release within the next five years, after which KTTV will have them available for telecasting. "The Wizard of Oz," which the Columbia Broadcasting System recently leased for a limited number of color spectacular showings, will go to KTTV in four years upon the conclusion of the CBS-TV contract.

Leading the discussion at Tuesday's press conference in New York, when the Loew's-KTTV transactions were announced, are, left to right, Charles C. (Bud) Barry, Loew's vice-president in charge of television operations; Richard A. Moore, president of KTTV, and Howard Dietz, Loew's vice-president in charge of advertising and publicity.

Loew's retains all rights to the backlog, unlike those outright sales made to television interests by RKO and Warner Brothers. The Loew's agreement does not cover the film company's short subjects library, but it does allow KTTV to use the famous MGM trademark of Leo the Lion.

As a result of the film company's acquisition of KTTV stock, subject, of course, to Federal Communications Commission approval, Mr. Moore said, the station will become known as the "Times-MGM" station. KTTV currently is owned by the Times-Mirror Company, publisher of the Los Angeles *Times* and the Los Angeles *Mirror-News*.

Mr. Barry said that Loew's will become an active partner in KTTV's broadcasting activities and has thus "aggressively entered into the television industry." CBS currently is negotiating with Loew's for the film library which the network would like to acquire for its four owned and operated stations. Talks also are said to be going on concerning the acquisition of stock in other television stations.

In conjunction with Tuesday's press conference, Arthur M. Loew, president of Loew's, and Norman Chandler, chairman of the board of KTTV and president of the Times-Mirror Company, each issued personal statements.

Mr. Loew pointed out that the stock acquisition in KTTV "gives us a voice in the manner in which our distinguished library of motion pictures will be presented." He added, "KTTV is an outstanding station and we expect many more deals with similarly strategic outlets in other parts of the country."

"The MGM films," said Mr. Chandler, "constitute the finest treasure of entertainment values ever created and produced by a single entity. It will be a privilege to present those great films to the KTTV audience. Even more importantly, we congratulate Loew's on its decision to assume a direct and positive role in the television broadcasting industry. The creative skills of the MGM organizations will bring a new wealth of talent and entertainment to television stations everywhere and to the public they serve."

Among the films included in the lease to KTTV—and which the station says will be the subject of the most extensive promotion and exploitation campaign ever conducted by a single TV station—are "Boys Town," "The Thin Man," "Ninotchka," "Mutiny on the Bounty," "Anna Karenina," "Easter Parade," "The Harvey Girls," and all the Dr. Kildare and Andy Hardy pictures.

Cinerama Production Crew Returns Here

The production crew for Lowell Thomas' new Cinerama adventure film, "Search for Shangri-La," headed by director Otto Lang, returned recently to New York after four months in Ceylon, Burma, Nepal, Pakistan and India. Additional photography is planned for this fourth Cinefeature. Sequences already filmed include the coronation pageant of King Mehandra of Nepal and shooting the rapids on the Indus River.

Screen Extras Guild Approves Contract

HOLLYWOOD: The Screen Extras Guild membership has voted almost unanimous approval of a new contract with the Association of Motion Picture Producers and the Alliance of Television Film Producers embodying a two-dollar daily wage increase in all basic classifications, together with other benefits, president Richard H. Gordon announced this week.

WAR and PEACE

An Appreciation . . . by Martin Quigley

The Ponti-DeLaurentiis — Paramount production of Tolstoy's "War and Peace" is a formidable contender for place in that select company of the handful of the greatest motion pictures yet produced in the history of the art-industry. There may even be those who will not be prepared to give precedence to any one or more of the great pictures that up to now have glorified the Screen.

"War and Peace" is a triumph of the art. It is unthinkable that any other visual medium could even approach its majestic power in poignant drama, spectacle and beauty. It is an eloquent vindication of those who assert the unparalleled potential of motion pictures.

Commencing as must every great motion picture with superlative story material, it has been given a production that excels in all of the vital aspects—direction, acting and photography. A marvel of selective compression was achieved in taking Leo Tolstoy's monumental novel, which has been hailed by a majority of the leading scholars and critics the whole world over as the greatest novel ever written, and distilling it into a well-knit, fast-moving and powerful script. In three hours and twenty-eight minutes it registers the humanity, the joy and the tragedy, the spectacle, the movement and the principal characterizations of the fourteen-hundred-page book.

"War and Peace" is a glowing example of the fruits of international cooperation. The harvest in credit is sufficiently abundant to go all the way around with generous portions for all concerned. Despite the powerful contenders that will be in the running, the thought persists that it will bear watching in the stretch when Academy Award time comes around once again.

These lines are written in advance of the appearance of any public or critics' reaction. While the writer recognizes that "War and Peace," like any other work of art, may under stony-faced critical dissection be charged with a flaw here and an omission there, he is nevertheless quite content to rest on the foregoing judgment. It is, he thinks, a production of monumental grandeur — and that is that.

This picture, produced in Italy, is a triumphant return after a very long and virtually arid intermission to the time about forty years ago when Italian production contributed "Cabiria," a giant of its day, to the world market. This new production and the record that it seems destined to establish in critical acclaim and in public patronage is likely to be for the Italian people the best morale builder since their deliverance from political thralldom.

Detailed credits and discussion of the many notable contributions to "War and Peace" will be dealt with in a review next week in this publication. But no comment on this production should conclude without adding a sprig of laurel to the well-decorated brows of Dino DeLaurentiis, the producer, and of King Vidor, the director. After "War and Peace" both will have well-staked niches in the motion picture hall of fame.

TOA to Urge Small Theatre Rehabilitation

WASHINGTON: An exhibition brief urging the Senate Business Administration to recommend that funds be made available for rehabilitating small theatres was filed this week by A. Julian Brylawski, chairman of a special committee of the Theatre Owners of America.

Mr. Brylawski had said he and his associates had spoken to S.B.A. officials already and informed them the brief would be presented within a short time. The officials were interested, he said, and wanted to know what the theatres would require in the way of financial assistance.

The brief was to give the S.B.A. background facts from the Senate Small Business Committee report which recommended that funds be made available to the industry for rehabilitating theatre properties and equipment. In addition, Mr. Brylawski said, the brief will try to give some estimate of the size of the loans needed and the number of theatres requiring financial assistance. At the moment, however, any definitive figure would be "highly speculative," he said.

Mr. Brylawski believed it would probably be some time before the S.B.A. took any action on the brief. He pointed out that the three members of the S.B.A. policy making committee are Secretary of the Treasury Humphrey, Secretary of Commerce Weeks and S.B.A. Administrator Wendell Barnes—all three of whom, he said, are doubtless involved with the presidential convention.

On Pilot Committee

Working on the pilot committee with Mr. Brylawski are Nathan B. Golden, head of the Commerce Department's Scientific Motion Picture and Photographic Products Division; Marvin Goldman of the K-B Theatres here, and several others.

Meanwhile, a tentative program of highlights was announced by the TOA for its international convention and trade show at the New York Coliseum, September 20-25. Among the events is "Showmanship Day," September 21, when a report will be made on the TOA national showmanship conference last month in Chicago.

Other activities include an equipment forum and specialized film seminar on September 22 and drive-in and concession forums September 24. Evening entertainment will include a joint TOA-TESMA-TEDA-PCA cocktail party September 20, a suppliers' open house September 21, a "Pepsi-Cola party" September 22, and, on the final evening, a National Carbon cocktail party and the president's banquet.

English Visitor Cites Ticket Tax Plight

Little relief from the 43 per cent government tax on theatre admission tickets in Great Britain is in sight for exhibitors there, according to Marjorie Watts, owner and president of the Watts Theatre Circuit in England, who is visiting New York to attend a convention. Miss Watts asserted that the tax situation has caused the closing of many small houses and that some may close later this year if the 43 per cent figure is not lowered. According to Miss Watts: "Over-all business in 1956 is much better than it was last year but we're still making our profits entirely on the concessions."

Allied Artists Dividend

At a meeting of the executive committee of the board of directors of Allied Artists office in Hollywood recently, the quarterly dividend of 13¾ cents per share on the company's 5½ per cent cumulative convertible preferred stock was voted. Payment will be made September 15, 1956, to stockholders of record August 31.

MOTION PICTURE DAILY Monday, August 13, 1956

Lining Up to See 'High Society'...

IT WAS LINES such as this on the opening day of M-G-M's "High Society" at the Radio City Music Hall Thursday that helped the house to achieve the biggest opening day in its history. Box office receipts for the one day were $27,226. Meanwhile in Hollywood, where it is at the Pantages Theatre, the picture was expected to gross close to $20,000 over this weekend. It is in the second week there of its world premiere engagement.

FIRST 4 DAYS ALL-TIME HIGH!

HAPPY DAYS ARE HERE AGAIN!

Every New Opening SENSATIONAL!
Every Continued Engagement a WOW!

M-G-M presents in VISTAVISION · A SOL C. SIEGEL PRODUCTION

Starring

BING CROSBY · GRACE KELLY · FRANK SINATRA

in

High Society

Co-Starring **CELESTE HOLM · JOHN LUND**
LOUIS CALHERN · SIDNEY BLACKMER
and **LOUIS ARMSTRONG** AND HIS BAND

Screen Play by **JOHN PATRICK** • Based on a Play by Philip Barry

Music & Lyrics by **COLE PORTER** · Music Supervised & Adopted by **JOHNNY GREEN and SAUL CHAPLIN**

Color by **TECHNICOLOR** • Directed by **CHARLES WALTERS**

"Give them all a great big hand."

Paramount's Quarter Net $3,279,000

Consolidated net earnings of Paramount Pictures Corporation for the second quarter of 1956 are estimated at $3,279,000, which represents $1.57 per share, the company reports. This includes $1.12 per share profit on sale of film shorts and cartoons. These earnings compare to $2,307,000 or $1.05 per share for the same period in 1955.

For the first six months of this year, consolidated net earnings are estimated at $5,001,000 or $2.40 per share and include $1.28 per share net profit on the sale of shorts and cartoons. Comparative earnings for the same period in 1955 were estimated at $5,165,000 or $2.36 per share.

The company's board of directors last week voted a quarterly dividend of 50 cents per share on common stock, payable September 14, 1956, to holders of record September 4.

Fabian, Rosen Address Stanley Warner Meeting

A meeting of Stanley Warner zone managers and home office officers and executives was held in New York this week by Harry M. Kalmine, vice president and general manager of the circuit. S. H. Fabian, president, and Samuel Rosen, executive vice-president, addressed the meeting. Among those present were the following zone managers: Alex Halperin, Chicago; Moe A. Silver, Pittsburgh; Harry Feinstein, New Haven; Charles A. Smakwitz, Newark; Ted Schlanger, Philadelphia; George A. Crouch, Washington; and Pat R. Notaro, Hollywood. Home office executives present were S. Aarons, M. Alben, J. M. Brennan, N. D. Fellman, D. Fogelson, G. Gagliardi, F. J. Damis, H. Goldberg, L. Isaac, F. J. Kiernan, B. G. Kranze, H. R. Maier, W. F. Marshall, Ted Minsky, W. S. McDonald, A. Rosen, L. Siegel, F. Stengl, B. Rosenzweig, B. Wirth. Film buyers included Saul Bragin, Marvin Samuelson, Joe Weinstein, Pittsburgh; Harry Kaplowitz, New Haven; John McKenna, Newark; David Goldman, Chicago; Bernard Brooks, Philadelphia; Louis F. Ribnitzki, Washington; Dan Triester, Hollywood.

Two Editors Honored

HOLLYWOOD: The American Cinema Editors, Hollywood organization, honored film editors Eda Warren and George Amy with individual scrolls at a membership luncheon this week at Lucey's Restaurant. ACE president Warren Low made the presentations.

R. J. O'Donnell "Pioneer of Year" Will Receive Award November 30

Robert J. O'Donnell, vice-president and general manager of Interstate Circuit, Dallas, has been named "Pioneer of the Year," it was announced last week in New York by Jack Cohn, president of the Motion Picture Pioneers, following a meeting of the organization's board of directors. The tenth annual award to a leading industry veteran will be presented November 30 at the Waldorf-Astoria Hotel, New York, at the Pioneers' annual dinner.

The board said Mr. O'Donnell had been selected in "recognition of his long record of humanitarianism and his public relations efforts on behalf of the entire industry." The board pointed to his "untiring work on behalf of Variety Clubs International, of which he is international ringmaster, and the Will Rogers Hospital, which he serves as chairman of the board."

His public relations efforts, the board said, are "exemplified by his recent activity in Washington in connection with the motion picture admission tax."

Mr. O'Donnell entered the industry as a theatre usher in his native Chicago. Moving to New York, he served in a number of capacities before going to Fort Worth in 1924 to become manager of Interstate's Majestic theatre. He then successively was named a district supervisor and general manager and elected a vice-president of the circuit. In World War II he served as national chairman of the Copper Salvage Drive, southwest chairman of the War Activities Committee and general chairman of the motion picture industry's Fifth War Bond Drive.

ROBERT J. O'DONNELL

Previous winners of the "Pioneer" award include Cecil B. DeMille, Adolph Zukor, Harry, Jack and Albert Warner (jointly). Spyros Skouras, Barney Balaban, G. S. Eyssell, Nate Blumberg, S. H. Fabian and Herman Robbins.

U.S. Co-Production Sought by Italians

The Italian government is seeking to bolster its motion picture industry by interesting American producers in co-production deals, according to Dr. Eitel Monaco, president of ANICA, and Giuseppe Brusasca, Italian Undersecretary for Entertainment, Sports and Tourism, both of whom arrived in New York this week from Rome aboard the "United States." They said they will be in America for a number of weeks and plan to attend the world premiere here next Tuesday of "War and Peace" and to talk to a number of American industry leaders. They also said they will meet later this week with Eric Johnston, president of the Motion Picture Export Association, in a general discussion on the Italian market.

Museum of Modern Art Issues Anniversary Report

An increased endowment and additional exhibition space for the Museum Collection are the two pressing needs facing the Museum of Modern Art in its second quarter century, according to William A. M. Burden, Museum president, in a report constituting a final statement in the Museum's 25th anniversary year. According to Mr. Burden, the Museum's unique financial situation rests on the fact that the Museum receives no subsidy from the city or state and its small endowment provides only a little over five per cent of the annual operating expenses, or less than the cost of providing guard service. Two-thirds of the Museum's income comes from thousands of people in the form of admissions sales of publications.

Cites Finest New Films

COLUMBUS. Former motion picture fans who have "had their eyeballs glued to the television screen" for the past several years are missing some of the finest motion picture entertainment in the half-century history of the screen, said Norman Nadel, theatre editor of the *Columbus Citizen,* in a page one feature in the newspaper recently.

"Some people still think it is reason for boasting that they haven't been in a movie theatre in years," said Mr. Nadel. "That's about as intelligent as the boast, 'I never read books.' Not all movies in the past six or eight years have been better than ever, but the proportion has been higher than ever before." Mr. Nadel pointed to "Moby Dick" and "The King and I" as outstanding films. "If *they* don't pry loose the television-glued eyeballs, I don't know what will," he declared. Both films are doing phenomenally in Columbus, according to reports.

Mr. Nadel added that with "more technical improvements to the screen image in the past eight years than in the 20 years before, those who haven't seen films recently wouldn't recognize the modern movie." He pointed to the following forthcoming films as examples of outstanding entertainment: "The Ten Commandments," "High Society," "Cash McCall," "Tea and Sympathy," "Teahouse of the August Moon," "The Rainmaker," "War and Peace," "The Pride and the Passion," "Giant," "The Naked and the Dead," "Tension at Table Rock," and "The Spirit of St. Louis."

Set up 300 Bookings For Republic's 'Lisbon'

More than 300 key-city bookings have been made for Republic's "Lisbon," from Aug. 15 to Sept. 20, the company has announced. Following openings Wednesday in Los Angeles, San Francisco, and Milwaukee, the picture is slated for engagements in such top theatres as: Carolina, Charlotte; Joy, New Orleans; Loew's State, Cleveland; Brandt's Mayfair, New York; Harber, Oklahoma City; Fox, St. Louis; Paramount, New Haven; Palace, Albany; Keith's, Washington; Stanley, Philadelphia; Metropolitan, Boston; Fox, Atlanta; Circle, Indianapolis; Orpheum, Oklahoma City; Majestic, Dallas; Denver, Denver.

Canadian Exports Dip

OTTAWA: The Canadian Government reports from here that film shipments to foreign markets dropped to $1,941,000 in the first half of 1956 in contrast to $2,218,000 in the corresponding half of 1955.

Facts Whittle Red Film Status Down to Size

. . . Italian trade leaders, in Rome after visit, report details of film industry in Russia; cite 2,500 theatres in nation

by DR. ARGEO SANTUCCI

ROME: Italian film industry leaders who have just returned from Russia—where they set plans for Italian film weeks to be held in Moscow and Leningrad in October—have brought back in addition the first reliable statistics on the Russian film industry to come out of that country in a number of years.

The Italian travelers report that in almost all cases the Russian film men answered their inquiries with frank and specific statements of fact. Of particular interest to western industry men are the revelations that:

The entire Russian industry produced only 52 films in 1955 and has set a goal of 60 features this year, both of which figures represent a sizeable increase over the total of six pictures produced in all of 1952;

There are only about 2,500 theatres in the U.S.S.R. which are considered important from the commercial point of view and these have an average seating capacity of 900 seats, although the largest theatres have about 1,800 seats. In addition there are an estimated 5,000 "kolkhoz" theatres (theatres operated in conjunction with state agencies such as collective farms and industrial plants) and approximately 5,000 16mm theatres;

The average admission price ranges from 75 cents to $1.50 (at the official rate of exchange), which is the equivalent to one or two hours' wages for the best paid workers. Out of each ticket, the Government takes a tax of 55 per cent; distribution gets 17 per cent and exhibition the remainder; and

Annual world-wide receipts of Soviet films are estimated at 1,500,000,000 rubles, or about $375,000,000 at the official rate of exchange.

The "new look" in Soviet affairs evidently has extended to the film industry, according to the reports brought to Italy. Until recently all production had to be authorized by the State Department for Culture. Although the film industry remains in the jurisdiction of this agency, under the supervision of Under Secretary Vladimir Nicolaievich Surin, individual studios can now take the initiative in the planning and production of films. There is, however, something of a catch in the arrangement.

All films must be released through Government-controlled distributing organizations. If these organizations—which do not choose their product until after the films are produced—do not take a film, it does not get a release. The studios which have the highest number of "chosen" films receive in turn the largest Government subsidies, and are thus able to produce even more pictures. Russian producers and directors are said to be as keenly interested in the grosses of their films as are their western counterparts.

Studios in Moscow

The most important studios are located in Moscow and Leningrad, with less important studios found in Kiev, Riga and in various capitals of the Soviet republics. Sound dubbing is said to be very good, with all dubbing equipment in the Moscow studios of Mosfilm. As with the recently signed Russian-Austrian film agreement, Russia insists on all film agreements being based on an exchange of an equal number of films, with no regard for the importance of individual films. No American films have been released in Russia for the last three years.

In exchange for the Italian film weeks which get under way in Moscow October 15 and in Leningrad October 18, the Russians are sponsoring similar shows starting October 24 in Rome and November 1 in Milan. The Moscow-bound Italian film delegation will include about 25 producers, directors, actors and actresses, including Gina Lollobrigida.

Survey Predicts Industry Comeback

The motion picture companies seem poised for a comeback, according to the Value Line Investment Survey published by Arnold Bernhard & Co. Motion picture attendance, disappointing since mid-1955, has perked up in recent months, stimulated by the absence of TV favorites from the airways and the release of some top-quality motion pictures. Another boon, the Value Line Survey points out, is on the way: Congress has voted to rescind the Federal Admission Tax on tickets costing less than 90 cents effective September 1 (which the President has approved). This is expected to swell the profits of exhibitors and producers and keep many a marginal theatre in operation.

"Reef" to Continental

"Secrets of the Reef," Butterfield and Wolf production presented by Marine Studios, Inc., has been acquired for worldwide distribution by Continental Distributing, Inc., it was announced by Frank Kassler, president of Continental, and W. F. Rolleston, head of Marine.

MPEA–Italy Three-Year Pact Calls for 225 Import Licenses a Year, Profit Rise

ROME: A new three-year agreement, effective August 31, 1956, has been signed here between the Motion Picture Export Association (U. S.) and ANICA, the Italian Government film agency, providing for 225 import licenses annually and boosting the profits of MPEA member companies in the Italian market by 25 per cent.

The new pact, the formal signing of which was announced Monday, calls for an American industry grant of approximately $5,000,000 to the Italian industry. This is the amount of frozen compulsory deposits of $4,000 for each dubbed feature shown in Italy since 1949—approximately 1,500 features. The agreement also establishes that $3,000,000 is the amount of remittances which the American companies could receive altogether each year from the Italian market, an increase of 25 per cent over the previous pact. The balance of profits must be deposited in frozen accounts, 40 per cent of which is for motion picture and 60 per cent for other industrial purposes in Italy.

The current MPEA-ANICA pact, which expires August 30, allowed Americans 190 import licenses annually. The new agreement provides for 225 licenses for the 10 member companies.

In New York, Eric Johnston, president of the MPEA, commented on the action by saying that he was confident that "the signing of the new Italo-American three-year film agreement heralds another period of mutually beneficial, fruitful and harmonious cooperation between our two countries.

"We are very pleased that Under Section and attitude of Eitel Monaco (ANICA president) and the Italian authorities, and, on our part we wish to emphasize our desire and determination to work together to assure the best future possible for the Italian and American film industries.

'We are very pleased that Under Secretary of State Brusaca and Mr. Monaco are en route to the United States and we look foward to pleasant and helpful conversations with them during their visit here."

Merchants in Boston Drive For Business

BOSTON: An eight-week cooperative campaign is under way in the Massachusetts Avenue area here in an effort to stimulate business, headed by Charles Kurtzman, northeast division manager of Loew's Theatres. A group of 25 merchants met recently at Loew's State theatre to kick off the plans for this major public relations program. The participants included representatives from four theatres, five banks, several restaurants and two parking lots as well as merchants.

The district includes about one square mile and Mr. Kurtzman suggested cooperative ads, street decorations, radio plugs, trailers at four theatres and a big kickoff activity with the personal appearances of Mayor John B. Hynes and other civic leaders. The institutional ads would be on the "shop, dine and go to the theatre" level. Mr. Kurtzman said: "Today the parking problem in any big city is the most important. We are fortunate in having recently acquired space for an additional 1,000 cars and we must take advantage of it. But we must also get the residents in surrounding sections out of their houses to our district to patronize our wares. This is a long-range program but we can put it over with our showmanship experience."

To Set Up Staff

He added that he would set up a skeleton plan with his staff to work out the least amount of money it will take to complete it. The money would be allocated among the participants. Members of the theatre staffs will contact every merchant for direct appeal, he said. An officer of one of the banks volunteered to offer his manpower to aid this venture. Owners of the two parking lots offered reduced parking lots to patrons. A representative from Station WBMS offered free radio plugs. The Massachusetts Avenue area is in uptown Boston more than a mile from the downtown area. Theatres involved are the State, the Fenway, the Uptown and the Strand.

Thrillarama Suspends Due To Mechanical Difficulties

HOUSTON: Thrillarama, the new wide-screen process, has temporarily suspended showings here due to mechanical difficulties which are expected to be resolved after further work, it was reported. It had its premiere last week at the Metropolitan theatre and was praised generally by industry executives and exhibitors.

FANS 65 and OVER GET PRICE CUT

MINNEAPOLIS: A new admission price reduction plan for persons over 65 years of age has been started in the Twin Cities by Minnesota Amusement Co. Members of "The Golden Age Movie Club," as it is to be called, will be admitted to the circuit's four theatres in Minneapolis and two houses in St. Paul for 50 cents. To become eligible for the reduced admission, a person over 65 must merely register at any Maco theatre in the Twin Cities, and the manager will give an identification card. As soon as sufficient memberships are obtained, the company announces, plans will be implemented to organize special events such as bridge party matinees, get-acquainted socials and other entertainment for the over-65 group.

Beck Films to Handle Pendennis Product

Alexander Beck Films, Inc. has announced conclusion of a deal with producer Steven Pallos of Pendennis Pictures Corp. of Great Britain, parent company, as well as several of its subsidiaries, for handling of their product throughout the Far East, Middle East and South America. The initial package consists of 34 features, which are being released through major companies in the United States and Canada. Included are such new productions as "Seven Years in Tibet" and "Angela" with Dennis O'Keefe, Rossano Brazzi and Mara Lane.

Rank's 'Reach for Sky' Breaking English Records

LONDON: The Rank Organization's "Reach for the Sky," the story of Douglas Bader, Britain's wartime RAF hero, is setting up spectacular and unprecedented grosses. The film is now in its fifth week at the Leicester Square Odeon and still taking heavy money. On a pre-release run round beach resorts and selected provincial centres, it broke the all-time record in at least 15 Rank theatres for any film played at each theatre in a holiday or non-holiday week.

It's early days yet, but on current showing it seems inevitable that "Reach for the Sky" will be named the year's biggest grosser when the HERALD's box-office survey is made at the year's end.

American pictures doing outstandingly well are "The Searchers," which registered the best opening weekend business at the Warner theatre. "Trapeze," just ending its sixth and last week at the Marble Arch Odeon, and "I'll Cry Tomorrow" which, following substantial grosses at Metro's Empire, has developed into an obstinate success at the smaller Ritz Theatre.

Study Shows Most Want No Toll TV

Seven newspaper surveys taken within recent months on readers' opinions on subscription television have indicated that the public is overwhelmingly in favor of retaining "our present free system of broadcasting," according to a brochure prepared by the National Association of Radio and Television Broadcasters.

The NARTB said the survey conducted by the Minneapolis *Star Tribune* reported that 72 per cent of its readers were opposed to pay-TV; 76 per cent of New York reading the *Herald Tribune* were opposed; 93 per cent of those expressing an opinion to the El Paso *Herald Post* and 78 per cent to the Houston *Post* favored free television; and Cincinnati *Post* reported 97 per cent opposed and the Knoxville *News Sentinel* showed over 99 per cent opposed to pay-TV.

In addition, the NARTB said that *Pulse* made a special impartial survey in the New York area for *Television Age* magazine and reported that 79 per cent of those interviewed were against pay-tv.

"These percentages demonstrate opposition to pay television ranging from seven to three against a nearly unanimous vote against toll-TV, and for the present system of free television," said the NARTB brochure, titled "Americans Speak Out For Free TV." It also presents the results of a professional survey conducted by Elmo Roper & Associates, which showed that 62 per cent of the public interviewed were against pay-TV. Also a number of letters to the Federal Communications Commission, which is studying the toll-TV question, were presented.

"Tea and Sympathy" Ad Budget Large

Loew's plans to spend more than $500,000 in a saturation advertising campaign for "Tea and Sympathy," it is announced by the company, which is releasing the film in late September. The publicity and exploitation campaign will utilize magazines, newspapers, radio and television, and full-page display ads in weekly magazines reaching a circulation of 17,500,000, with an estimated readership of 64,750,000. Ad slanted for the big woman's service magazines will reach a circulation of 14,600,000 and an estimated readership of 31,900,000. Other ads in general magazines are expected to reach 20,000,000 circulation and a readership of 81,200,000, with fan magazines space directed at a circulation of 3,000,000 with 12,500,000 readers. Deborah Kerr and John Kerr head the cast of the film. Pandro S. Berman produced.

Open Anglo-American Talks September 24

. . . Sir Edgar Cohen will head small British Board of Trade delegation at monetary negotiations in Washington

By PETER BURNUP

LONDON: It is understood here that the Anglo-American monetary agreement talks will open September 24.

On medical advice, Sir Frank Lee of the Board of Trade will not this year make the journey to Washington and the Board of Trade will be represented by its Second Secretary (Overseas), Sir Edgar Cohen. It is thought that Sir Edgar may be accompanied by one or two other Board of Trade officials. But, in any event, the British party will be a small one. The Board feels that the talks have now fallen year by year into a regular pattern so that there is no necessity to send a large delegation there.

Sir Edgar Cohen was born in 1908 and entered the Board of Trade in 1932, being appointed to his present post in 1952. He was educated at Oxford University.

"FINANCIAL TIMES" PIECE PROVOKES DISCUSSION

Under the heading "New Trends in U.S. Films," the *Financial Times* prints an article from its customarily well-informed and respected U. S. industrial correspondent which has provoked much discussion here.

The article refers to the attendance records registered by "Moby Dick" and remarks that that was good news for the whole U. S. film industry. "Signs that the public can still be attracted by a single film are heartwarming," it says.

The writer goes on to argue, however, that it will need "something extra special in the way of pictures to bring about a revival in film-making at this stage" and claims that latest attendance figures represent "a reversal of the limited recovery that set in with the advent of wide screen and 3-dimensional movie-making in 1953-4.

Cites New Techniques

"For a time Hollywood believed that it had found the answer to television in the glamourised new techniques from Cinerama to VistaVision and these did attract some people back to the cinema temporarily. But, by now, it appears, the novelty of the wide-screen processes has begun to wear off and people are drifting back to their TV sets."

The *Financial Times* commentator discusses current multi-million-dollar ventures—e.g. "Moby Dick," "The King and I," "War and Peace," "Ten Commandments," *et al*—and estimates that the top most expensive dozen or so films of 1956 will involve combined outlays of around $50 million.

The article concludes:

"The Hollywood answer to the long-term and short-term slump appears to be to try to win back customers by the quality of films alone, having failed to do any permanent good by the introduction of wide screens and new processes. The film companies hope that their expensive products will get people out of their armchairs, away from the television set, and fill the picture houses again.

Spending Called 'Gamble'

"Their policy of high spending is a big gamble. If their reasoning is sound, and people can still be attracted to the pictures by a "Moby Dick" or a "War and Peace"—both based on classics of literature—not to mention a wide-screen "Ten Commandments" in glorious colour, with a cast of thousands of extras, they may get back their investment plus a great deal more. But if the public still stays away, the industry may face the worst slump of all, one that hits profits hard—as well as gross from attendance."

OBJECTS TO U. S. SHARE IN PRODUCTION FUND

The British Film Academy is the latest body to agitate against American-made "British" films sharing in bonuses from the Production Fund and various other benefits.

Giving a summary of the Academy's submissions to the Film Finance Corporation, the Academy's *Journal* says that it "supported all truly British production, whether financed from British or American sources, but opposed the use of the 'sh Film Production Fund to support quasi-American productions using a minimum of British creative talent."

The Academy expressed the opinion that the restriction of entry of new creative talent into the industry is detrimental to the future of British films and emphasized the need for the continuation of Government assistance on a long-term basis to British production, feature and documentary alike.

"It was necessary in the Academy's view, to maintain both the Film Finance Corporation and the British Film Production Fund whether or not the disproportionate burden of entertainment tax is alleviated." the summary report then adds.

The serious shrinkage of studio space for the production of films for the cinema (as distinct from television) was pointed out and official action requested to stop any further reduction.

RANK FORMS MANCHESTER, LIVERPOOL SELLING UNIT

J. Arthur Rank Film Distributors announces a change in the operation of the company. It has been decided, in the interests of efficiency, to merge the existing Liverpool and Manchester selling territories into a single unit.

Progress of the new set-up will be closely watched, in particular by American distributors operating here. It has long been felt in a number of quarters that the distribution pattern had become archaic and demanded drastic revision. It is pointed out that the pattern was set thirty years ago when in excess of 600 films were in distribution in any given year. That number has been reduced by nearly a half. Moreover, each of the circuits has vastly increased the number of its theatres.

The suggestion is that a reduction in the number of provincial branches operated by all the major distributors is desirable not only on the grounds of economy but of increased efficiency.

ABPC ANNOUNCES THEATRE ADMISSIONS INCREASE

A reassuring tone marked the address delivered by Sir Philip Warter, ABPC chairman, at the Corporation's general meeting.

In his statement last month accompanying the Corporation's accounts, Sir Philip disclosed a considerable cut-back in profits. He had better news for his shareholders at the annual meeting when he said:

"Although there are many advantages in circulating the chairman's statement with the report and accounts there is an inevitable delay of six weeks between the issue of the statement and the date of the meeting and I have, therefore, taken the opportunity of advising shareholders of the up-to-date position at the time of the meeting.

"As far as the cinemas are concerned, I am able to tell you that there has been in recent weeks a considerable improvement and the sharp downward trend in attendances, receipts and profits has been checked. This should help to stabilise the position until the long awaited reduction of Entertainments Duty becomes a reality.

"I am also pleased to tell you that our new subsidiary—A.B.C. Television Ltd.—is making real and solid progress. Our estimates of receipts and expenditure have proved remarkably accurate and forward bookings of advertising show the tremendous confidence in the medium."

'War & Peace' Outdoor Ad Drive Set

A vast outdoor and transit advertising campaign that adds up to the saturation total of 4,218 billboards and posters this month is heralding Paramount's "War and Peace" throughout the New York Metropolitan area. These colorful ads spotlight the opening of the long-awaited Ponti-DeLaurentiis production at New York's Capitol theatre August 21.

Meanwhile on the west coast a similar billboard and poster ad campaign for the film has been established in preparation for the premiere of the Audrey Hepburn-Henry Fonda-Mel Ferrer vehicle at the Hollywood Paramount August 23. Hundreds of "War and Peace" posters have been set up along the major highways.

On Saturation Scale

Two-sheets have been posted on a saturation scale in IND, BMT and IRT subway stations and in the Hudson Tubes, and one-sheets along the New Haven and Long Island railroads and at all ferry terminals. Twenty-four sheets, six-sheets, three-sheets and one-sheets have been posted by the hundreds throughout other parts of Manhattan, Queens and the Bronx. A perimeter saturation billboard campaign has been set up with 24-sheets prominently blanketing 36 cities and towns outside the Metropolitan Los Angeles area.

Some 100 boards strategically situated along highways, near bus and railroad stations and airports as well as in civic centers bring the "War and Peace" message to such areas as San Diego, Anaheim, Tijuana, Riverside, San Luis Obispo, Santa Barbara, Long Beach, Pamona and Oceanside among others. The perimeter 24-sheet campaign is in addition to another saturation billboard campaign in the Los Angeles, metropolitan and suburban area.

Technicolor Corporation Purchases Pavelle Unit

HOLLYWOOD: Technicolor Corporation has purchased the assets and business of Pavelle Color Incorporated, leading independent processor of amateur color film, which is headquartered in New York, Dr. Herbert T. Kalmus, president and general manager of Technicolor, announced. Pavelle products and services are marketed nationally with concentrated distribution in 22 major United States markets. The purchase represents the first outright acquisition of assets and business of another company by Technicolor since the launching of its diversification program.

Eight Rural Theatres Reopen in Midwest

MINNEAPOLIS: A total of eight rural theatres reopened in the upper midwest this past week. However, one other theatre has closed and three others have warned patrons and businessmen that unless business improves they will be forced to shut down. Among the theatres reopening were the August theatre, August, Wis.. Lee Kalmon, manager; the Bijou, Barnesville, Minn., under the management of W. K. Lakie; the King theatre, Ida Grove, Ia., Luther Hutchinson; the Oakland, Oakland, Ia.; the Sibley, Winthrop, Minn., and the Finley, Finley, N. D. Closed is the New Lake, Rib Lake, Wisc., owned by Mrs. Lillian Bednarik of Mosinee. In danger of shutting down are the Hollywood, South St. Paul; the State in Blair, Wisc. and the Nile in Anamosa, Ia.

TESMA Ladies Group Plans Entertainment

The Ladies Entertainment Committee for the Theatre Equipment and Supply Manufacturers Association's forthcoming convention and trade show at the New York Coliseum September 20-24, has announced its comprehensive plans. The committee includes Mrs. Oscar F. Neu, chairman; Mrs. M. H. Stevens, Mrs. B. H. Hyndman, Mrs. T. E. Lavezzi, Mrs. L. E. Jones, Mrs. J. F. O'Brien and Mrs. E. Wagner. The entertainment program includes a luncheon and fashion show at Delmonico's, an All Industry cocktail party at the Hotel Statler in which TESMA-TEDA-TOA and PCA ladies and gentlemen will participate; an entertainment and cocktail party sponsored by Pepsi Cola, National Carbon Company's annual cocktail party, and Coca Cola's final banquet at the Waldorf-Astoria.

French Films Prosper in European Market

French films are again making headway in Belgium after a serious setback, according to latest reports, which place three French motion pictures in the lead. These are "The Silent World," "Si Paris Nous Etait Conte," by Sacha Guitry, and "Couturier de Ces Dames" featuring Fernandel. France now stands second to the United States in the Belgian market. France was also ahead of Italy with 3,518,000 Belgian francs for two films. Only 10 films reportedly grossed over one million Belgian francs for the March to June period this year. These included four French, three American, two Italian and one British. Germany is also considered a fruitful field for French production, with many new cinemas being built there. Figures show that French films are holding their own against others. Worked out as an index with 100 as the maximum, the French film "Forbidden Games" led with a total of 85 points.

Little "Free" Space to Films, Study Shows

MINNEAPOLIS: Exhibitors in this area receive less than one inch of "free" promotional material for every four inches of paid advertising on the amusement pages of the Minneapolis *Star,* in direct contrast to radio and television, which get three inches "free" for every inch of paid advertising.

The figures represent a recent one-week survey, made locally of the *Star* and the Sunday edition of the *Tribune.* The survey is similar to one made recently on the west coast for National Theatres under the direction of Elmer Rhoden, its president, except the one in Minneapolis included motion picture time schedules as well as radio and television logs. If the local survey had ignored the daily film schedules for loop houses, the theatres would have received nothing for five of the seven days, it is pointed out.

Ads Total 82.9 Per Cent

During this period, exhibitors purchased 1,088 inches of space and received 223.5 inches of promotional material including a daily three-inch time schedule. The ratio is 82.9 per cent advertising and 17.1 per cent free space.

In the same period, radio and TV received 659.5 inches of free space, including the daily logs and a program resume as compared to 240.5 inches of advertising composed mostly of small television service ads. The ratio is 26.6 per cent advertising to 74.4 per cent free space.

The theatres fared better on the Saturday of the week reported when the paper carried a picture strip of a coming art film on its back picture page. They got their best return on the Sunday of that week when an eight-inch column feature on "Seven Wonders of the World" and a columnist's roundup of first run films brought a total 176.5 inches of free space for 224.5 inches of advertising. The TV-radio ratio was reduced Sunday when there were 74 inches of advertising as compared to a total of 141.5 inches of free space.

Ted Emerson New Manager Of Goldberg Circuit

OMAHA: The appointment of Ted Emerson as general manager of the R. D. Goldberg Theatre circuit was announced here this week. He was associated with Tri-States Theatres in Omaha 20 years and he succeeds Jack Spring, resigned. The appointment came following the death of Ralph D. Goldberg, 58, who died here.

French Face New Problem of Release

by HENRY KAHN

PARIS: Figures published recently reveal several serious problems for French film production. It is estimated that the career of a feature film in France lasts three years. About 60 per cent of the total earnings are recovered in the first year. The second year produces about 30 per cent and the third year about 10 per cent.

The main problem seems to be that the premieres of some feature films are not held until a year and nine months after the completion of the film. This means that sorely needed credits for further productions are held up.

The detailed figures, of course, are not available after 1951 as calculations are complicated. The figures available show that between 1948 and 1951 seat prices increased 79 per cent; attendances 15.4 per cent; gross takings 108 per cent but that production costs increased by a 130 per cent. Production investments increased by 91 per cent and contributions from Aid Fund by 400 per cent.

It is still difficult to establish a perfectly clear picture of conditions since some figures are purposely held back.

In 1948 the average takings for the best features shown throughout the year were around 95 million francs; in 1949 the average was 105 million francs; in 1950, 125 million; in 1951, 159 million, 900 thousand francs. It is pointed out, however, the the careers of some of these films have not really been completed when the figures were drawn up.

Better Organization

The National Film Centre makes one or two interesting observations. It believes that better organization by both the producers and distributors could improve the exclusive showing of films and speed this up considerably.

The industry should bear in mind the Aid Fund must be considered as temporary and that sooner or later financing of film production must return to classical methods.

In 1955 there were further increases in production costs far out of proportion to the increases in the price of seats. This lends some weight to the exhibitors' view that part of their own aid funds up to now used for the redecoration of theatres should be used for production. There is little doubt, however, that the producers would oppose exhibitor interference.

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The Franco-German agreement has been renewed and hinges upon the following articles: That the exchange of films between the two countries should remain more or less equal but that there should be an increase in the number of dubbed French films shown in Germany;

That conditions of co-production not having proved satisfactory should be reviewed.

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Takings in Italy for French films showed a sharp increase during the second quarter of 1956. For example, in March, 1955, they represented 1.33 per cent against seven per cent in March of this year. In April, 1955, the percentage was 2.28 per cent against 7.28 per cent, and in May four per cent against 9.43 per cent.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended August 11 were:

Albany: Away All Boats (U-I).

Atlanta: Away All Boats (U-I) 2nd week; The Black Sleep (U.A.); The Creeping Unknown (U.A.); The Proud and Profane (Par.) 2nd week; While the City Sleeps (RKO).

Boston: Moby Dick (W.B.) 6th week; Pardners (Par.); Phantom Horse (Harrison); The Proud and Profane (Par.).

Buffalo: The Eddy Duchin Story (Col.) 3rd week; Moby Dick (W.B.) 3rd week; Oklahoma (Magna); The Proud and Profane (Par.).

Chicago: The Ambassador's Daughter (U.A.) 3rd week; Away All Boats (U-I); Earth vs. Flying Saucers (Col.); Fantasia (B.V.) 3rd week; Francis in the Haunted House (U-I) 2nd week; The King and I (20th-Fox) 7th week; The Last Ten Days (Col.) 3rd week; Moby Dick (W.B.) 5th week; Rififi (UMPO) 2nd week.

Cleveland: The Eddy Duchin Story (Col.); High Society (MGM); The King and I (20th-Fox) 6th week.

Columbus: The Eddy Duchin Story (Col.) 2nd week; The King and I (20th-Fox) 3rd week; Moby Dick (W.B.).

Denver: Godzilla (Trans); The King and I (20th-Fox) 6th week; The Proud and Profane (Par.) 3rd week; Rebel in Town (U.A.).

Des Moines: The Eddy Duchin Story (Col.) 3rd week.

Detroit: The King and I (20th-Fox) 5th week; Moby Dick (W.B.) 2nd week; These Wilder Years (MGM).

Hartford: The Eddy Duchin Story (Col.) 2nd week; Great Day in the Morning (RKO); The King and I (20th-Fox) 3rd week; Love is a Many-Splendored Thing (20th-Fox) (Revival) 2nd week; The Proud and Profane (Par.) 2nd week; While the City Sleeps (RKO).

Indianapolis: High Society (MGM); The King and I (20th-Fox) 5th week; Moby Dick (W.B.) 4th week.

Jacksonville: Away All Boats (U-I); Johnny Concho (U.A.); The Proud and Profane (Par.); Safari (Col.)

Kansas City: The Eddy Duchin Story (Col.) 3rd week; The King and I (20th-Fox) 5th week.

Memphis: The King and I (20th-Fox); Moby Dick (W.B.) 3rd week; Pardners (Par.).

Miami: Crime in the Streets (A.A.); The King and I (20th-Fox) 4th week; Oklahoma (Magna) 24th week; The Proud and Profane (Par.) 2nd week; Somebody Up There Likes Me (MGM) 2nd week.

Milwaukee: The King and I (20th-Fox); Pardners (Par.).

Minneapolis: Away All Boats (U-I) 2nd week; Earth vs. Flying Saucers (Col.); The Eddy Duchin Story (Col.) 3rd week; The King and I (20th-Fox) 4th week; Moby Dick (W.B.) 3rd week; Somebody Up There Likes Me (MGM) 2nd week; The Werewolf (Col.).

New Orleans: Away All Boats (U-I) 3rd week; Earth vs. Flying Saucers (Col.); The King and I (20th-Fox) 3rd week; The Ladykillers (Cont.) 6th week; Moby Dick (W.B.); Oklahoma (Magna) 7th week; The Werewolf (Col.).

Oklahoma City: Away All Boats (U-I); Johnny Concho (U.A.); Pardners (Par.) 3rd week; The Proud and Profane (Par.) 2nd week; Somebody Up There Likes Me (MGM) 3rd week.

Philadelphia: Bhowani Junction (MGM) 5th week; The King and I (20th-Fox) 4th week; The Proud and Profane (Par.) 5th week; Storm Center (Col.); Trapeze (U.A.) 6th week.

Pittsburgh: The Eddy Duchin Story (Col.) 5th week; Holiday for Henrietta (Ardee) 3rd week; A Kid for Two Farthings (Lopert) 2nd week; The King and I (20th-Fox) 7th week; Oklahoma (Magna) 8th week; Pardners (Par.) 2nd week; The Proud and Profane (Par.).

Portland: Away All Boats (U-I) 3rd week; Fastest Gun Alive (MGM) 2nd week; The King and I (20th-Fox) 6th week; The Ladykillers (Cont.) 5th week; Pardners (Par.).

Providence: Away All Boats (U-I); The King and I (20th-Fox).

Toronto: All for Mary (Jaro) 4th week; The Eddy Duchin Story (Col.) 3rd week; The King and I (20th-Fox) 2nd week; Oklahoma (Magna) 16th week.

Vancouver: Away All Boats (U-I); Crime in the Streets (A.A.); The King and I (20th-Fox).

Washington: Away All Boats (U-I); Earth vs. Flying Saucers (Col.); The Eddy Duchin Story (Col.) 3rd week; The King and I (20th-Fox) 6th week; 1984 (Col.) 3rd week; Pardners (Par.); The Proud and the Beautiful (Kingsley); The Proud and Profane (Par.); The Werewolf (Col.).

Herbert Kaufman Enters Production-Distribution

HOLLYWOOD: Herbert Kaufman, long a distribution executive, recently announced the formation of Associated Producers, Inc., as a production-distribution company. Mr. Kaufman, who was formerly with Paramount and Selznick, said that the eight to 12 pictures he plans "will be topical for the most part. All will be calculated as exploitable business getters for the exhibitor in dire need for more product. We are shooting for popular appeal and ticket sales." Mr. Kaufman said the location of distribution quarters will be announced shortly.

Hollywood Scene

9 Paramount 1957 Pictures Are Completed

HOLLYWOOD: Nine of the films planned for 1957 release by Paramount are now completed or in the final editing stages, the company announces. These are in addition to Cecil B. DeMille's production of "The Ten Commandments" and Ponti-DeLaurentiis' "War and Peace," both of which will figure importantly in Paramount's 1957 release schedule.

The nine films in the vanguard of Paramount's 1957 releases are:

Hal Wallis' "The Rainmaker" in VistaVision and Technicolor, starring Burt Lancaster and Katharine Hepburn; "The Buster Keaton Story," in VistaVision, starring Donald O'Connor and Ann Blyth; Alan Pakula's "The Jim Piersall Story" in VistaVision, starring Anthony Perkins and Karl Malden; Bruce Odlum's "Flamenca," shot in VistaVision and Technicolor in Spain; Shavelson-Rose's film biography of New York's James J. Walker, starring Bob Hope, titled "Beau James," VistaVision and Technicolor; "The Lonely Man," a VistaVision Western with Jack Palance and Anthony Perkins; Hal Wallis' "Gunfight at OK Corral" in VistaVision and Technicolor, starring Burt Lancaster and Kirk Douglas; Frank Freeman, Jr.'s "The Loves of Omar Khayyam," in VistaVision and Technicolor, with Cornel Wilde, Debra Paget, Raymond Massey, John Derek; Audrey Hepburn and Fred Astaire in "Funny Face" in VistaVision and Technicolor.

Six productions have been slated for release during the remainder of 1956, Dean Martin and Jerry Lewis' "Pardners"; Kathryn Grayson and Oreste in "The Vagabond King"; Louis Hayward and Teresa Wright in "The Search for Bridey Murphy"; Spencer Tracy, Robert Wagner and Claire Trevor in "The Mountain"; Charlton Heston, Anne Baxter and Gilbert Roland in "Three Violent People," and Martin & Lewis' "Hollywood or Bust."

Alabama Opens First State-Wide TV Net

BIRMINGHAM: The nation's first state-wide and state-supported television network, with headquarters here, is now programming to 90 per cent of the state of Alabama. The network was inaugurated recently by Governor James E. Folsom as a third station (WAIQ, Channel 2) went on the air from Andalusia, marking completion of the system. The network is currently programming 45 hours per week, going on the air at noon each weekday and broadcasting until 9 P.M. About 30 hours a week is devoted to live programs.

Hollywood Bureau

Completion of shooting on 11 pictures, offset only to the extent of five new undertakings placed before the cameras, brought the overall production level down to 37 as of the weekend, a fairly far cry from the stalwart 57 of a short spell back. Nothing in the statistics should be misinterpreted as significant, however, beyond common in a production economy that sticks more closely these times than ever before to the tune of the cash registers across the country, cutting the production pattern accordingly.

MGM producer Armand Deutsch started "Slander," the scandal-publication story dealt with on this page some months ago, under direction of Roy Rowland. Van Johnson, Ann Blyth and Steve Cochran are the principals in the story, which has been altered so drastically from the original work, written as a television play, that the change of title doubtless will be forgiven.

"Sleeping Prince," the Marilyn Monroe-Laurence Olivier project which Warner Brothers is to distribute, got into work in London, with Olivier appearing opposite the American star and also functioning as producer-director.

"The Tattered Dress" is an Alfred Zugsmith production for Universal-International, directed by Jack Arnold, and going in CinemaScope, with Jeff Chandler, Jeanne Crain, Elaine Stewart and Gail Russell.

Producer Sidney Picker put "Affair in Reno" into work for Republic, with R. C. Springsteen directing John Lund, Doris Singleton and John Archer.

Marksman Films, London, launched "Town on Trial," for Columbia release, with John Mills and Charles Coburn heading the cast. Maxwell Setton is executive producer, William Weedon is producer, and John Guillerman is directing.

Commercial Syndicated Films Is Organized

CHICAGO: The formation of Commercial Syndicated Films, Inc., jointly owned and operated by National Screen Service Corp., New York, and Lewis & Martin Films, Inc., Chicago, was announced here last week. The new firm plans to utilize the resources offered by both units to produce and market film commercials on a syndicated basis. All will be produced in color and in black and white, utilizing full animation. Officers of the new company will be the chief executives of the two participating companies. Herschell Lewis, president of Commercial, said it is the intention of the firm to establish a new level in syndicated film commercials, offering production, service and top sales facilities.

THIS WEEK in PRODUCTION

. . . Started—5

Columbia—Town on Trial (Marksman Films).
Metro-Goldwyn-Mayer—Slander.
Republic—Affair in Reno.
Universal-International—The Tattered Dress (CinemaScope).
Warner Bros.—The Sleeping Prince (LOP Production).

. . . Completed—11

American International Pictures—Runaway Daughters (Golden State Prods.); The Undead (Roger Corman Prods.).
Columbia—Utah Blaine; The Captives (Producers-Actors Corp., Technicolor).
Paramount—The Buster Keaton Story (VistaVision).
RKO Radio—The Young Stranger; Bundle of Joy (Eastman Color).
United Artists—Black Stockings (Bel-Air Prods.); Men in War (Security Pictures Prods.).
Universal-International — Quantez (CinemaScope; Technicolor); The World and Little Willie (Technicolor).

. . . Shooting—32

Allied Artists—Jeannie (CinemaScope; Color); Hunchback of Paris (CinemaScope; Eastman Color).
American International Pictures—Shake, Rattle and Rock (Sunset Prod.).
Columbia—Seven Waves Away (Copa Prods.); End As a Man (Horizon-American Prods.); Fire Down Below (Warwick Prods.; CinemaScope; Technicolor).
Independent — Snowfire (McGowan Brothers); Woman and the Hunter (Gross-Krasne & Kenya Prods.).
Metro-Goldwyn-Mayer—The Wings of Eagles; Something of Value; The Little Hut (Robson-Herbert Prods.); Raintree County (65mm; Color).
Paramount — Beau James (VistaVision; Color); Flamenca (VistaVision; Color); The Jim Piersall Story (VistaVision); The Rainmaker (VistaVision; Color).
RKO Radio—I Married a Woman; Brave Tomorrow (Galahad Prods.); The Day They Gave Babies Away (Eastman Color).
20th Century-Fox—Black Whip (Regal Films Prods.; CinemaScope); Seawife (CinemaScope; DeLuxe Color); Heaven Knows, Mr. Allison (CinemaScope, DeLuxe Color); Anastasia (CinemaScope, De Luxe Color).
United Artists—The Monte Carlo Story (Titanus Films, Technicolor); Pride and the Passion (Kramer Prods., VistaVision, Technicolor).
Universal-International—The Deadly Mantis; The Eyes of Father Tomasino (CinemaScope); Crazy Love; Joe Butterfly (CinemaScope, Technicolor); Interlude (CinemaScope, Technicolor).
Warner Bros.—Buffalo Grass (Jaguar Prods., WarnerColor); The Old Man and the Sea (WarnerColor).

Warners Gets Bergman Film

HOLLYWOOD: Ingrid Bergman's film, "Strange Night," will be distributed by Warner Bros., it is announced by Jack L. Warner. It is a Franco-London film in color by Technicolor.

TOA Planning Foreign Film Fair at Meet

A Foreign Film Fair has been announced by Theatre Owners of America in connection with its forthcoming fall convention in New York. Already some 23 films have been made available for screenings by foreign distributors of the New York area. Also cables and long-distance requests have been received from the Philippines and China to enter their product in competition for the six spots just prior to the organization's convention dates next month.

Some 75 U. S. distributors of foreign firms have received invitations to the showings, which will be held at the Museum of Modern Art September 12 to 20. On view at these showings will be the winning six of the contesting 23. Only those films which will be ready for distribution in the relatively near future, will be considered and screened.

Screening Committee

The TOA screening committee includes: Arthur L. Mayer, chairman; Herman Weinberg, Monroe Greenthal, Julian Bass and Richard Griffith. Walter Reade Jr., executive chairman of TOA's international convention and trade show has stated: "The primary purpose of the Foreign Film Fair is to dispel any thought of prejudice on the part of the American exhibitor toward foreign-made films. This is not a new conclusion inasmuch as it was previously defined in a survey conducted by TOA in December 1955, in which the conclusion was reached that there was no basic prejudice on the part of American exhibitors against the showing of British pictures.

When advised of the interest shown in this phase of the Convention, Myron N. Blank, TOA's president, stated, "We are elated at the acceptance of the Foreign Film Fair. It is an effort on our part to re-introduce the showing of foreign films to our American exhibitors who operate outside the Metropolitan areas. We are also attempting to acquaint him with another service to his community and another source of revenue at the box office."

Jerome J. Marks Dies

CHICAGO: Jerome J. Marks, 42, one of the owners of the M & R Amusement Company, died here recently of a heart attack. The properties, also owned by his brother, Raymond Marks, and his brother-in-law Martin Rosenfield, included the Sunset drive-in and the Bel-Air outdoor theatre. His brother and a sister, Mrs. Reeva Rosenfield, survive.

People in The News

SPYROS P. SKOURAS, president of 20th Century-Fox, and DONALD HENDERSON, treasurer, are expected back in New York this weekend following extended trips to South Africa and Europe.

THOMAS J. MCCARRICK was elected general comptroller of Eastman Kodak Company by the board of directors. He succeeds CORNELIUS J. VAN NIEL, who has resigned.

MOE KERMAN, president of Tudor Pictures, is currently in California arranging for the production of approximately six pictures for the coming year to be released through franchise holders of Tudor throughout the U.S. and Canada.

JAMES GRADY, Loew's Theatres division manager in Westchester and the Bronx, has been elected a director of the National Bank of Westchester.

IVAN F. BETTS, Universal Pictures studio controller, was elected a director of the Los Angeles Controllers Institute of America.

NEIL BEEZLEY, president of Allied Rocky Mountain Independent Theatres and theatre exhibitor in Burlington, Colo., is running for the State House of Representatives as a Democrat.

'Trapeze,' 'Great' Break Records in Japan, Manila

"Trapeze" has broken the all-time, opening day records throughout Japan, and "Alexander the Great" set a new high for the company in the Philippines last weekend, according to Arnold M. Picker, vice-president in charge of foreign distribution of United Artists, the films' distributor. In the midst of Tokyo's severest heat wave, the Hecht and Lancaster production continued to roll up pace-setting grosses at the Togeki theatre, he said, while August 12 showed the highest single day's receipts in the theatre's history. "Alexander" had a simultaneous day-and-date engagement at the State and Lyric theatres in Manila and the first two day' receipts proved the film to be U.A.'s all-time box office champion for the Philippines, it was reported.

Pacific Drive-In Unit Expanding in Phoenix

PHOENIX: The Pacific Drive-In Theatres here has purchased an interest in the Cinema Park Drive-In, formerly owned in full by Ted Karatz, according to Gus C. Diamond, vice-president of the circuit. The corporate title of the new company, formed to operate the theatre in which Mr. Karatz retains an interest, will be the Southwest-Karatz Corp. The circuit, headed by W. R. Forman of Los Angeles, president, and Donald Guttman, general manager, recently purchased five other drive-ins in this area.

French Film to Columbia

The French film, "Papa, Mama, the Maid and I" has been acquired by Columbia which plans to release it in September. It deals with the lives of a typically Parisian family.

Ohio Drive-in Total Shows Rapid Gains

COLUMBUS, O.—Drive-ins in Ohio are edging up in numbers to the point where there soon will be half as many auto theatres as indoor houses. By the end of the year there will be at least 201 auto theatres in operation, compared with 496 full-time indoor houses.

These figures were indicated in a theatre census conducted by Robert Wile, secretary of the Independent Theatre Owners of Ohio. Three drive-ins are under construction and expect to be in operation by Fall. There are now 198 drive-ins in operation in the state.

Comparison with 1948

These figures compare with 1,036 indoor theatres and 117 drive-ins in operation in 1948. There are 69 theatres operating less than five days per week, Mr. Wile's census showed. Drive-ins are operating in all but eight of Ohio's 88 counties. Franklin County (Columbus) leads with 11, plus two under construction. There are three counties in the state that have no full-time indoor houses.

Mr. Wiles said the greatest distance any patron in the state would have to drive to an auto theatre is less than 30 miles. The distance to the nearest indoor theatre from any point in the state is 20 miles.

"Because Ohio is both an urban and rural state," said Mr. Wile, "the closings have been in both small towns and larger cities. Many small towns of 10,000 population and more have only one theatre. Similarly, neighborhoods in cities which had two or more theatres are now able to support only one."

The National Spotlight

Albany

Harold Gabrilove, Variety Club chief barker, is touring Europe. . . . **Major Albert Warner** and **Mrs. Warner** arrived in Saratoga for the racing season. . . . Visitors included **Louis W. Schine,** of Gloversville. . . . MGM sneak-previewed "High Society" in Fabian's Palace, which, by the way, will hold an air-conditioning unit giveaway Aug. 21. . . . Proctor's in Schenectady is conducting a "Miss Schenectady" bathing beauty contest, arranged by manager **Phil Rapp** in a tieup with local merchants. Winner will participate in the "Miss Queen of the New York State Fair" competition. . . . **Walter Reade, Jr.,** who recently took back operation of the Community in Hudson, plans to build a drive-in near Saratoga. He has an interest in two conventional houses, and owns a motel, in the Spa.

Atlanta

Ed Turner, formerly with the State theatre, Chattanooga, Tenn., has been appointed Florida sales representative for Capital Exchange. . . . **Mrs. Rose Lancaster,** Strickland Films, is back after a vacation trip to Florida. . . . President **Ed Stevens,** Stevens Pictures, back after visiting his Miami exchange. . . . Special sales representative **Jimmy Bello,** Capital and Astor Pictures, is visiting in Florida. . . . **Mrs. Kate Wright,** Astor and Capital Exchange, is back at her desk after a Florida vacation. . . . **Helen Taylor,** office manager's secretary at MGM, has returned from a trip to Washington, D. C. . . . **June Hill,** secretary to sales manager Marvin Doris, of 20th Century-Fox, was married recently to **Pete Powell.** . . . **Patricia Bird,** also of 20th-Fox, was married to **Delmar Propes.** . . . **Mrs. Marcia Rhodes,** former booker at MGM, is the mother of a new little baby girl. . . . **Vivian Miller** has resigned from MGM.

Boston

Boston's Warners branch office has undergone a general streamlining with a cut in clerical employees. **Ralph Iannuzzi,** division manager, and **William Kumins,** branch manager, have returned from a divisional sales meeting in Philadelphia where new product was discussed, and where plans were consummated for the new sales drive honoring new general sales manager **Roy Haines.** The drive is scheduled to start September 2, and will last three months. This branch finished first in the recently completed eastern division short subject drive. **Frank Yablans** is the new booker in from New York replacing **Phil Prager** who resigned. . . . Medford Twin drive-in, first of its kind in New England, decided to run a separate double bill for three days last week. If the experiment proves successful, the drive-in will run only first runs and big films simultaneously. . . . It is anticipated that all theatres in this area charging $1.00 will reduce to $.90 on September 1, when the King bill goes into effect as law.

Buffalo

An air-conditioning compressor exploded in the basement of Shea's North Park last Friday night, shaking the building and nearby establishments. No one was injured and no fire resulted. However, patrons immediately evacuated the building in orderly fashion—picking up their refund tickets on the way out. . . . "Oklahoma," had an exciting opening in Buffalo Wednesday evening when managing director **Robert T. Murphy** staged a Hollywood-type premiere in the Century theatre. . . . **Sidney Binks** of Tonawanda, 47, who was injured fatally the other morning when his auto was struck by a train in the town of Wheatfield, was the father of **Sid Binks, Jr.,** who was treasurer at the Center theatre when **Leon Serin,** now in Philadelphia, was manager there. . . . **Frederick H. Myers, Jr.,** 69, of Silver Creek, retired salesman for Paramount Pictures in Buffalo and Cincinnati, died of a heart attack the other day while visiting a daughter in Philadelphia. . . . **Susan Mulligan,** stenographer in the Paramount exchange booking department and **Mabel George,** inspectress in same branch are vacationing. . . . **Frank Saviola,** Paramount city salesman, is recuperating from an appendicitis operation and expects to be back on the job next week.

Chicago

The All-Star Football game, attended by a crowd of 75,000, took its toll at the theatre box offices, according to several managers. There is some speculation as to what the grosses will show because of the Democratic Convention attendance. . . . **Herb Ellisburg,** manager of the Halsted Outdoor theatre, said Sunday morning church services being conducted at the drive-in are proving quite successful. It isn't uncommon to see almost 1,000 cars lined up for the services. The religious services are sponsored by the Men's Council of the Roseland Presbyterian Church. . . . **Jerome J. Marks,** 42, died of a heart attack. Mr. Marks was an owner with his brother **Raymond,** and brother-in-law **Martin Rosenfield,** of the M & R Amusement Company. One of their properties is the just recently completed Bel-Air Outdoor Theatre. . . . "Cinerama Holiday," still doing all right at the box office, will run at the Palace through October of this year. . . . **Loretta Stark,** well known in the industry because of her long association with the theatre business, has taken over as cashier at the Tower theatre, which was recently reopened by **Stanford Kohlberg.**

Charlotte

Everett Olsen, owner of several drive-in theatres in the Carolinas and promoter of the Lucky Game, was in Charlotte on business. . . . **John Dillon,** brother of Republic branch manager **J. H. (Cy) Dillon,** died here. . . . "Away All Boats" got off to a good start at the Manor theatre here. . . . "The Proud and Profane" got off to a good start at the Imperial, while English star Diana Dors drew hundreds of curious to the Visulite where "A Kid For Two Farthings" was playing. . . . **H. F. Kincey,** head of Wilby Kincey theatres here, has returned after a vacation to a dude ranch in Wyoming. . . . Carolina theatre manager **Kermit High** is on vacation. . . . Members of the Charlotte chapter of WOMPI are hard at work on plans for participation in the WOMPI convention in Atlanta late next month. . . . Public ice skating, now in its second week at the Charlotte Coliseum, is drawing better than ever.

Cleveland

S. P. Gorrel and **Leonard Mishkind** of General Theatres, owners of a circuit of seven independent theatres, have taken over the 1,800-seat subrun Lyceum theatre. After extensive remodeling, it will re-open about Labor Day. . . . **Herbert Ochs,** head of Ochs Management Co., operating indoor and outdoor theatres in Canada, Michigan and Florida, is closing his Cleveland office at the end of this drive-in season and henceforth will conduct all operations from his Dania, Florida, office. Son **Jack,** who books for the northern houses, has moved his family to a newly purchased home in Fort Lauderdale. Son **Jim,** booker for the southern theatres, took up Florida residence last year. . . . **Joe Krenitz,** Republic salesman, has resigned to join another film company, the name of which is to be announced shortly. . . . Lights, Camera, Questions, said to be the only weekly scheduled movie program on TV, inaugurates its fifth season Sept. 18.

Columbus

Business continued strong with a third week for "The King and I" at Loew's Ohio and two-week runs for "The Eddy Duchin Story" at Loew's Broad and "Moby Dick" at RKO Palace. . . . Manager Walter Kessler of Loew's Ohio staged a sneak preview of "Somebody Up There Likes Me." . . . **Robert M. Gates** has been appointed manager of Neth's Markham, south side neighborhood operated by **J. Real Neth.** Gates, a native of Columbus, was a member of the dance team of Bob and Maxine which toured vaudeville and presentation theatres of the Loew, RKO and Orpheum circuits. . . . **Jimmy Boyle,** Columbia Pictures' exploitation represen-

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tative, was in town for the campaign on "Earth vs. the Flying Saucers." He left to work on the campaign for "The Eddy Duchin Story" at Indianapolis. . . . Workmen have completed installation of a new red and white flasher-type V-sign above the Loew's Ohio marquee. . . . **Samuel T. Wilson**, theatre editor of the Columbus **Dispatch**, plans to fly to Kentucky to watch shooting of scenes at Danville for Metro-Goldwyn-Mayer's "Raintree County." . . . **Arthur M. Holah**, former censor board contact man for Metro-Goldwyn-Mayer here, plans to sell his Newark, Ohio, home and move to Miami, Florida.

Denver

Due to an error a recent item said that **George McCool**, office manager at United Artists, had retired. He resigned, and after a short vacation, will announce his future plans. . . . **Herb Greenblat**, RKO division manager, and his assistant, **Mike Poller**, were in to kick off the **Dave O'Shea** drive. . . . **Neil Beezley**, president of Allied Rocky Mountain Independent Theatres, and national director, is running for the state house of representatives on the Democratic ticket. . . . **Jack Scales**, recently of Texas, is planning a drive-in at Durango, Colo. . . . **Patricia Barr**, MGM booking secretary, and **John R. Traverson**, of the Navy, will be married in December. . . . **June Farmer**, Manley Inc. secretary the past six years, is quitting to follow her husband to Canada in oil work. . . . **James Ecker**, Republic branch manager, was in Denver conferring with **Gene Gerbase**, branch manager. The Salt Lake City branch has been consolidated with the Denver office. . . . **Dora Kaplan**, Universal cashier, to Florida on vacation. . . . **Hal Fuller**, Dimension Pictures exchange owner, in from Salt Lake City headquarters. . . . **Paul Anglim**, manager of the Esquire and president of the Denver Film Society, has resigned to become western division manager for the United Motion Picture Organization. He will live on the West Coast. Fox Inter-Mountain Theatres has promoted **Joseph Vleck**, city manager, La Junta, Colo., to the job held by Anglim.

Des Moines

R. Evans of Cedar Rapids has reopened the theatre at Tripoli. Evans is showing pictures once a week—at 8 P.M. each Saturday. He is operator of a circuit of theatres in the Tripoli area. . . . The **Sentinel** at Dexter ran an editorial recently suggesting that children's prices remain in effect until age 16 instead of the current 12-year limit. . . . **William F. Rudolph**, formerly of Kansas City, is the new manager of the Capitol theatre in Davenport. Announcement of the appointment was made by **H. D. Grove**, district manager for Tri-States Theatre Corp., operator of the house. Rudolph replaces **Henry Plude**, who has resigned after many years with the company. Rudolph has a BS degree in business administration and has been active in little theatre groups, having produced and directed several plays. . . . The Star-Vue drive-in theatre on Highway 14 near Charles City, will be converted into a chicken and egg farm, it has been announced by **Paul Bramlett**, owner. He has purchased the interest of his partners, **Ralph Olson**, Universal salesman, and **Carl Olson**, branch manager of United Artists in Des Moines.

Detroit

In Detroit, a city of 2,000,000, daylight saving time backers were unable to arouse 21,000 supporters. Falling short of that required petitioners, the time issue did not appear on the August 7 ballots. Next time it could appear will be on the spring primary ticket in 1957. Allied Theatres of Michigan is planning a counter campaign to provide speakers for clubs during the remainder of the year. . . . At the Midland meeting of Allied a resolution was drafted and sent to 20th Century-Fox protesting their new policy of supplying only CinemaScope trailers. . . . **Walter, Charles** and **Martin Shafer**, opened their new Algiers drive-in. Operating as the Wayne Amusement Company, the new layout has a 216-foot screen and 4,800 square feet of concession facilities. . . . **William Cornel**, long in press relations for the Shubert theatre, will wind up his first summer in the summer theatre management field with a before-Broadway show. The new show, starring Celeste Holm, will be added to the regular season at Melody Circus, an arena tent.

Hartford

A proposed Berlin, Conn., Zoning Commission ban on construction of outdoor theatres in that Hartford suburb has been denied by the Commission. . . . **Paul W. Amadeo**, general manager of the Pike drive-in, Newington, Conn., has designated Fridays as "Bonus-Movie" Night, with a third feature added to regular double-bill. Title of the added attraction is not announced before screening. . . . **Morris Keppner** and **Lou Lipman** are now screening their main feature first on Sundays at the Mansfield drive-in, Willimantic, Conn. Policy is known as "Early Bird Showing." . . . **Lou Cohen**, Loew's Poli, Hartford, and **Mrs. Cohen** got back from Florida and a vacation visit with **Norm Levinson**, southeastern press representative for MGM, and **Mrs. Levinson**. Levinson was once with Loew's Theatres in Hartford.

Indianapolis

First run houses are getting extra mileage from leading attractions here this summer. "The King and I" has run five weeks at the Indiana, "Moby Dick" four at Keith's. And "High Society," with the biggest opening in two years at Loew's, is expected to stay a while. . . . **Rhonda Fleming** is scheduled for a visit here Tuesday in conjunction with the opening of "Queen of Babylon" at the Circle. . . . **A. E. Bennett** has resumed operation of the Liberty at Muncie. . . . **Hershell Spencer** has resigned as manager of the Kokomo drive-in. . . . Y & W has remodelled the concessions building and installed new equipment at the Cascades, Bloomington. **Harry Wald** will take over the Gaymark at Evansville from **Harry Coleman** Sept. 1. . . . Drive-ins at Bloomington, Bedford, Greencastle and Terre Haute have joined WTTV, Bloomington, in a weekly talent program.

Jacksonville

Republic salesmen **Harold Laird** and **Bob Pollard** were here from the Tampa branch to call on exhibitors, and **Jack Barrett**, Allied Artists salesman from Atlanta, came in to stage screenings of new product. . . . **Elmer Hecht**, president of the Motion Picture Exhibitors of Florida, has named local **Horace Denning**, TOA vice-president, as chairman of MPEOF's 1956 convention committee. . . . **Al Glick**, FST publicist from Miami, checked in for advance work on motion picture bookings in his area. . . . **Tom Tidwell**, 20th-Fox branch manager, flew to Miami for a week of conferences with exhibitors. . . . Vacationing in Atlanta were **Tim Crawford**, San Marco manager, and his family; **Joe Charles**, Capitol manager, and **Harley Bellamy**, St. Johns assistant manager. . . . **Flora Walden** has joined **Jack Rigg**'s independent booking agency. . . . Exhibitors here were **B. B. Garner**, Talgar president from Lakeland; **Harry Gordon**, Orlando; **Harry Dale**, Lake Butler; **K. T. Barfield**, St. Petersburg; and **J. M. Wells**, Folkston, Ga.

Kansas City

Harold McCracken is the new manager of the Lee theatre, which has been reopened at Harrisonville, Mo. . . . **E. S. Sutter** and **Alex Shinderman**, owners of the 63rd St. drive-in, plan to enlarge it to 1,400-car capacity and to provide parking space for 200 cars for patrons preferring to use patio seats. . . . The Motion Picture Association of Kansas City dedicated a building erected at Camp Santosage for boys in honor of **Arthur Cole** for the services he has given to the industry. Mr. Cole is a Paramount executive. . . . The re-opening of the Rockhill theatre gives Kansas City four art theatres. **Sam Chernoff** of the Louis K. Sher art theatre circuit is supervising remodeling of the Rockhill. . . . The Frontier drive-in, Atchison, has a larger screen.

Los Angeles

Dick Crane, Truman Enterprises, was visiting here from Dallas, Texas. . . . **Al Rice**, who operates the Admiral theatre in Hollywood, with his brother **Earl**, was recuperating in the Cedars of Lebanon Hospital after surgery. . . . **Mr.** and **Mrs. Art Aaronson** of Hollywood Advertising, are vacationing in Europe. . . . One of the most brilliant and colorful premieres in Hollywood's history was staged at the Pantages Theatre in Hollywood on Aug. 1, with the opening of "High Society," with civic leaders, motion picture stars, studio executives, and many others, in attendance. . . . Off to Arizona on company business, was **Milt Frankel**, Favorite Films sales representative. . . . **Hugh Braly**, DCA representative, was back from a business jaunt to San Francisco. . . . In town on a buying and booking stint were **Charlie Maestri** and **Dan Pavich**, of the Lippert Theatres office. . . . Other out-of-town exhibitors seen on the Row were **Roy Lemucchi**, Bakersfield; **Moses Hernandez**, Guadalupe, **Leo Molotor**, Newhall, and **Ben Bronstein**, Palm Springs.

(*Continued on opposite page*)

Memphis

Air Dispatch Inc., a new air freight service, will be started soon with Memphis as headquarters. Heading the new service will be **M. H. Brandon,** president of Film Transit Inc. The aim of the service is to give overnight delivery any place in the United States. At first, offices will be opened in Memphis, Chicago, Los Angeles and New York. . . . Colonial Studios has moved from 361 S. Second to 492 S. Second, former location of Monarch Theatre Supply. Monarch has gone out of business but **John Collins** who was associated with Monarch, has opened a new supply Co. Mid-South Theatre Supply, at 502 S. Second. . . . **Dave G. Roskin,** circuit broker for Malco Theatres Inc., is ill in Baptist Hospital here. . . . **Bill Morrison** of the Lake County drive-in at Wynnburg, Tenn., **E. E. Reeves** of the Palace at Oil Trough, Ark., **Jesse Moore** of the Ritz at Crenshaw, Miss., and **H. G. Walden** of the Bay at Bay City, Ala., were among Memphis visitors in the week.

Miami

United Artist's **Addie Addison** who has been in town exploiting "The Ambassador's Daughter" has a search underway for a local female of similar talents to do some publicity for the film of the same name. . . . Wometco Theatres' treasurer **Elmer Radloff,** took on new duties briefly when he gave away his daughter, **Helen Lee,** in marriage to **Bernard Webb Grier** recently. . . . **Charlie Goldstein** of Reela Films was recuperating at home after an appendectomy. . . . **Franklin Maury** of the Miracle had a pet show and contest as a tie-in with the showing of Bob Hope's "That Certain Feeling," which has a dog featured in the film. . . . **Jimmy Barnett,** manager of the Olympia, took off on a 10-day cruise to the Caribbean. . . . The **Sidney** (Wometco) **Meyers** were off on a two-month vacation which will take them from Chicago, Wisconsin and other stateside spots to the S. S. Independence which will take them to Spain and Italy. The **Roy Schecters** will join them in New York for the European part of the holiday.

Milwaukee

The Allied Independent Theatre Owners Association ran an interesting ad in the Wisconsin Farm Bureau Federation paper. It was titled "How to Make Them Happy" and the idea was to take "them" (the family) to the movies. . . . The board of directors of Wisconsin Allied met at the **Ray Trampe's** home on Phanton Lake August 7. . . . The Badger Theatre, Wittenberg, has closed. It was operated by Frank Hellstron. . . . **Johnny McKay** is now managing the Oriental Theatre for Gran Enterprises. He formerly was at the Majeska. . . . **Robert Brill,** formerly manager of the Century theatre here, is now managing the Meyers theatre and the drive-in at Janesville.

Minneapolis

Otto C. Kobs has opened his new Flying Cloud drive-in in suburban Eden Prairie. Kobs also operates the conventional Oxboro in suburban Bloomington. . . . **Pat Halloran,** U-I branch manager in Milwaukee, was here for a week's vacation. . . . **Sol Malisow,** formerly branch manager of 20th-Fox, has resigned. . . . **Jay MacFarland,** branch manager of National Screen, is vacationing in southern California and visiting his son there. . . . **Bob Whelan,** manager of the RKO Orpheum, vacationed in Sioux City, Iowa. . . . **Avron Rosen,** sales representative for Buena Vista, was another southern California vacationer. . . . **Burtis Bishop, Jr.,** MGM midwest sales manager, and **Ben Marcus,** Columbia midwest district manager, were in. . . . A Hollywood-type premiere highlighted the opening of "Seven Wonders of the World" at the Century theatre here. . . . **Don Alexander,** assistant advertising manager of Minnesota Amusement Co., vacationed in northern Minnesota. . . . **Morison Buell,** booker at RKO, was married to **Muriel Matheson** of Minneapolis on August 12.

New Orleans

Earl Perry, general manager of Pittmann Theatres, and family returned from a vacation spent in Colorado City, Colorado. . . . Frank Lais associated with **Samuel Wright, Jr.** in the operation of the Lakeview and Fox indoor theatres and the Algiers drive-in, has purchased a large tract of land in view of an oil discovery. . . . **Asa Booksh,** manager of RKO Orpheum, and his wife, on their return from a vacation in Mexico City said they were amazed at the very large crowds of daily theatre goers there. They were told it was quite usual because the majority of the people haven't as yet purchased television sets because of the high cost. . . . **Milton Dureau,** president of Masterpiece Pictures, reported that they have just closed a deal with **Arnold Jacobs,** sales manager of Dominant Pictures, New York, for the territory distribution of Warner Bros. reissues. . . . **Bob Saloy,** office manager and booker at Harold P. Cohen Enterprises exchange, is off on his vacation on Mississippi's Gulf Coast. **Larry Dufour,** salesman, is pinch-hitting for him. . . . **Mrs. Elizabeth Rogers** has taken over the operation of the Rebel in Greenwood, Miss., which was recently closed by **Wm. Prewitt, Jr.,** and **George Davis. J. G. Broggi** will handle the buying and booking. . . . **Ethel Holton** is back at her post at 20th Century-Fox after a vacation spent at home. . . . The Joy drive-in, Alexandria, La., is scheduled to close August 31.

Oklahoma City

United Theatre Owners of Oklahoma have decided to by-pass the regular August meeting and the next regular meeting will be held Sept. 3 in Oklahoma City. . . . The premiere of "Oklahoma" will be held here August 14 in the State theatre as a benefit for the National Cowboy Hall of Fame. The premiere will have a Western Roundup motif. . . . **Helen Hale,** cashier at Republic Film Exchange, was married August 5 to **Wayne Groce,** at Shawnee, Okla. They are spending their honeymoon in Florida. . . . **Fran Johnson,** contract clerk at Paramount Films, is on a two-week vacation. . . . **Dean Henry** has been named secretary to **Bob Barton,** booker for the Barton Theatres. . . . **Mrs. Jewell Hightower,** manager of the Redskin theatre is in Phoenix, Ariz. on a week's vacation. . . . The N. E. 66 drive-in theatre celebrated its anniversary last week with fireworks, gifts and free ice cream. . . . **Lacy Oldham, Jr.,** of Wahachie, Texas, has been named manager of the Rowley United Theatres there. He succeeds **Pat Murphee.**

Philadelphia

One of the first Sunday "drive-in" services in the Philadelphia area has been started at the large Roosevelt drive-in nearby at Langhorne, Pa., under the auspices of the Emile Methodist Church of Levittown, Pa. . . . **Mrs. Emanuel Friedman,** wife of the manager of William Goldman's Randolph, first run center city house, is in Hahnemann Hospital for surgery. . . . The local branch office of IFE has been closed. . . . **Melvin Fox,** head of the independent chain of Fox Theatres, acted as hosts to the staffs of all the local film exchanges attending an all-day outing staged at Olympia Lakes, N. J., a swim resort also operated by the Fox interests. . . . **Eli M. Orowitz,** formerly associated with the Varbalow Circuit in Camden, N. J., and presently manager of the Belmont, Los Angeles, visited here for two weeks. . . . Stanley Warner Theatres is refurbishing its Ogontz, former key neighborhood house which has been dark for a long time. . . . The local United Artists exchange leads with Milwaukee and Pittsburgh in the fifth anniversary sales drive of the company which will be concluded on Sept. 8. **Gene Tunick** is manager of the local branch. . . . A large group of industry members attended the annual open house at the local Variety Club's Camp for Handicapped Children at Center Square, Pa. The last encampment of children left for the camp last week. . . . A two-day meeting of the 20th Century-Fox eastern sales division was held recently at the Warwick Hotel here under chairmanship of general sales manager **Alex Harrison,** and eastern division manager **Martin Moskowitz.**

Pittsburgh

The Penn gets "War and Peace" Sept. 28. . . . Fulton manager **Bernie Hickey** back on the job after a New Hampshire vacation. . . . The Squirrel Hill follows its current "A Kid For Two Farthings" with "Simon and Laura," and "Rififi" as its Labor Day attraction. . . . "The King and I" going great guns in the Fulton, may top the nine-week record run set by "Three Coins in the Fountain" two years ago. . . . "Seven Wonders of the World" brought in a show train from Youngstown Aug. 19 with 650 more patrons coming in from Cleveland Aug. 26. . . . "Davy Crockett and the River Pirates" went first run into 40 neighborhood houses and drive-in theatres. . . . Romance caught up with **Tony Coutsoumbis,** the J. P. Harris theatre manager in Wildwood, N. J. He came home engaged to **Ellen Matsios** of that city. . . . Post-Gazette critic **Harold Cohen** is on a three-week Cape Cod vacation with **Win Fanning** taking over.

(*Continued on following page*)

Portland

Business continues in high gear here despite the heat or anything else that may try to get into the way of the film blockbusters. First run managers are on an all-out promotion drive resulting in mid-winter-like grosses. . . . "King and I" moves into the 7th week at the Fox. . . . 20th-Fox field man **Eddie Yarbrough** is bringing Felicia Farr here next week to kick off "The Last Wagon." The film has 187 openings for a new saturation record in the Portland-Seattle, Denver-Salt Lake area. . . . *Journal* drama editor **Arnold Marks** and *Oregonian* drama editor **Herb Larsen** are back at their desk after a week at Ashland, Ore. . . . Broadway theatre manager **Herb Royster** is back at his desk after a vacation at Silicoos Lake. . . . Blue Mouse theatre owner **Paul Forsyth** is dickering for the purchase of the Bagdad theatre.

Providence

The vacation season, among local exhibitors, is at its height. **Bill Trambukis,** Loew's State manager, recently returned to his desk after a junket thru Maine, New Hampshire, and the Maritime Provinces. . . . **Chet McLean,** Strand assistant manager. is vacationing at his summer home in Bristol, R. I., while **Virginia Shaw,** secretary, at the Strand, concluded her annual holidays, which were also enjoyed in Bristol.

Toronto

Alex Tomnuk and **Bill Dorish** recently opened their 425-seat Park in High Prairie, Alta. Previously **G. Watson's** three-day, 125-seat Roxy was the only house operating in the community of 1,200 persons. The Park, modern in every detail, has a candy bar in the spacious lobby and a special crying room for parents with young children. . . . **Janet Scellen,** who has served in the USA offices of the National Film Board, is working now on specialized programming outside the fields already covered at the NFBs headquarters in Montreal. . . . One-time booker in Winnipeg for the old Mutual Film Corporation and later manager of the Gaiety, **Frank Waver,** 61, city circulation supervisor for the Winnipeg *Tribune,* died recently. . . . Famous Players regional meeting will take place in September with the cities in which partners and executives will get together with head office men still to be named by the executives of the circuit.

Vancouver

Vacation bound are **Mabel Grant,** Astral Films, **Jimmy Webster** and **Ernie Watts,** Vogue, **Dot Graham** and **Jack Reid,** JARO; **George Preston** and **Ethel Fry,** Plaza, and **Dave Borland,** Dominion manager. . . . Theatre business here suddenly has started to boom after a city-wide lull of many months. Attractive new product accounts for much of the first run pick-up. . . . Neighborhood theatres also report a noticeable rise in business and are hoping it will continue. . . . **Bill Smith,** who came west from Toronto as RKO manager, has resigned and will return to eastern Canada. His replacement is expected to be a Calgary salesman. . . . Famous Players closed down the 449-seat Capitol at Rossland due to lack of business. FPC also operates the 1,000-seat Strand in Trail, three miles from Rossland. . . . Bad news for downtown theatres is the announcement that several department stores will stay open until 9 P.M. Friday nights, the best theatre night of the week. . . . **Barney Regan,** former manager of the now closed Victoria Road theatre, who has been assistant booker at Famous Players district office, was appointed manager of the downtown International theatre. He succeeds **Wally Hopp,** who resigned to live in California. **Lou Karp,** head booker for FPC, will combine the two booking jobs. . . . **Alvin Koch,** a new-comer to show business, is assistant manager at the Cinema, replacing **Clarence Palmquist,** who resigned recently.

Washington

Loew's Capitol theatre had a midnight horror show August 17. . . . The Variety Club kick-off luncheon for the ladies who will participate in the Welfare Awards Drive will be held August 25 in the Shoreham Hotel. Heading the women's group are **Mrs. Sara S. Young** and **Mrs. Mannie E. Lipskey.** Heading the special committee are **Mrs. Frank M. Boucher** and **Mrs. Clark M. Davis.** . . . **Ralph Pries,** international representative of Variety Clubs International, will visit the Washington Tent September 10 and attend the board of governors meeting. . . . **Joseph Gawler,** WTOP, is now with the National Association of Radio and Television Broadcasters. . . . The Washington **Evening Star** August 8 carried an article in the business section on Washington, D. C. as a growing movie center. The nation's capital has become a key center for the production of films for television, for Government and for industry. . . . Prizes for the Variety Club's annual golf tournament and dinner dance October 5 at Woodmont Country Club, Rockville, Md., have been contributed by more than 28 firms so far, with many more on the way.

Equipment Showmanship Forum September 22

The Annual Equipment Showmanship Forum conducted by Theatre Equipment and Supply Manufacturers Association in connection with its convention and trade show will take place this year on September 22 on the fourth floor of the New York Coliseum, it is announced by the association. Don H. Hyndman, Eastman Kodak Company, will be moderator of the forum and Martin Wolf, Altec Service Company division of the Altec Companies, will be keynote speaker. Interested guests will be members of the Theatre Owners of America and local theatre owners and operators. All facets of equipment problems including servicing, projection, arc lamps, both optical and magnetic sound, and the possibility of 55mm and 65mm projection for road shows will be discussed.

Harry Nace Purchases Arizona Theatre

Harry L. Nace, head of the Harry L. Nace Theatres, Inc. and its principal stockholder, announces that he has bought out Malcolm White, mayor of Scottsdale, Arizona in the Valley Theatre Corporation of Scottsdale. Mr. Nace who comes of a pioneer Arizona theatre operating family and who is also the state's largest chain owner with 29 theatres, all in Arizona, is now sole owner of two Scottsdale theatres.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

BETTE DAVIS
in
STORM CENTER
with BRIAN KEITH • KIM HUNTER • PAUL KELLY • KEVIN COUGHLIN
Story and Screen Play by DANIEL TARADASH and ELICK MOLL • Directed by DANIEL TARADASH • Produced by JULIAN BLAUSTEIN
A PHOENIX PRODUCTION

MIAMI EXPOSÉ
starring
Lee J. COBB • Patricia MEDINA • Edward ARNOLD with Michael Granger • Eleanore Tanin • Alan Napier
Written by JAMES B. GORDON • Produced by SAM KATZMAN • Directed by FRED. F. SEARS • A CLOVER PRODUCTION

starring
Edmond O'BRIEN • Michael REDGRAVE
Jan STERLING
Screenplay by WILLIAM P. TEMPLETON and RALPH BETTINSON • From the Book by GEORGE ORWELL • Directed by MICHAEL ANDERSON

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

COMPETITION — Is Where You Find It

EVEN an outboard motor can be competition for movie theatres in these times, or a cottage at the lake, or a second car for the kids, or another TV set, in addition to the one that is monopolized six hours a day by the family. You never know where competition is coming from, unless and until—the American public has more money to spend than they ever had before, and are spending it. Today, we have 165,000,000 people, an increase of thirty-five million above the census figures of ten years ago—and they never had more money to spend, income, taxes and everything, considered.

We learned, a good many years ago, and without the benefit of any particular statistical organization, that *when the public has the money*—the movie industry suffers! Why? Because they indulge in things that cost very much more than their usual budgets, and consequently put themselves in hock to the exclusion of the humble movies. If this were true thirty years ago, in our experience, it is certainly true today, with television. Now, they can afford to stay home.

But, there are two sides to the coin. We also can offer something for sale, and get their attention, and the cash, at the box office. We have something that the average American family wants, and it's merely a matter of *attention,* which means selling approach and showmanship to the family who have this decision in their own hands. Not even the public, with money, can over-rule the power of the hometown movie theatre, and an aggressive manager —with the ability to sell his product at the box office. Nowadays, the drive-ins are reaping a harvest, because they have what the family wants.

The sooner we learn that *the family does what Mother wants to do*—the sooner we'll be on our way to better business. We have been losing "Mom" as a customer—because of films that involved crime and stuff *that Mother doesn't like*—and that's it, whether you know it or not. We've been making queer films for queer people—*and Mama doesn't like it.* The outboard motor, the cottage at the lake, look good to her in comparison to going downtown to see films that annoy and disturb her, no matter how much she likes to "go out to the movies."

Remember, too, that the outboard motor and the cottage at the lake mean more work for Mother—she has to take it, and approve it, for her family's sake. Perhaps she would like a little rest, coolth and comfort—and the feeling that she was a guest, and not the drudge who carries on, through every phase of the family fortunes —whether it's good or bad.

"FAME" SWEEPSTAKES

We have just seen the advance color proofs of the Lustre-Creme spread which will announce the $35,000 Movie Star Sweepstakes to the public, in LIFE magazine for September 17th, and in Ladies Home Journal and a string of national magazines to follow, for a total readership of more than 100,000,000 persons. The ad will also appear in the Round Table.

The contest is to pick the winner in the 25th Annual FAME Poll, who will be named as the top motion picture actress in Motion Picture Herald, at the end of the year. The sweepstake prizes are very substantial —with a top prize of $20,000 cash; a second prize of $5,000; five runners-up at $1,000 each, and 500 consolation prizes of $10 each. There is nothing to buy; the contenders need only fill in a coupon which is part of the national advertising, or may also be obtained in local stores.

Employees of the Colgate-Palmolive Co., their advertising agencies, and the Quigley Publishing Co., are not eligible—but theatre managers and movie fans generally are invited and urged, to vote as many entries as they wish—with every chance to win. So, we alert you now, to watch for this national advertising and make the best of a great opportunity for promotion and profits.

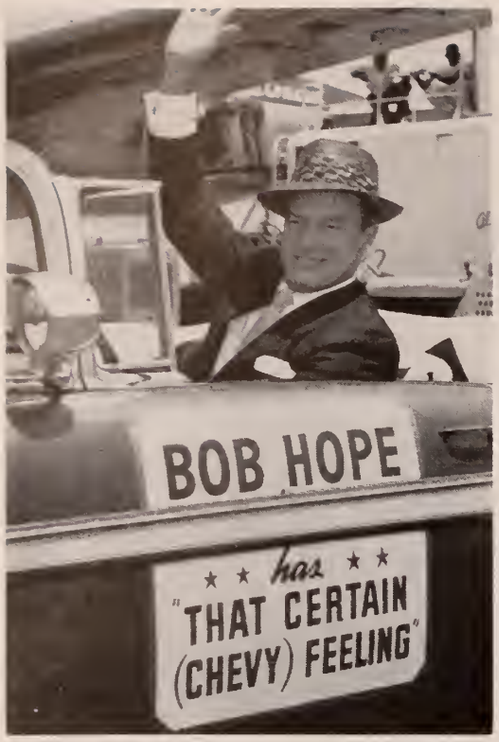
ZENITH will market a new remote control for television, designed to tune out or change programs, which operates without wire or cord connections; it works without batteries, light beams or radio waves. They won't tell how it does work, but they will tell the price! The gadget weighs only eight ounces—and for the table model tuner, the cost will be $260; for a console model, $550—no kidding. We think that is real funny—if not peculiar. We've reached the point where it costs more to turn television off than it did to turn it on, in the first place. Always amazing, the devices people will adopt to avoid the commercials.

■ ■ ■

YEARS AGO, we owned the billboards in our small town—an early enterprise, and we hired a billposter whose name was Hiram, an early surrealist. When Hiram tangled with a 24-sheet in a high wind, the result was pre-Picasso—and Hiram's remarks, at the time, properly described modern art. But when the circus came to town, each year, it restored our confidence, so we fixed up the boards, and waited for the big day when Advance Car No. 1 was dropped off the 11 o'clock on the depot siding.

Those circus folks treated us right—and we had Hiram "helping" them, to their great amusement. But, they gave us a substantial check, for about $42, as we remember, and lots of passes to the circus, so we were in business again for another year. We got a thrill out of the "Seven Day Man"—and the "24-Hour Man"—who always looked up the proprietor of the Canton Poster Advertising Company (not incorporated) and we exchanged news and views of the status of the amusement industry of those days.

Between circuses, we had "commercial paper"—which Hiram usually messed up, but folks would travel for blocks around to see the result, which was probably better advertising than our clients bargained for. Managers in search of part-time interests could do all right, operating their local boards. —*Walter Brooks*



While there's "That Certain Feeling" — there's always Hope for good promotion—and this is how Bob arrived in Detroit, as the guest of a friendly sponsor.

Phyllis Kirk, with the friendly smile, stars opposite Frank Sinatra in "Johnny Concho"—discusses promotion with Rene Brunett, New Orleans theatre owner, on her coast-to-coast trip, for the United Artists picture.

Sol Sorkin points out the reason for comfortable temperature as "Miss Fair Weather" sits on blocks of ice, as street ballyhoo for "That Certain Feeling" at the RKO Keith's theatre, Syracuse. Could be nice and cool, on a regional basis.

Selling is a matter of approach—and from this angle, this line of girls appear to be wearing placards to advertise the world premiere of "The Ambassador's Daughter" at the Esquire theatre in Chicago. Street ballyhoo that will surely attract attention at eye level.

Things Are Looking Up

Bill Morgan, manager of the Warner theatre, Atlantic City, assists in obtaining audience comments from juvenile patrons whose opinions of "Moby Dick" were tape-recorded for broadcasting.

Harvey Garland, Florida State Theatres executive, smiles approval of a back-bar display for "High Society" at the concession counter of the Florida theatre in Jacksonville.

Showmen in Action

Consensus of critics' and public opinion is that "The King and I" is the most satisfying, gratifying and generally delightful picture now playing, with more people praising the 20th Century-Fox film than have been on record for any other attraction this year. We like Academy Awards and Audience Polls—but this is audible applause that reaches back to the source, with many patrons returning to see it again. At the Roxy, it is doing better than $100,000 a week and will continue; a total of six million people have seen the picture in the first 64 domestic engagements, with a whopping 295 weeks of holdover time credited to these early playdates.

▼

Charlie Doctor just finished his engagement of "The King and I"—and writes a rave letter, which also includes his comment concerning the personal appearance at the Capitol Theatre of Terry Saunders, who was in Vancouver, and cooperated in promotional activity. She was in the Broadway show, and also portrayed Lady Thiang in the film version. Charlie says the picture is "A great piece of merchandise"—and delivered results from publicity previews.

▼

Joseph Hart, operating a drive-in theatre at Nashville, Tenn., had a turn-away and waiting audience, unable to get on the ramps, and obliged to park beyond the speaker range. So, he applied for and got an off-beat radio frequency and for $50 bought a simple transmitter, so this audience may pick up the sound track from the projection booth on their car radios! Could be the beginning of a new trend in speaker installations.

▼

Norm Prager, who is an old Round Table member, since 1929, says that Cooper Foundation Theatre managers in Oklahoma City, where he is city manager will submit examples of their showmanship to the Round Table, and as entries for the Quigley Awards. We'll be looking for these contenders in the third quarter.

▼

Seymour Morris has a good line that sums up his ideas on selling approach for motion pictures in these times. He says it isn't the sizzle, but the steak itself, that the public is buying at the box-office. By which he means that good commercial pictures will sell, no matter what they cost to produce—and the public will judge the value by the taste and tenderness, not the dressing. Maybe we're getting our similes mixed, but there always has been an expression—the proof of the pudding is in the eating!

The New York Sunday News prints a picture of a remote building, down in North Wilkinsboro, N. C., complete with television antenna. It isn't the small residence of Uncle Thomas either, but one made famous by Chic Sale. Even the Sears Roebuck catalog is outmoded in this modern age—with the public so eager for continuous entertainment they simply won't miss a favorite program!

▼

The *Milwaukee Sentinel* puts out a 1956-57 School Holiday Calendar, showing all public and parochial school holidays from September 1st to the end of June, next year. It is obviously a popular newspaper feature, and copies are free for the asking—but the idea is one that can be applied locally in almost any situation, and possible with a theatre tieup as cooperative advertising, with sponsorship to pay all costs.

▼

W. R. Gingell, director of advertising for K-B Theatres in Washington, D. C., sends in copy of a herald which they used to sell a very successful "Summer Festival of Broadway Musicals"—all films, including "Hit the Deck," "Carousel," "Kismet," "New Faces," "Brigadoon," "Kiss Me Kate" and "Top Banana"—which is a great idea for a late summer program. In this case, it was a seven-day festival, with a different picture each day.

Harry Unterfort, need we say right, with "Miss Fair Weather," who had to be identified in a local contest for Schine Theatres in Syracuse, to win a Carrier central air-conditioner, capable of cooling a six-room house. The whole thing was a promotion for "Fair Weather Days" at the Paramount theatre, and it was co-operative advertising of a very fair degree, at no cost to the theatre.

▼

F. B. Schlax, district manager for Standard Theatres in Kenosha, Wisconsin, is a great believer in doing something different at drive-ins and he is enjoying another fling of playing "Christmas Shows" in August, which is a big success every year. The throwaway herald explains, "Here's the long and short of it—the month's wrong, the date's wrong, but for sure, we're holding our big gala Christmas Show on August 14th"—and the crowds enjoy the fun! Santa Claus arrives in the traditional manner—and there's a Christmas tree, with all the trimmings, and gifts for the small fry. Foot note says that in case of a blizzard, the show will be postponed until next August!

Promotion planning in action, on the West Coast. United Artists big push for late summer and fall, at a meeting in Los Angeles, headed by Mori Krushen, UA exploitation manager, and Sherrill Corwin, chief of Northcoast and Metropolitan Theatres. Seated, left to right: Norman Newman, buyer; Mr. Krushen; Mr. Corwin; Dick Carnegie, UA branch manager in Los Angeles, and Harold Citron, L. A. manager for Corwin. Rear row: Bill Scholl, UA field man Earl Adams, ad-pub chief for Metropolitan; Murry Lafayette, UA field man in Frisco; Graham Kingsbury, Metropolitan ad-chief in 'Frisco; and Bob Broadbent, San Francisco city manager for Northcoast theatres.

British Manager Wins Vacation in New York

Mr. and Mrs. James Burns, of the Regal cinema, Glasgow, Scotland, arrived here last week for their prize-winning holiday in New York, as the guests of the Stanley Warner Corporation, with Harry Goldberg and his staff doing the honors and escorting them to places of interest in New York and Washington. Mr. Burns is the "Champion Manager of the Year" for Associated British Cinemas, Ltd., of London, and is doing the same rounds that Mr. and Mrs. J. W. Wilkinson enjoyed last year, in a reciprocal reward shared on both sides of the Atlantic by the ABC and Stanley Warner managements. This year, George Kemp, manager of the Montauk theatre, Passaic, N. J., who also won the Quigley Grand Award for 1955, was the Stanley Warner winner on this side of the ocean.

Above, you see Mr. and Mrs. Burns arriving at Idlewild, via British Overseas Airways, and at right, greeted by Harry Kalmine, vice-president and general manager of the Stanley Warner Corp., at his office in New York. Below, they are visiting with the director of the Round Table in the Promenade garden in Rockefeller Center as part of their tour—and the guy in the background is old Prometheus, who bathes continuously in his private fountain. The visitors asked to be photographed "with a skyscraper"—so we found the last photo on the steps of St. Patrick's Cathedral, with a fairly young skyscraper as a setting. They had a busy ten days here, seeing shows and touring the town, with luncheons and events in their honor, all arranged as part of the itinerary.

"Thrift Card" Boosts Drive-In Attendance

King Center Twin Drive-in, a Jefferson Amusement Co. operation, Houston, Texas, uses a "thrift card" idea for increased attendance. It has room for name, address and car license number—and indicates times that the bearer has been a patron. When the card is filled, he deposits it in a box at the concession counter, and every Thursday night, there is a drawing. If the person who wins is present, he gets a "big surprise"—which may be $150 or up. If he isn't there, he gets four free tickets, and the prize money accumulates in jackpot fashion. The management puts up the original $150 and adds $50 per week, so the total can grow to any sum.

Jeff & Maude's Movie Chatter Gets Attention

Jeff Jefferis sends us his monthly program card from the Pine Drive-In, Piedmont, Missouri, with his typical "Movie Chatter" mimeographed on the back, but this time we received a duplicate, sent to the Editor of the Herald by Abram F. Meyers, Chairman and General Counsel of Allied States Association, from their Washington headquarters, who says the approach used by Jeff and Maude seems to be perfect for this town on the edge of the Ozarks.

Jeff writes in his usual style—that his typewriter broke down, and he borrowed one from the new Methodist preacher in Piedmont—"You can tell he is new here, or he probably wouldn't have loaned it to me." But, he uses it descriptively to tell about all the good shows that are scheduled for the Pine Drive-In, and they are good. Even the typewriter says "Hallelujah!" in praise of the pictures.

Maude remarks that pizza pies are selling like hot cakes, but you must order them at least thirty minutes ahead, for they are all made to order. And Jeff asks, "Do you like pickles? Then try one of our Silly Dilly Dills, the pickle with a personality." He warns "all passenger cars off the last ramp on Saturdays," which is the only place where large trucks can park—and that's news. Passing comment is that the grass grows fast on the playgrounds.

Special reference to "I'll Cry Tomorrow" says there have been more requests for this picture than any other in the month, and there are lots of good pictures coming. "If you don't get the program calendar, leave your name with the movie operator, just across from the snack bar." And in conclusion, his typewriter says "Amen"—it's a Methodist typewriter, just getting acclimated to the movie business.

Marathon Disc-Jockey Sends for 116 Hours

Al Meskis, manager of the Warner theatre in Milwaukee, got an idea when a local disc jockey started a marathon record for continuous broadcasting. He set up a booth in the theatre lobby, to represent a cage, as front display for the current attraction—and the disc jockey introduced 115 hours of broadcasts, with the line—"This is 'The Animal World' "—with added banter from lobby lookers who took part in the proceedings, with terrific results. The local press gave it a big play, and even the wire services carried it, as another example of how Milwaukee showmanship gets in the news.

Selling Approach

HIGH SOCIETY—MGM. VistaVision and Technicolor. A new high in the movie sky. Bing Crosby, Grace Kelly and Frank Sinatra, in a hilarious low-down on high life. All three together for the first time—the hottest names in show business, in a rousing, romantic picture, with Louis "Satchmo" Armstrong, his hot trumpet and his band, for good measure. You should see them trying to get in—at the Radio City Music Hall. Biggest opening day in the Hall's history. High jinks in "High Society"—they rocked the "blues" right out of the blue book. 24-sheet and other posters carry the same portrait group which you can duplicate several times in lobby and marquee display. Herald, from Cato Show Print, sells in two colors, and accents the Cole Porter songs. Even Grace sings—and with Bing and Frank, what a three-some! It's big news—so play it BIG. Newspaper ad mats in MGM's best style, with lots to select from, for size and shape, from half-pages down to the 35¢ campaign mat for small situations, that has everything necessary at the price of a single mat. A set of twelve 8x10 color prints will sell color with color in your lobby frame. A full-color standee is available at National Screen, to fit your easel bases. Music tie-ups, and "bride" stunts, are among many merchandising suggestions. A special disc jockey interview recording will sound as if the stars were in the studio. Capitol Records "High Society" album is a natural for music stores—and Capitol supplies its own promotion package for dealers to combine with your local campaign and playdates. Picture has had extraordinary pre-selling in the national magazines. Audience comment cards at previews turned in good ad lines.

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TOY TIGER — Universal-International. Print by Technicolor. The happiest picture of the year—with Jeff Chandler, Laraine Day and little Tim Hovey, the boy who drove "Major Benson" crazy! Tim's back, with a tiger by the tail, and the world in his heart. This is a love story—between you, and some wonderful people. The 24-sheet and other posters have been designed to provide pictorial art for your lobby and marquee display at the lowest possible cost. Herald will tell and sell the right advertising approach. Newspaper ad mats are amusing, to sell comedy—and varied enough to give you ample choice for size and style. There is a set of teaser ads that will intrigue the customers a few days in advance of regular advertising. The bargain composite mat contains five ad mats and slugs, and two publicity mats, some in 2-column width, and all for 35¢ at National Screen. Buy this mat on standing order and take it to your newspaper man for consultation. It will get more for your advertising budget.

THAT CERTAIN FEELING—Paramount. VistaVision, in color by Technicolor. Bob Hope, Eva Marie Saint, George Sanders, in a heart-and-fun show that out-joys "The Seven Little Foys." Warm, wonderful and so appealing! 24-sheet and all accessories have good art materials that will suit your purposes for lobby or marquee display, and to key your campaign with a novel approach. Cartoonist Al Capp has made a special pitch for Bob Hope's new picture, in a herald and comic-book display idea. Offbeat players make this a different sort of picture, not quite in the routine that your audience expects. And always, you can be sure, while there's Hope, there's life. Newspaper ad mats are in Paramount's best styling, with lots of variety in size and shape, and a chance to get something new and different on the amusement page. The complete campaign mat, selling for 35¢ at National Screen, supplies twelve different ad mats and slugs, and a publicity mat, all for the price of a single mat, so you have a good selection at the press, and a chance to persuade your newspaper man into giving you a better deal for your money. The full color cartoon herald by Al Capp is probably worth it.

•

PARDNERS—Paramount. VistaVision, in color by Technicolor. The laughs are louder! The songs are bigger! They're at their best, with their hands on the trigger! Dean Martin and Jerry Lewis, in the funniest, most musical western yet! All hilarity breaks loose in the biggest fun round-up since "Paleface." You'll ride with 'em, shoot with 'em, laugh with 'em. 24-sheet has fine pictorial art materials for your special treatment in lobby and marquee display—other posters follow in the same style. Special herald from Cata Show Print has both action and color to key the campaign. Newspaper ad mats are extravagant in size, shape and style, with plenty of all kinds for all types of theatre operation, including drive-ins, where heralds are always good advertising for coming attractions. The complete campaign mat, at National Screen, costs only 35¢ and gives you twelve ad mats and slugs, plus the two stars in a publicity mat.

FOR QUALITY AND SPEED
ORDER
YOUR SPECIAL TRAILERS
FROM
FILMACK TRAILER CO.
TRY US ON YOUR NEXT TRAILER ORDER!
CHICAGO, ILL. 1327 S. WABASH
NEW YORK, N.Y. 341 W. 44th St.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

PCA Frees Afternoons For Convention Exhibits

With group conferences scheduled in the morning hours, the exhibits are made the principal event throughout all, or most, of the afternoon on each of the five days of the Popcorn and Concessions Association convention at the New York Coliseum next month. The program issued by the association calls for beginning of group sessions at 9:30 a.m., Thursday, September 20th, to be followed by the opening luncheon.

Free time for visiting the exhibits are from 2 to 6 p.m. on Thursday, noon to 6 o'clock Friday, 2 to 6 Saturday, noon to 6 Sunday, and noon to 3 o'clock Monday.

Time for social gatherings and entertainment is liberally provided for in a suppliers' cocktail party Thursday evening, a party given by Pepsi-Cola Sunday evening, and the president's banquet at the Waldorf-Astoria Hotel Monday evening.

The entire morning of the final day is allotted to a discussion of theatre problems at a joint meeting of the PCA and Theatre Owners of America.

Ending 25-Year Career

Ben Smerling, president of the Confection Cabinet Corp., prominent theatre concessionaires with headquarters in Newark, N.J., assisting Mrs. Hilda Victorson in cutting an anniversary cake at dinner in Orange, N.J., honoring her on her retirement after 25 years in the employ of the company.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED, MANAGER FOR FIRST CLASS DRIVE in theatre. Must be sober, honest, and willing to work. Reference required. Contact JESSE G. WELLONS. Fayetteville, N. C.

USED EQUIPMENT

H. I. LAMPHOUSES GALORE! PEERLESS Magnarcs, $395 pr.; Strong Mogul, Brenkert Enarc, Forest U.T., Ashcraft, Ballantyne, $300, all good condition. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak, "Sunray" Series I; 2", 8", 3½", 3¾", 5", 5½", 6", 7¾"—$35 pr. Superlite Series III "C" coated 2¾"-3"-3¼"—$150 pr. Others available; tell us your needs. Trades taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

CENTURY SOUND SYSTEM, rebuilt, $975; Brenkert BX-80 Mechanisms, rebuilt, $875; Century CC Mechanisms, rebuilt, $775; Rectifiers, 80 ampere single phase, reconditioned with twelve new tubes, $445 pr.; Griswold Splicers $9.95; Super-Simplex heavy duty pedestals $215 pr; Lowest prices on new and used lenses. STAR CINEMA SUPPLY, 621 West 55th St.. New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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NEW EQUIPMENT

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Paramount Inducts Member Into Achievements Club

Paramount Films Distributing's "100 Per Cent Club" inducted 21 representatives of the distributing organization recently. The "100 Per Cent Club" was established 31 years ago for the purpose of recognizing achievement and membership is limited to persons whose work has been constantly outstanding throughout the previous year, according to the company. Among those receiving the gold pins that signify membership were 14 salesmen, five bookers, one branch office manager and one field merchandising representative.

Kirk Douglas Sues Disney and Others

Kirk Douglas has filed suit for $415,000 in Superior Court against Walt Disney, the ABC Network, three sponsors and three advertising agencies connected with the "Disneyland" TV program, charging "invasion of privacy" and unauthorized use of his work as an actor. In the complaint filed by his attorneys there are two major points at issue: that films taken of the star and his children riding a miniature train at Mr. Disney's home were used on television without his knowledge or consent; and that the Disney organization, after receipt of a notice to eliminate the footage and after agreeing to do so, proceeded to use the material a second time. Claiming that his status and earning power as a motion picture star is based on the kind and number of appearances he chooses to make, and the amount of money which he receives for those performances, Mr. Douglas contended that his involuntary TV appearance not only was an "invasion of privacy," since he had gone to the Disney home as a guest, but also had damaged his professional reputation and earning power.

Stepped-Up "Fantasia" Sales Policy Discussed

The development of an accelerated sales policy on the re-release of Walt Disney's "Fantasia," which in its first half-dozen engagements has shown tremendous box office strength and a much wider audience appeal than anticipated, was chief among the items discussed at a special sales conference of Buena Vista's top distribution personnel held recently in New York, according to Leo F. Samuels, president and general sales manager of the Walt Disney distribution subsidiary. Attending the conference were executives from the Disney Studios, the district managers from BV's eight U.S. sales districts, and a number of executives from the company's home office. Also discussed were Mr. Disney's newest True-Life Adventure feature, "Secrets of Life," and "Westward Ho, the Wagons," both for release soon.

Artists-Producers Plan "Carnival" Distribution

Artists-Producers Associates Inc. will distribute Gold Medal Productions' "The Big Fun Carnival" it is announced by A. W. Schwalberg, president of the distribution organization. Recognizing the exhibitor need to get today's new generation of children into the theatres, Mr. Schwalberg made surveys among independent theatre owners and circuit operators, with the result that Gold Medal will begin production shortly on a series of fifteen 90-minute variety programs made up of specialty numbers, cartoons, adventure pictures, wild animal subjects, songs and music designed to attract the children for Saturday matinee and Holiday business.

Set Precision Dividends

A dividend of 60 cents per share on the common stock of General Precision Equipment Corporation, payable September 15, 1956 to stockholders of record August 31, has been announced by the board of directors. It also declared a regular quarterly dividend of $1.18¾ per share on the $4.75 cumulative preferred stock and the initial quarterly dividend of 40 cents per share on the new $1.60 cumulative convertible preference stock, both payable September 15 to stockholders of record August 31.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 109 attractions, 3,388 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	6	—	9	3
All That Heaven Allows (U-I)	5	29	24	20	4
Animal World, The (W.B.)	—	7	7	5	2
Anything Goes (Par.)	3	4	3	13	14
†Autumn Leaves (Col.)	—	1	1	2	2
†Away All Boats (U-I)	1	2	1	—	1
Backlash (U-I)	—	17	3	22	6
Battle Stations (Col.)	—	7	3	2	4
Benny Goodman Story, The (U.I.)	1	12	17	30	19
Bhowani Junction (MGM)	—	6	4	7	4
Birds and the Bees, The (Par.)	1	9	4	2	2
Blackjack Ketchum Desperado (Col.)	—	2	1	1	5
Bold and the Brave, The (RKO)	1	9	2	4	1
Bottom of the Bottle (20th-Fox)	—	2	15	17	27
Carousel (20th-Fox)	1	16	5	27	20
†Catered Affair, The (MGM)	—	2	3	4	3
Cockleshell Heroes (Col.)	—	3	—	5	—
Comanche (U.A.)	—	7	1	13	20
Come Next Spring (Rep.)	—	1	5	27	4
†Congo Crossing (U-I)	—	3	—	2	1
Conqueror, The (RKO)	17	14	13	11	6
Court Jester, The (Par.)	—	10	9	12	10
Creature Walks Among Us, The (U.I.)	1	3	4	2	1
Crime In the Streets (A.A.)	—	6	1	—	1
D-Day the Sixth of June (20th-Fox)	—	9	8	1	1
Day of Fury (U-I)	—	3	—	10	4
Day the World Ended, The (A.R.C.)	—	21	2	1	—
Diane (MGM)	—	—	1	8	29
*Dig That Uranium (A.A.)	—	4	2	—	—
Earth vs. the Flying Saucers (Col.)	—	2	8	—	—
Eddy Duchin Story, The (Col.)	—	3	5	—	—
†Fastest Gun Alive, The (MGM)	1	3	2	4	—
*Flame of the Islands (Rep.)	—	2	2	10	3
Forbidden Planet (MGM)	1	12	16	3	6
Forever Darling (MGM)	7	31	33	12	8
Fury At Gunsight Pass (Col.)	—	1	3	2	2
Gaby (MGM)	—	11	1	11	3
Glory (RKO)	1	3	8	9	9
Goodbye, My Lady (W.B.)	—	9	4	10	1
Great Day in the Morning (RKO)	—	8	—	3	2
Great Locomotive Chase, The (B.V.)	—	3	8	4	1
Guys and Dolls (MGM)	20	10	9	4	4
Harder They Fall, The (Col.)	—	3	1	22	18
Helen of Troy (W.B.)	—	10	29	11	14
Hell on Frisco Bay (W.B.)	1	8	13	12	26
Hilda Crane (20th-Fox)	—	7	—	6	7
Hot Blood (Col.)	—	5	11	12	6
I'll Cry Tomorrow (MGM)	11	34	10	1	1
*Inside Detroit (Col.)	—	—	2	5	2
Invasion of the Body Snatchers (A.A.)	—	1	3	11	19
Jubal (Col.)	—	18	2	26	2
Kettles in the Ozarks (U.I.)	2	12	16	18	3
Killer Is Loose (U.A.)	1	—	—	7	1
King and I, The (20th-Fox)	6	4	4	—	—
Last Frontier, The (Col.)	—	3	21	20	7
Last Hunt, The (MGM)	—	3	22	24	7
Leather Saint, The (Par.)	—	3	—	3	5
Lieutenant Wore Skirts, The (20th-Fox)	—	10	32	26	3
Littlest Outlaw, The (B.V.)	6	20	13	9	23
Lone Ranger, The (W.B.)	9	28	12	7	2
Man in the Gray Flannel Suit (20th-Fox)	21	10	26	4	8
Man Who Knew Too Much, The (Par.)	1	15	8	2	2
Man Who Never Was (20th-Fox)	—	20	15	2	15
Man With the Golden Arm (U.A.)	7	22	24	15	1
Maverick Queen, The (Rep.)	—	1	1	5	1
Meet Me In Las Vegas (MGM)	6	22	7	14	5
Miracle in the Rain (W.B.)	—	7	5	18	26
Mohawk (20th-Fox)	—	3	2	4	1
Never Say Goodbye (U.I.)	—	27	10	23	16
On the Threshold of Space (20th-Fox)	—	6	9	13	15
Our Miss Brooks (W.B.)	—	—	11	9	12
Patterns (U.A.)	—	—	—	—	10
Picnic (Col.)	22	41	12	1	—
Price of Fear (U-I)	—	—	—	1	6
†Proud and Profane, The (Par.)	—	2	2	—	—
Proud Ones, The (20th-Fox)	—	6	3	9	—
Quincannon, Frontier Scout (U.A.)	—	2	2	—	2
Ransom! (MGM)	1	3	22	19	13
Rawhide Years, The (U-I)	—	3	3	—	6
Red Sundown (U-I)	—	10	8	9	3
Revolt of Mamie Stover (20th-Fox)	—	17	10	8	1
Rock Around the Clock (Col.)	17	12	15	1	1
Rose Tattoo, The (Par.)	11	9	16	9	4
Safari (Col.)	—	5	4	5	—
†Santiago (W.B.)	—	4	—	2	—
Scarlet Hour (Par.)	—	—	—	—	6
Screaming Eagles (A.A.)	—	4	2	5	3
Searchers, The (W.B.)	5	9	7	1	—
Serenade (W.B.)	—	4	1	7	17
Slightly Scarlet (RKO)	—	2	9	9	7
Spoilers, The (U-I)	1	12	21	18	4
*Square Jungle, The (U-I)	—	2	2	12	37
Star in the Dust (U-I)	—	1	1	5	—
Storm Fear (U-I)	—	—	—	5	3
Stranger At My Door (Rep.)	—	2	1	1	2
Swan, The (MGM)	3	16	10	9	3
That Certain Feeling (Par.)	—	6	7	10	1
There's Always Tomorrow (U-I)	—	—	11	8	25
Three Bad Sisters (U.A.)	—	4	4	2	1
Toy Tiger (U-I)	—	9	4	4	1
Trapeze (U.A.)	7	1	2	7	—
Tribute to a Bad Man (MGM)	—	11	2	10	14
*Trouble With Harry (Par.)	10	7	12	11	1
23 Paces to Baker Street (20th-Fox)	1	11	2	3	12
Uranium Boom	—	—	—	3	4
Werewolf, The (Col.)	—	1	4	—	—
While the City Sleeps (RKO)	3	—	17	—	1
World In My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	1	4	—	1	2

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AUGUST 25, 1956

MOTION PICTURE HERALD

Pinanski Plan Asks "Financing Authority" To Revitalize Industry

"WAR and PEACE"

A Review by Charles S. Aaronson

REVIEWS (In Product Digest): THE UNGUARDED MOMENT, THE FIRST TRAVELING SALESLADY, THE AMAZON TRADER

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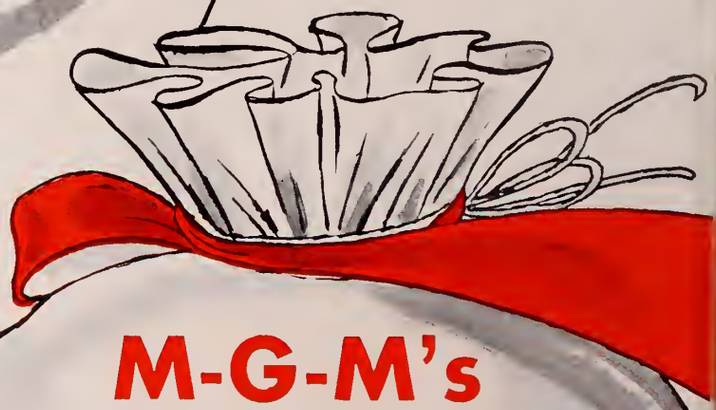

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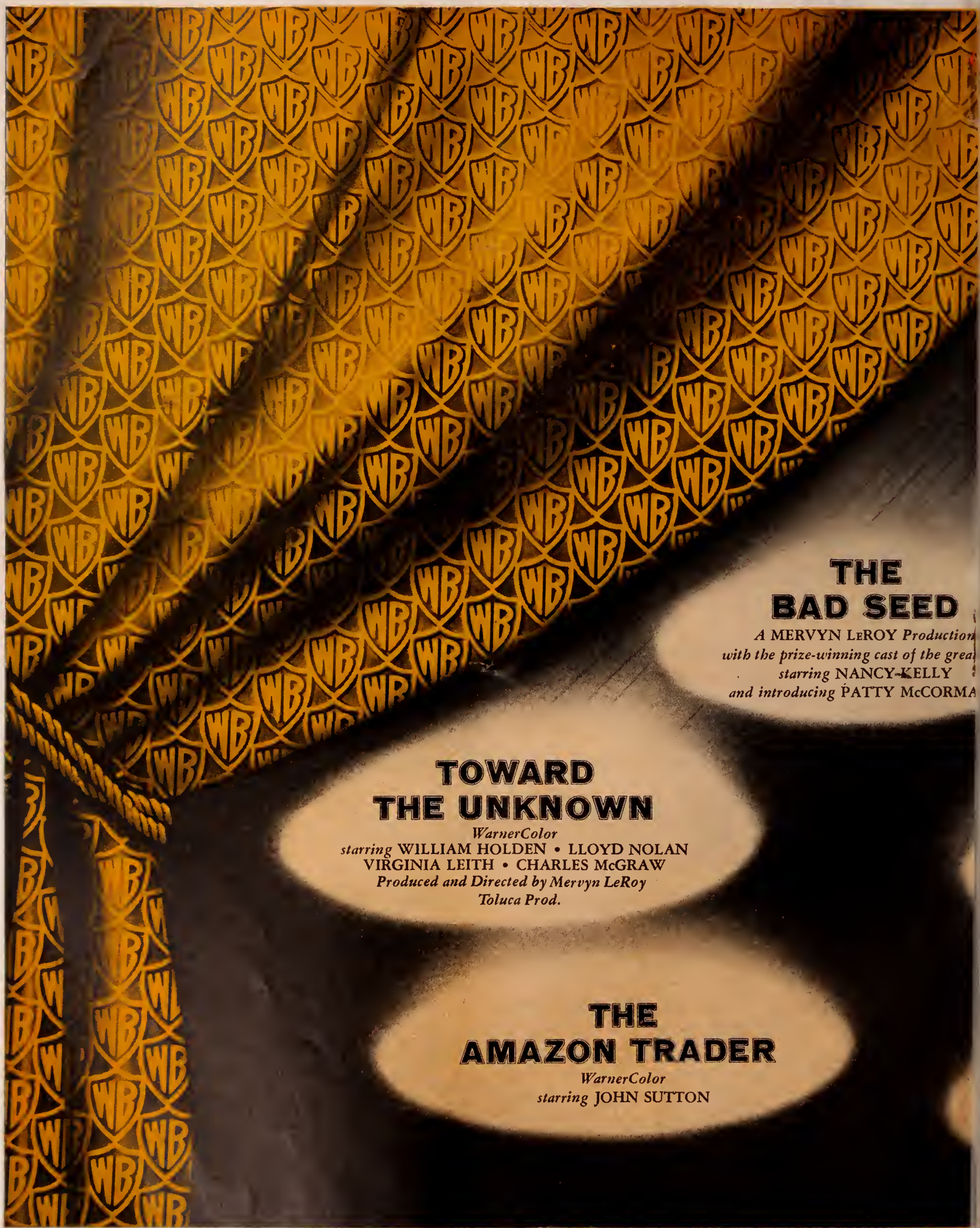
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 204, No. 8 — August 25, 1956

Case for Motivation Analysis

FOR SOME months subcommittees of the Motion Picture Association have been holding meetings in an effort to find effective ways to increase box office attendance. It is realized that some of the plans should be implemented in the near future because next Fall and Winter television competition to theatres may be keener than ever.

Now, as in any reexamination in the past, plan-making has been handicapped by a lack of precise information. Many believe that the way the industry has been making, distributing and merchandising its product is as effective as it can be under all the prevailing circumstances; others disagree.

Julius M. Gordon, president of the Jefferson Amusement Company, Beaumont, Texas, has recommended that producers and distributors investigate the relatively new art or science of "Motivation Analysis" to determine whether it may be beneficial to the industry. The practitioners of motivation analysis would attempt to find out why people attend motion pictures and why they don't.

The case for Motivation Analysis is well stated in the June, 1956, issue of *Fortune* magazine in an article by Perrin Stryker which should be required reading for the MPA subcommittee members considering various types of industry research. At present the motivation analysis field is cluttered with complex methods and involved psychological terms. No two alleged experts are certain to reach the same conclusions. Nevertheless a number of the country's largest advertisers are using these methods to learn more about the public's reception of their product.

IN MANY competitive fields such as soap, automobiles, cigarettes and packaged foods advertisers have much less to work with than is the case of motion pictures. The differences between competitive brands of these major products are relatively insignificant when compared with differences between various motion pictures.

On this page on a number of occasions stress has been placed on the importance of the psychological factors which influence attendance. A study by one of the organizations specializing in motivation analysis would attempt to find out precisely how these psychological factors affect a person's decision to attend a theatre. Out of such information presumably could be drawn not only clues to making pictures of greater appeal but also of obtaining maximum attendance for each attraction during its release.

Any research depends for its accuracy on the techniques used to gather data and on the proper evaluation of the results. In the field of motivation analysis there is no certainty about either. However, it is possible that the industry could derive great benefits in relation to the relatively low costs involved in a motivation analysis study even if no new facts are discovered. One great difficulty in this industry is getting action on facts already almost universally known.

It is, for example, common knowledge that the largest number of movie theatre-goers in proportion to their numbers in the population are those under thirty years of age and that most of those cast in romantic roles are considerably older. It is known that women decide more often than men whether to go to a movie and if so which one; yet many films stress violence and brutality, subjects considered unappealing to women.

A motivation analysis of attendance might prod action.

■ ■ ■

An Industry RFC?

DURING his talk last week at the luncheon given by the Independent Theatre Owners Association in New York for Robert J. O'Donnell and Robert W. Coyne, Sam Pinanski outlined the need for long-range financial planning. He recommended that COMPO undertake the task of developing an instrumentality that would make substantial sums of money available for refinancing the industry. Mr. Pinanski did not give details of his idea but indicated that it should be some kind of an industry financial authority that would be able to negotiate with leading financial institutions.

In view of the esteem in which Mr. Pinanski is held and his experience in insurance and finance outside the industry, his suggestion was listened to carefully and received with enthusiasm. Typical is the reaction in Des Moines of Myron N. Blank, TOA president, who hailed the plan as "marvelous".

To implement the plan or at least to initiate serious study Mr. Pinanski has proposed that with COMPO as sponsor, meetings should be held for the purpose of "putting our business on a sound investment basis."

The suggestion of Mr. Pinanski certainly has merit. Perhaps in the past too many industry meetings tried to tackle too much too quickly. Most of them have been concerned with trade practices or arbitration as a means of easing trade practice frictions.

At the conference or series of conferences the advantages and disadvantages of establishing "an industry financial authority" could be considered. Off hand, it is hard to believe that banks and investment companies would loan money without good security. Perhaps what is in the back of Mr. Pinanski's mind is that there should be some form of further integration in exhibition so that the loaning powers of the more prosperous units could assist those in economic need.

—Martin Quigley, Jr.

Letters to the Herald

Co-op Ads

To the Editor:

I still believe that some of the millions of dollars spent for advertising in national publications, such as *Life, Look*, etc. should be channelled to theatres in smaller cities in the form of "co-op" ads.

We play the national advertised films perhaps several weeks after appearing in these national publications, and by that time the general public has forgotten the ads they read weeks or months prior to their booking. After all, we never see a Hollywood personality be they star or starlet, and much more enthusiasm could be engendered if some of them made appearances in the so-called "sticks."

I am sure that if this procedure of cooperating in advertising were tried out, the producers and exhibitors would benefit more than they do now. Budgets are small and ads necessarily small, so you can see what a co-op deal would mean to theatres in smaller situations. — *H. J. DALEY, Croswell, Adrian, Michigan.*

•

Romance Wanted

To the Editor:

There is a need for more pictures of the romantic comedy type and fewer spectaculars. As a general rule the public in this area has no use for foreign female stars who cannot be understood.—*ROBIN WIGHTMAN, Royal-Skyvue, Arkadelphia, Ark.*

•

Down to Earth

To the Editor:

We need more pictures with a "down to earth" plot such as "Count Three and Pray." Too many pictures are made to suit the taste of New York, Cleveland, etc. and are not suited for this part of the country. Yet, we have to play them and thereby lose customers and frends. We need pictures about real people, who live next door and not in a penthouse with three pink Cadillacs and a chauffeur.—*K. B. FINCHER, Lithia Drive-In, Lithia Springs, Ga.*

•

Stars on TV

To the Editor:

The lineup of new stars looks good, very good. Many of them already are names for the marquee and they need nursing with good stories, and the studios need contracts which forbid these stars to appear on television. Our top stars today are killing themselves at the box office by too frequent appearances on the living room screen. The studios and theatres need protection against this happening to the new stars. I would like to see Metro remake the Andy Hardy series with new stars, and what a star builder that series was, and could be again. Where can they find another Lassie, or Rin Tin Tin, or Flicka. Maybe dogs and horses are a poor menu for cities but they are meat and potatoes in the smaller situations. In summation, I think Hollywood is doing a good job, they are trying and that is very important. They need a little more time.—*WAYNE BERKLEY, Eskin, Richland Center, Wis.*

•

Drive-in Programs

To the Editor:

My "pet peeve" is the programs booked into drive-in theatres on the very low admission, $1 per car, etc. I do not think that a drive-in playing three or four features does the industry any good as a whole. The public knows that you get what you pay for. If three features are used they get the idea that all pictures are so bad they have to triple bill them. If these operators were concerned about the future of our industry I believe they would discontinue this practice. No other business gives "three for one" except for a possible special sale once a year. Certainly not every week. If they are playing one picture the public wants it is possible the other two keep them away. I believe this is a vital problem to be faced.

The "dog eat dog" attitude of exhibitors is going to be the ruination of this business. Competition is necessary for it can be friendly and ethical.—*HARRY PICKETT, Craver Theatres, Charlotte, N. C.*

•

Percentage

To the Editor:

The only pictures that draw people are so high in the percentage bracket we can't make money filling the house. Start making pictures that don't cost a million dollars so we all can make some money and yet give the patrons good clean shows.—*GERALD DORNER, Clarion, Clarion, Iowa.*

•

Survival

To the Editor:

As long as the film companies keep the product coming the way it is now, our industry will survive any other medium of entertainment.—*CURTIS WRIGHT, Steuben Theatre, Hornell, N. Y.*

MOTION PICTURE HERALD

August 25, 1956

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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; Charles S. Aaronson, Managing Editor; Floyd E. Stone, Photo Editor; Vincent Canby, News Editor; Ray Gallagher, Advertising Manager; Gus H. Fousel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Bear St., Leicester Sq. Correspondents in principal capitals of the world. Member Audit Bureau of Circulation. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address: "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Thea. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President, Lea J. Brady, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

2-D OR NOT 2-D

Twentieth Century-Fox, which just a short time ago announced that it would produce only CinemaScope trailers, announced this week that it will immediately resume the old policy of issuing 2-D trailers for CinemaScope productions. Ignoring the fact that the proposed all-CinemaScope policy had brought a storm of protests from exhibitors, Alex Harrison, general sales manager, said that the new move is being made on the advice of the company's technical organization which feels that enhanced 2-D trailers will enable more effective advertising of CinemaScope attractions than heretofore possible.

PLANS "DIVINE COMEDY"

Dino DeLaurentiis will produce three motion pictures by 1959, among them being "a production of international scope" based on Dante's "The Divine Comedy." The Italian producer said in New York Wednesday, "the film will be made, with the assistance of American artists and finance." Mr. DeLaurentiis met the press the day after the premiere of his "War and Peace," at the Capitol theatre. With him were Eitel Monaco, president of ANICA, Giuseppe Brusasca, the Italian government's undersecretary for entertainment, sports and tourism, and officials of the Italian Films Export releasing agency here. Dr. Monaco said the Italian industry already has recovered from "crisis" and has "resumed full production activity, with 68 films in 10 months." He also said he and Mr. Brusasca will seek a basis for new co-production deals in the U.S.

JERSEY ALLIED TO PAY

Members of New Jersey Allied, whose parent association has long been cool to the Council of Motion Picture Organizations, will pay their COMPO dues, Sidney Stern, New Jersey Allied president, said this week. Mr. Stern said that the New Jersey theatre men were "thrilled" by COMPO's successful tax campaign and feel the organization has earned the dues in question—although the theatre men continue to feel "the need for reorganization in COMPO's manner of operations."

WARNER PATHE DEAL

Expected to be completed at any moment are the negotiations whereby a group headed by Jack Le Vien, editor of Warner Pathe Newsreel, would purchase the assets of the company from Warner Brothers, with financing provided by a group headed by J. Arthur Warner, New York financier. Should the deal go through, a large part of the present organization would be retained to operate the school magazine and commercial film divisions, which have been profitable. The newsreel, the last issue of which went out Thursday, would be discontinued and it, along with the film library, would be offered for sale to television.

FRANKIE'S RECORDS

Frank Sinatra, appearing in his own United Artists release, "Johnny Concho" and on stage with it in the first week of the film's premiere engagement at the Paramount theatre, New York, was busting a couple of records simultaneously. Frankie live-and-on-film racked up a total gross of $150,000 for the seven-day period, the greatest non-holiday week's gross in the 30-year history of the Paramount. At the same time, Mr. Sinatra received $75,000 for his personal appearances, reported to be the highest fee ever paid to an entertainer for a one-week engagement. Since he also is producer of the film, of which he is the star, he can't seem to lose anything except sleep—while counting his money.

William R. Weaver—Lawrence J. Quirk-Floyd Stone

WHEN and WHERE

August 27-28: 38th annual convention of the Missouri-Illinois Theatre Owners, Kingsway Hotel, St. Louis, Mo.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association at the Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 1-2: Annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania, Roosevelt Hotel, Pittsburgh.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, scheduled to be in Los Angeles.

October 9-10: Montana Theatre Association, regular Fall meeting, Finlen Hotel, Butte.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 22-23: Annual convention of Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

October 22-24: Allied Theatre Owners of Indiana, meeting at the Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 13-14: Annual convention of the Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbia.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 24-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

This week in pictures

TYPICAL of the business being done all over the country by the Warner-John Houston production of Melville's epic, "Moby Dick," is the line, below, in front of the Norva theatre in Richmond, Virginia.

ROBERT COYNE and R. J. O'Donnell were honored last week by the ITOA of New York and by the industry generally for their work in guiding the tax repeal bill through Congress. Mr. O'Donnell expresses his thanks above. Seated are Harry Brandt, Mr. Coyne, Sam Pinanski, who took the occasion to suggest a new all-industry move (page 13), and Max Cohen.

BRIDE AND GROOM, right. Alfred E. Daff, executive vice-president of Universal-International Pictures, and Annalisa Soderblom of Stockholm and New York, were married last week at the home of Nate J. Blumberg in Van Nuys, Cal. They are honeymooning in Hawaii and the Orient.

FILM EDITORS Eda Warren and George Amy, right and left above, were honored by the American Cinema Editors with scrolls in appreciation of five years' "outstanding service" on the board of directors. Presenting them, center, is Warren Low, ACE president.

STUDIO CONFERENCE, right. Planning Universal product for the coming year are, seated, Nate J. Blumberg, chairman of the board; Milton R. Rackmil, president; Alfred E. Daff, executive vice-president. Standing, Felix Sommer, vice-president; David A. Lipton, vice-president; Charles J. Feldman, vice-president and general sales manager; Melville Tucker, production executive; Edward Muhl, vice-president in charge of production; Americo Aboaf, foreign general manager, and James Pratt, executive manager.

VACATIONING. Lou Cohen, manager of Loew's Poli, Hartford, and Mrs. Cohen, left below, visit in Florida with Leonard Young and Mr. and Mrs. Norm Levinson, formerly assistant to Mr. Cohen and now southeastern representative for MGM.

MARILYN MONROE, as one might know from the number of photographers, arrives at the Hotel Savoy in London for a press conference. In England to make "The Sleeping Prince" with Sir Laurence Olivier for Warner Bros., she is the delight of the British press.

TALENT SEARCH. Cooperating with Otto Preminger's worldwide search for a girl to play Joan of Arc in his production of Shaw's "St. Joan" for U.A. release, is Irving Gold, manager of the RKO 86th Street, New York, with some of his neighborhood entries. According to U.A., 9,000 theatres in the U.S. and Canada are participating in the search.

Previewing the Product . . .

"SOLID GOLD CADILLAC," Columbia's Judy Holliday entry in the comedy sweepstakes is shown to Denver exhibitors. From the left are, Nathan Greer, Gibraltar Enterprises; Bill Agren, Fox Intermountain; Louis Astor, home office sales executive; Fred Brown, Blackhills Amusement Co., and Robert Selig, Fox Intermountain.

MILWAUKEE showmen see "The Ambassador's Daughter," United Artists release. At the Wisconsin theatre are Richard Saeger, film buyer of Eskin Theatres; Pro Provencher, UA salesman, and Jake Eskin of the Eskin circuit.

"WAR and PEACE" COMES SWEEPING INTO NEW YORK

LOTS of commotion—and lots of promotion—on Broadway the evening of Tuesday, August 21. The Paramount-DeLaurentiis giant version of a giant story, Tolstoy's "War and Peace" opened at the big Capitol on Broadway, in New York, for a run which may be months—and more. Big crowds cooperated by appearing. The police cooperated by pushing the crowds. Photographers pushed each other. Paramount (for the film) and Loew's (for the theatre) press agents greeted as their guests the most people they've ever greeted, and probably the most important. For a review of the production see page 18.

[Photos by Floyd Stone]

Paul Raibourn of Paramount.

Nate Spingold of Columbia.

William C. Gehring of 20th Fox.

Loew's John Murphy greets circuit owner Spyros Skouras and wife, upper left. Left, Paramount sales chief George Weltner and Mrs. Weltner, with Doris Wilson and Stanton Griffis.

The producer, Dino DeLaurentiis, right, with his wife, actress Sylvana Mangano.

Universal's John O'Connor, left, with Mrs. O'Connor and daughter Lois.

'Refinancing' Plan to Revitalize Film Industry Proposed By Pinanski

. . . Exhibitor leader calls for an agency to make available large sums for financing all branches of trade on long term basis

Sam Pinanski, president of the American Theatres Corporation of Boston, former president of Theatre Owners of America and long active in motion picture industry financial circles, last week in New York set forth a new suggestion aimed at revitalizing all branches of the industry in the area where they need revitalizing the most—the pocketbooks.

The plan: the development of "a vehicle or an agency that would make available substantial sums of money that would enable us to refinance our industry on a sound, long term basis."

Mr. Pinanski was speaking at a special luncheon meeting of the Independent Theatre Owners Association where he, Robert J. O'Donnell, chairman of the 1956 Council of Motion Picture Organizations national tax campaign committee, and Robert W. Coyne, COMPO special counsel, were honored for their leadership of the recent tax drive. The meeting was presided over by Harry Brandt, president of the ITOA, and the guests included members of the Metropolitan Motion Picture Theatre Association as well as distribution executives.

Utilizing COMPO as the focal point, Mr. Pinanski said, the film industry should initiate a series of roundtable conferences that would "pool the best financial brains of our industry and they should be continued until they come up with a workable plan for the attainment of the goal.

"Please understand me, I am not referring to meetings or conferences having to do with trade practices, arbitration or any of these other subjects that have been before us for a long time. I am proposing something new—a concerted industry effort aimed at putting our business on a sound investment basis."

Sort of "Authority"

The luncheon, said Mr. Pinanski, afforded neither the time nor the place to go into details "but I might say that I have in mind a sort of industry financial authority that could work in close cooperation with top financial institutions of our country in the financing of motion picture properties and projects. Needless to say, I am not suggesting any solicitation of money from exhibitors or anybody else, either as donations or for stock purchases."

The immediate reactions to Mr. Pinanski's plan were enthusiastic, both among interested exhibitors and in the more august circles of Wall Street finance. Myron Blank, TOA president, in a statement made in Des Moines, said that because the exhibitor needs financing immediately, any plan to make funds available "is marvelous."

"Theatre men in many situations need financing immediately or else they will dry up. That is the reason why TOA is going before the Small Business Administration agency," he said. He then added that it was likely that Mr. Pinanski's suggestion would be among the topics to be discussed at his organization's annual board meeting in New York September 19.

Production and distribution representatives, many of whom were in attendance at the ITOA luncheon, were of the general opinion that Mr. Pinanski's plan has a lot of merit, adding that any further comment must await more details of the plan. Representatives of several Wall Street firms said the plan sounded very good. One such official said the Wall Street attitude toward the film industry is "bullish as earnings are anticipated to rise this year for a number of film and theatre companies."

Seek Outside Help

Mr. Pinanski, in elaborating on his plan at the ITOA luncheon, said that once the motion picture industry "attains accord from within, we could seek outside financing to help in the rehabilitation and reconstruction of the business on a long term loan basis."

The New England theatre owner hinted that once the film industry "becomes united," the Government might be one of the agencies which would give the industry financial aid. "We need a combined effort to prove our industry is sound. Once we have this, the motion picture industry will be considered in the same light as other industries," he said.

Expresses Gratification

Mr. Pinanski opened his talk by expressing gratification at the results of the 1956 tax campaign which resulted in the exemption of some 17,900 theatres from Federal admissions taxation. "While we are doing right by paying our respects to Bob Coyne, Bob O'Donnell, Charlie McCarthy and his staff, to the President, the Secretary of the Treasury and to those Senators and Congressmen who helped us," he said, "let us not forget the exhibitors throughout the country who have made this accomplishment possible. It was they who lined up the Senators and Congressmen on our side, and they did it by presenting the truth of our cause.

"In fact, I believe that what the exhibitors did for us at the grass roots should make us humble and full of thanksgiving that we are Americans. For it was the American system of government that made it possible for us to obtain relief.

"Three times now—three times in a row—COMPO has demonstrated that by uniting the industry in a gigantic effort it can literally perform miracles. Three times this organization of COMPO has shown what it is worth to our business. Now the thing that would make me completely happy would be to see COMPO chosen as the rallying point for what I think is the next great task of this industry. It is a task more important than tax relief."

It was at this point that Mr. Pinanski introduced his plan for the development of an "industry financial authority."

Mr. O'Donnell, who, along with Mr. Coyne, was presented an ITOA plaque for his "meritorious service to the industry in the recent tax campaign," told the luncheon meeting that COMPO has built a "fine feeling among Congressmen and Senators and I am proud of the manner in which they look upon COMPO and our industry." The groundwork for the next tax campaign "has been laid," he said, and "it is up to us to see that COMPO is kept alive." Mr. Coyne told the group that he and Mr. O'Donnell plan to leave on a swing around the country soon on a "thank-you mission."

STRENGTHEN COMPO FROM WITHIN: COYNE

The Council of Motion Picture Organizations must be strengthened from "within the motion picture industry" and that is its primary objective, Robert W. Coyne, COMPO special counsel and member of the governing triumvirate, said in New York last week at a luncheon tendered him, Robert J. O'Donnell and Sam Pinanski, by the Independent Theatre Owners Association, in honor of their successful leadership of the recent tax campaign. Mr. Coyne was presented a meritorious award plaque by Harry Brandt, ITOA president, who recounted Mr. Coyne's activities and recalled the attacks made upon Mr. Coyne's integrity and ability "by a dissident group within the industry. Coyne was a man—successful in his fight despite the fact that he has been offered as a sacrificial lamb by this dissident group."

$25,000 Is Remodeling Need, SBA Is Told

. . . TOA brief, as submitted to Small Business Administration, cites need of small theatres for assistance in refurbishing

WASHINGTON: The average small theatre will probably require a loan of under $25,000 in order to modernize, the Small Business Administration was told last week.

This figure was given in a brief submitted to the SBA by a recently appointed Theatre Owners of America committee, which seeks to obtain government loans to rehabilitate small theatres throughout the country.

Estimate Impossible

The brief pointed out that "it was not possible to estimate accurately the amount which might be required by the average theatre," but said the average loan would probably not exceed $25,000. A typical loan at this figure, the brief said, would probably cover the possible cost of $2,500 for screen, lenses and lighting; $3,000 for sound equipment; $15,000 for air conditioning and $4,500 for general modernization, including seat refurbishing.

The brief was sent to SBA Administrator Wendell B. Barnes, and was accompanied by a covering letter signed by committee chairman A. Julian Brylawski. Copies were sent to Secretary of the Treasury George M. Humphrey and Secretary of Commerce Sinclair Weeks. These two with Mr. Barnes, make up the SBA policy board, which will make the final decision as to whether or not the SBA will include theatres in its list of enterprises eligible for loans.

Referred to Report

The covering letter referred to the recently issued report of the Senate Small Business Committee, which recommended that the SBA consider making theatres eligible for loans in cases where regular lending institutions would not grant credit. The letter went on to say that the committee report did not include all the facts and considerations which lead to the recommendation, and that the brief would provide the details, which the committee report omitted.

The covering letter requested "the opportunity of relating the situation" in person to the three-man board and "perhaps assisting your office in the preparation of a plan whereby small Administration loans will be made available to theatres."

The brief emphasized that an SBA loan to revitalize a small theatre would also serve to revitalize the entire business community in which the theatre operates.

In addition, the brief states that the SBA loans, if granted to theatres, "will help save the motion picture." The difference between profit and loss to the entire industry, the brief said, "is in the amounts which can be realized from the operation of a small theatre."

In the last 10 years, the brief declared, almost every segment of the nation's economy has prospered while the exhibitor "has been faced with the dismal prospect of a decline in profit in an economy of increased costs." It has been estimated, the brief continued, that of the nation's 19,200 theatres, 10,900 are in financial distress and 5,200 are operating in the red. Most of these theatres the brief said, are in suburban and small town areas.

"Although television was a contributing factor to this decline," the brief went on, "theatre attendance can be maintained at a sustaining level" after television has saturated a given area. But in order to keep at a sustaining level of operation, the brief said, the theatre must "rival the home in attractiveness and comfort and must exceed it in reception facilities."

Equipment Obsolete

To date, the brief declared, "the theatre, itself, engrossed as it has been in the basic fight for survival, has not been able to keep up with the times." Surviving theatres "find their equipment obsolete and their furnishings threadbare. The potential movie-goer cannot be wooed back on the basis of past habits alone.

The brief pointed out that many theatres, especially in suburban and small town areas, have been unable to obtain financing to pay for such improvements, and urges the SBA to change its policy and permit loans to theatres. Being small individually owned businesses, the brief went on "they are unable to attract outside financing and do not have their own resources. Furthermore, the recent profit history of the industry has not been such as will attract lenders." The financing required by these exhibitors, the brief said, "can only be obtained under the sponsorship of a Government lending agency and we believe the Small Business Administration to be the only one available for such purpose."

The brief declared that "the movie theatre, when healthily operating, creates a traffic in the area, which in turn creates business for the entire retail business community, and when the theatre languishes, so does the community."

Myers Says Allied Seeks Cooperation

WASHINGTON: The decision made last week by the board of directors of Allied States Association to include producer-distributor problems in its proposed industry round table conference was made in the interests of industry cooperation, Abram F. Myers, Allied board chairman, said last week.

Mr. Myers said Allied felt it wanted to go over with the distributors and producers any of their problems "in which exhibitors can be of help. The time has come to get together" and consider what every organization and every branch of the industry "can contribute to help."

Allied has been aware for some time, he said, of the difficulties producers face "in dealing with talent," as well as in dealing with other production factors. It might be possible for producers "to take a stronger hand" in facing these problems, Mr. Myers said, "if exhibitors would take a position on these things."

The board meeting decided to make ways and means of bringing patrons back to the box office a major theme at its November convention in Dallas, according to Mr. Myers. The board also devoted a great deal of discussion to the Council of Motion Picture Organizations, he added. He said that since last February, when Allied answered COMPO's request for a bill of particulars containing Allied's criticism of COMPO, Allied has heard nothing from COMPO. The board felt, Mr. Meyers said, any move should come from COMPO.

315,750 Warner Shares to Semenenko, Allen

A total of 315,750 shares of common stock of Warner Bros. Pictures, Inc. are owned by Serge Semenenko and Charles Allen, Jr., joint owners of the investment group which recently bought the film company, according to a recent company statement. Mr. Semenenko and Mr. Allen are the second and third largest individual owners of stock in the company, the largest being Jack L. Warner, president. Subject to approval of stockholders at their next meeting, restricted non-transferable options to purchase stock in the company have been granted several officers and employees. They include: Warner, 60,000 shares; Benjamin Kalmenson, 40,000; Samuel Schneider, 20,000; Herman Starr, 15,000; Wolfe Cohen, 10,000, and Steve Trilling, 5,000. The option price on Warner's shares is $29.99 while the price on all the others is $25.77. Warner's is also establishing a credit agreement with a group of banks for which the First National Bank of Boston is agent.

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THE KING AND I
BIGGER THAN LIFE

In September
BUS STOP
THE LAST WAGON

IN OCTOBER 20th DELIVERS

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greatest national radio buy ever! captures maximum listener audience with six solid weeks of continuous hammering away on radio—in the homes and in the cars! plus supporting coverage on NBC television!

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network TV delivers 140,000,000 impressions via two Ed Sullivan salutes—with stars of picture—on Sept. 9 and 16, plus General Electric show segments, Sept. 5, 19 and Oct. 3!

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the airlanes are already full of the music from this great score! the platters will keep spinning as the title song becomes the theme song of the nation!

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GORDON MacRAE *"Oklahoma!" "Carousel"*

DAN DAILEY *"There's No Business Like Show Business"*

ERNEST BORGNINE *"Marty"*

SHEREE NORTH *"Lieutenant Wore Skirts"*

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in leading cities all over the land! based on numerous recordings of title song by name artists! lots of local prizes! grand prize for winner in each city! watch this contest hit your town to the greatest response ever!

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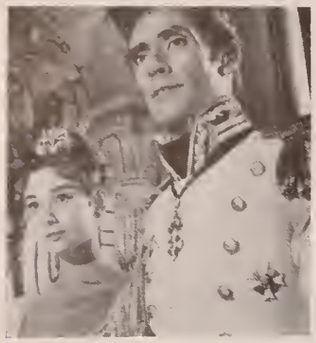
AGE AND THE GUYS AND GALS WHO MADE IT ROCK AND ROLL...

REVIEW

WAR and PEACE

Paramount—Ponti-DeLaurentiis *(Color by Technicolor)*



FOR LONG years since it first appeared, the world of books and the world of men have alike acknowledged that the monumental work of the late Count Leo Tolstoy, great Russian writer of the Nineteenth Century, stood foursquare as perhaps the greatest novel in the history of modern literature. And many there have been who decry the word "perhaps" in this connection.

Now, and at long last, Leo Tolstoy's great "War and Peace" has come to the screen in this, the latter half of the Twentieth Century. There was reason indeed why even the boldest and most stout-hearted of the makers of motion pictures in years gone by have quailed at the magnitude of the task which appeared to confront them at very sight or thought of the Tolstoy epic.

But in the fullness of time and the depth of the magnificent skills, techniques and adaptability which have come to the motion picture through the years of its development, "War and Peace" was made. Let it be said clearly, emphatically and most happily here and now that the art-industry of the motion picture has achieved mightily this great effort, has taken a masterpiece of story as the source of its inspiration, and has fashioned a great, a lasting, an utterly fine motion picture, equally a masterpiece of its own kind.

In many ways it may well and truly be said that this motion picture "War and Peace" is of a greatness beyond that of the original novel. This is not for a moment to deprecate the greatness of the novel, but rather it is to say that the motion picture medium, in its universal and all-encompassing ability to convey thought, expression, visualization to the world of all people, offers its story with greater ease of understanding than in the original novel form.

It becomes a difficult matter to determine where to begin in attempting an evaluation of this picture. Production, direction, performance, script, photography, music, technique: all these basic ingredients of the medium's fundamental concepts of construction have been blended with a deft hand, like that of the master silversmiths of old, a hand of consummate skill. And the fact that there were many hands, necessarily, and not just one; that there were many minds, and not just one makes of this an even greater achievement.

The single thought that blended these diverse contributions of the many into a faultless pattern of simple unity has gained thereby a stature of greatness in his orbit. Be that in this instance Dino DeLaurentiis, the Italian producer, or King Vidor, the American director, is not certain at this writing. Be it said there is glory enough for both.

With regard to an evaluation of this picture's translation of the novel which was its source, this observer declines to be drawn into such a consideration. Indeed, there should be no reason for such comparative evaluation. Here are two decidedly different forms of expression, in many ways, and in their telling of a basic theme they may take different tacks. Often enough, the differences in their scope and method and procedure make it necessary that they do so. Here, too, no right or wrong of comparison is valid or called for. The basic conception which was behind the novel of Tolstoy has been conveyed in clear tones in this motion picture medium. And in that sense, and no other be needed, the screen has fulfilled its essential obligation to the original.

▼ ▼ ▼

If one phrase were to be selected to most completely describe or explain the greatness which is this production, that phrase would be "utter simplicity." Under reflective analysis it will be seen most readily that behind, beneath, beyond the panoply of color, of excitement, of grand combat, of scenic grandeur and quiet serenity is a simplicity—of purpose, intent and meaning which is in itself greatness.

Perhaps more than any other single thing, that should account for the fact that an ostensibly burdensome running time of three hours and twenty-eight minutes seemed to pass like one of an hour and a half or two hours. It is merely a recording of specific fact that at the preview screening at the giant Capitol theatre on New York's Broadway there was no sign of restlessness, no indication of boredom or weariness on the part of any of an audience numbering perhaps two thousand during the whole film. This is a tribute, indeed.

Against a background of the Russia of the early Nineteenth Century, Tolstoy has told his story. Here are the nobility of Czarist Imperialist Russia, and the peasants for contrast of a way of life, and here came the magnificent upstart, the Emperor Napoleon, who had all Europe at his feet, and who sought to bring mighty Russia into vassalage as well. Here then, was War, and in the intervals thereof, in the marble palaces of Moscow and in the meadows and snows of the country, was Peace. But it was peace with its own special brand of problems which were personal, human and essentially everyone's, here, there and everywhere.

▼ ▼ ▼

The people who inhabit this world of costumed splendor are no less real because they are yesterday's people in a far-off place. They are essentially today's people, too, and tomorrow's, and therein lies the appeal of this story, enhanced incalculably by the magnificence of its screen telling.

For catching so clearly the intent of the original and for translating it into terms so happily suited to the needs of the medium, high praise indeed is due those who over a longish period had a hand in the adaption: Bridget Boland, Robert Westerby, King Vidor, Mario Camerini, Ennio De Concini and Ivo Perilli.

The interpretation of that story was placed in the hands of a splendidly accomplished group of performers. Since the Academy Award carries with it a significance of superior achievement, Award proportions measure the work in leading roles of the inimitable, utterly alive, vivacious Audrey Hepburn as Natasha; Henry Fonda who in his long and distinguished career was never better than he is herein as Pierre, the introspective young count whose vision is beyond today and whose warmly human compassion set him apart from his fellows; Mel

[*Continued on page 20*]

HOT FROM HOLLYWOOD!

Eye-witness Report by the M-G-M Ad Man!

"TEAHOUSE" TERRIFIC!

"I've saved this for the last in my report from the Coast. I was there for the first viewing by Studio officials of the wonderful picturization of the celebrated stage hit 'TEAHOUSE OF THE AUGUST MOON'. It is everything that could be dreamed for this warm and wonderful story. And Marlon Brando, bringing the humorous, philosophical Sakini to the screen, contributes a truly Hall of Fame characterization.

The picture tells how an American Army Captain, hilariously played by Glenn Ford in a performance that will be widely talked about, is placed in charge of a small village in Okinawa. The complications that bring final happiness to its natives are uproarious. The Japanese beauty, Machiko Kyo, adds lustre to a great cast. It's a BIG attraction, pictorially magnificent in Color, rich in fun, romance and human wisdom. And it's sure to be a strong Academy Award contender."

M-G-M presents in CinemaScope and METROCOLOR · MARLON BRANDO · GLENN FORD · MACHIKO KYO · in "TEAHOUSE OF THE AUGUST MOON" · co-starring EDDIE ALBERT · with Paul Ford · Jun Negami Nijiko Kiyokawa · Mitsuko Sawamura · Screen Play by John Patrick · Based on a Book by Vern J. Sneider · and the play by John Patrick · Directed by Daniel Mann · Produced by Jack Cummings

RIGHT:
MARLON BRANDO *as Sakini*

Says Showmen Are Blamed By Hollywood

The majority opinion held by Hollywood production people is that "exhibitors are the basic cause of all industry problems." Sidney Stern, president of Allied Theatres of New Jersey, said in New York this week following a prolonged visit to the West Coast studios.

Mr. Stern said that this attitude toward exhibitors "stems from reports handed down by the few 'big' people. As a result, many 'little' people feel that theatres from Maine to California are in poor operating condition and that the public has not got a decent place in which to see motion picture entertainment." The attitude, he declared, is widespread, along with the opinion that product is a lot better than exhibitors admit.

Mr. Stern said also that while in Hollywood he had talks with producers concerning the lengthy running time of films. It's his opinion, he added, that long-running films do not let theatre patrons get home at a reasonable hour and that it is difficult to book two good films on a double bill when both pictures are long.

Exhibitors Plan Greek Aid Drive

Leading exhibitors in all areas of the country have accepted regional chairmanship posts in an industry drive to raise funds for the 20,000 survivors of the July 9 earthquake on the Greek island of Thera. The campaign, initiated on the recommendation of 20th Century-Fox president Spyros P. Skouras and directed by W. C. Gehring, 20th-Fox vice-president, is seeking to provide immediate assistance through the staging of fund-raising previews and premieres. The drive, which will be launched within the next two weeks, will see theatres of every type and size holding special programs with proceeds going to the redevelopment of Thera.

Selznick-Hecht Prepare Screenplay for "Arms"

HOLLYWOOD: Producer David Selznick has announced here that he and writer Ben Hecht currently are preparing the screenplay for Mr. Selznick's production of "A Farewell to Arms," a new screen adaptation of the Ernest Hemingway novel. The production, which will star Jennifer Jones, will be produced by the Selznick Company, Inc., for release by 20th Century-Fox. Tentative plans call for filming to get under way in Italy next February.

U.S. Is Entered in Two Europe Film Festivals

WASHINGTON: The United States Government is participating in two film festivals currently taking place. Government agencies have sent films to the 10th international Edinburgh Festival which is running to September 3, and to the International Exhibition of Cinematographic Arts in Venice, running to September 8.

'WAR and PEACE' . . . . . *(Continued)*

Ferrer, as Andrey, whose military career does not blind him to the real values of love and human feeling.

And there is little to choose among such supporting players as Vittorio Gassman, the dashing chaser after women, who complicates Natasha's life; Helmut Dantine, as the reckless officer, and a soldier always; John Mills, the peasant who gives Pierre a new insight into godliness and belief; Herbert Lom, as Napoleon is known to have been and to have behaved; Oscar Homolka, positively brilliant as the shrewd General Kutuzov, who leads Napoleon on and on and to disaster; Barry Jones, as Natasha's count-father, a man of manners, good humor and good feeling. As long as is the cast, so long should the honors go.

High praise goes to Jack Cardiff, for his incomparable photography on plain and mountain, in summer or winter setting, for photographic vignettes of beauty and startling effectiveness. There is the dawn duel of Fonda and Dantine on a snow-covered space, with the bleak new sun staring down. There are the stirring battles, with thousands of men on either side, drawn up in array across the countryside, moving forward wave on wave in the fashion of the warring of that day and age, or galloping madly in cavalry charge of utter waste of man and animal. An incomparable setting has been provided, made the more effective through the use of VistaVision and Technicolor. The musical score by Nino Rota, and the direction of that score by Franco Ferrara add measurably to the over-all effect.

Here, indeed, was a co-production in the true sense of the word, as several of the great artisans of the Italian film industry contributed their splendid skills to the whole production. Second unit director Pietro Germi had much to do with the inspired battle scenes, as did Aldo Tonti, second unit photographer. Some scenes of the film had the directorial touch of Mario Soldati, while the art director of the film was Mario Chiari. Here perhaps is a new augury for a future of Italian screen greatness.

The ever-changing pattern of the piece, from the tranquility of the countryside to the intriguing of romantic interludes in Moscow, from the glittering shimmer of gaudy war a-horse, to the frozen, sodden, bitter defeat of the Napoleonic debacle in the retreat across Russia's winter face, carries the audience constantly, with no perceptible lapse, with no flagging of interest or excitement. For these are at all time humans, of any day or any place, caught up in life's crazy currents, whirled and tossed as they pass across the stage.

And in the end, after the defeat of the French hordes under Napoleon, after the sack and burning of Moscow, the scorching of earth to hamper the invader, the death of many and the ruin of others, comes for Natasha and Pierre a future of happiness yet to come, two who come at last truly to find each other.

To all who contributed to the achievement in the art of the motion picture which this picture must be reckoned there is warm praise due. To the exhibitor the world over there is an unparalleled opportunity to offer screen greatness, without hesitation, and to be financially rewarded, cashing in handsomely on advance attentions and on the critical acclaim which this film must reap.

To the industry as a whole this production brings further heartening indication that the sun is far from setting on the motion picture and that bold and courageous undertakings can be constructively beneficial to the whole industry.

Reviewed at a preview at the Capitol theatre in New York. Reviewer's Rating: Superior.—**Charles S. Aaronson.**

Release date, not set. Running time, 208 minutes. PCA No. 17919. General audience classification.

Natasha ..... Audrey Hepburn
Pierre ..... Henry Fonda
Andrey ..... Mel Ferrer
Anatole (brother of Helene) ..... Vittorio Gassman
Platon ..... John Mills
Napoleon ..... Herbert Lom
General Kutuzov ..... Oscar Homolka
Helene ..... Anita Ekberg
Dolokhov ..... Helmut Dantine
Count Rostov (Natasha's father) ..... Barry Jones
Mary Bolkonsky (Andrey's sister) ..... Anna Maria Ferrero
Lise (wife of Andrey) ..... Milly Vitale
Nicholas Rostov (Natasha's brother) ..... Jeremy Brett
Countess Rostov (Natasha's mother) ..... Lea Seidl
Prince Bolkonsky (Andrey's father) ..... Wilfred Lawson
Petya Rostov (Natasha's brother) ..... Sean Barrett
Kuragine (father of Helene) ..... Tullio Carminati
Sonya ..... May Britt
Denisov ..... Patrick Crean
Peronskava ..... Gertrude Flynn

EVERYBODY LOVES FRANKIE AS "JOHNNY"

HE'S GOING GREAT ALL OVER!

ask 'em in...

AKRON–Loew's; ATLANTA—Loew's Grand; CHARLOTTE—Center; CHICAGO—Roosevelt; CINCINNATI—RKO Palace; DALLAS—Majestic; CLEVELAND—Loew's State; DENVER—Paramount; DES MOINES—RKO Orpheum; DETROIT—Palms; KANSAS CITY, MO.—Roxy; EVANSVILLE—Loew's Evansville; FT. WORTH—Worth; HARRISBURG—Loew's Regent; MEMPHIS—Loew's Palace; MIAMI—Paramount; CORAL GABLES—Coral; MIAMI BEACH—Flamingo; PORTLAND, ORE.—Liberty; PROVIDENCE—Loew's State; READING—Loew's Colonial—SALT LAKE CITY—Lyric, Hyland Drive-In, Redwood Drive-In; SYRACUSE—Loew's State; SEATTLE—Music Hall.

FRANK SINATRA AS "JOHNNY CONCHO"

starring KEENAN WYNN · WILLIAM CONRAD · PHYLLIS KIRK · with WALLACE FORD · WILLIS BOUCHEY

Screenplay by DAVID P. HARMON and DON McGUIRE · Based on a story by DAVID P. HARMON

Directed by DON McGUIRE · Produced by FRANK SINATRA · Music by NELSON RIDDLE · A KENT PRODUCTION

THRU UA

Resistance Cited at IATSE Convention

. . . Walsh, IA's president, tells delegates to annual meeting that management offers more obstacles to the demands of unions

KANSAS CITY: "While strikes and lockouts are still relatively few, they have been on the increase during the past two years as a result of management's toughening resistance to our demands," Richard F. Walsh, president of the International Alliance of Theatrical and Stage Employees, told the delegates to IATSE biennial convention here this week.

Cites Settlements

Speaking at the Municipal Auditorium on the second day of the convention, which ran from Monday through Friday, Mr. Walsh said that in the past two years the general office granted permission to strike, picket or take other action in 122 cases, compared with 105 such permissions in the preceding two-year period. Settlements have been reached in all but 40 cases in the last two years, the IATSE chief said.

More than 1,300 delegates from the United States and Canada were on hand to hear Mr. Walsh deliver his biennial report, just one of the highlights on the packed agenda of the convention. The report noted that the Alliance now has 985 locals, an increase of 13 since the last convention, with an organizing drive now going on in Washington, D. C., a new production center for TV and newsreel films.

Mr. Walsh reported on a continuing organizing drive in the television field, with more than 300 Hollywood TV film producers and about 100 New York producers signed to labor agreements. He said also that contracts have been signed with all three companies now offering closed circuit TV in hotels, including the Sheraton and Fleetwood companies in addition to Theatre Network Television.

Urges Use of Emblem

The IATSE president urged insistence on displaying the IATSE emblem in box office windows and on all equipment made by IA members. Reviewing efforts in which IA members have been active in getting admission tax cuts, Mr. Walsh said that the goal is complete repeal, and the campaign will continue "both independently and as part of a drive to wipe out all excise levies, including the cabaret tax. AFL-CIO is solidly behind this campaign," he said.

Also presented by Mr. Walsh to the convention were a list of 10 recommendations for changing various sections of the organization's constitution and laws. Involved were changes pertaining to the IATSE rules on 18 months' residence, on action to be taken when a member refuses to withdraw from the jurisdiction of a certain local, and on the reinstatement or readmission of members who have been expelled. Mr. Walsh also recommended that the IATSE's special law pertaining to "subversive activities" be continued for another two years because "the cold war threat still hangs over the world" and that the special law pertaining to "the Hollywood studio situation" be continued.

Mr. Walsh asked further that the International president be granted specific authority to set sites for the next two conventions; that the per diem allowance for the current convention be raised from $12 to $14 per day; that the Finance and Auditing Committee make a study of the IATSE financial status and make recommendations designed to effect a saving of funds; and that the president be authorized, with the consent of the executive board, to work out a graduated wage scale for international representatives, all of whom now are paid the same.

Speakers at the opening session Monday included Richard P. Brous, president of Fox Midwest Theatres, and Rabbi Louis J. Cashdan, of Temple B'nai Jehudah of Kansas City. Mr. Brous, in welcoming the delegates, asked that the organization take a realistic attitude to the motion picture industry's present-day problems and urged the union to help in returning patrons to the theatres. Rabbi Cashdan reminded the delegates that they are connected with a means of communications "more powerful and significant than the printed word."

"Commandments" Deals Set for February

No additional theatre engagements for Cecil B. DeMille's "The Ten Commandments" beyond the 15 already set will be made until next February, according to Charles Boasberg, who is in charge of the special Paramount Pictures sales division handling "Commandments" and "War and Peace." The 15 engagements previously announced will have their start from Nov. 9 up to Christmas. All are two-a-day, reserved seat engagements, with the distributor retaining control of the runs, which could be for a year or more in individual situations. When individual deals are set in February they are expected to number between 50 and 60 and likewise will be on a roadshow basis.

MPAA Unit To Continue Code Study

The Motion Picture Association of America has authorized the permanent establishment of a subcommittee to "make a continuing report and study on the Production Code Administration and industry self-regulation" and has taken "under advisement" a report presented by the committee recommending an expansion of the Production Code appeals procedure, it was reported following a directors' meeting held in New York last weekend.

The MPAA directors set up its "watchdog" committee on self-regulation and suggested that among the subjects it study include the awarding of a special provision outside the Code or allowing a special Code seal for product produced outside the U. S. in a language other than English when domestically distributed. The subcommittee which presented the report on the "administration and procedural matters" pertaining to the Production Code, did not go into the Code itself, it was reported. The subcommittee is composed of Barney Balaban, Daniel T. O'Shea, A. Schneider and Kenneth Clark.

Three Proposals Studied

It was disclosed that the self-regulation subcommittee's report dwelled on expansion of the Production Code's appeal board and, it was said, three proposals for study and possible adoption were offered. The first had the Appeals Board composed of the MPAA president as permanent chairman, all MPAA directors, and three or four independent producers and six or seven exhibitors; the second had six MPAA directors plus three exhibitors and three independent producers, and the third had the MPAA directors, independent producers, exhibitors and representatives of the public sitting on the board.

Alan Ladd Announces Three Warner Films

HOLLYWOOD: Three new films have been announced by Alan Ladd's Jaguar Productions for Warner Bros. release. They will follow Jaguar's "Buffalo Grass", which is currently in production. Mr. Ladd's independent company already has completed three features for Warner Bros. The first of the three Jaguar films to go before the cameras will be "Off the City Streets," a story of juvenile delinquents. Mr. Ladd will be producer only on this one. "The Deep Six," a Navy drama in which Mr. Ladd will star, will follow this, and third on the list will be "Guns of the Timberland." "A Cry in the Night," the most recently completed Jaguar film, is scheduled soon for Warner Bros. release.

The most talked-about movies are coming from

THE NEW RKO!

Put them all together they spell B-O-X O-F-F-I-C-E !

Strip teaser murdered in lover's lane!

A man frames himself into the electric chair!

The one man who can save HIM dies in a fiery auto wreck

She bets her love she'll save him from the hot seat!

He bets his life he could cheat the chair!

A SUPER-SURPRISE ENDING that'll have the whole town talking!

Woman's stocking found in murderer's car!

"BEYOND A REASONABLE DOUBT"

Distributed by RKO RADIO PICTURES

STARRING

DANA ANDREWS · JOAN FONTAINE

FEATURING

SIDNEY BLACKMER • PHILIP BOURNEUF • SHEPPERD STRUDWICK • ARTHUR FRANZ

Story and Screenplay by DOUGLAS MORROW · Produced by BERT FRIEDLOB · Directed by FRITZ LANG

British Studio Workers Accept Wage Offer

. . . Producers Association grants increases of four pence per hour, costing industry an additional £186,000 annually

by PETER BURNUP

LONDON: A meeting here last week of the studio members of the National Association of Theatrical and Kine Employees and of the Electrical Trades Union voted to accept the offer of the British Film Producers Association to increase wages fourpence per hour. The increase brings the basic wage rate to 11 pounds eight shillings and threepence for the 44-hour week.

NATKE and ETU employees received a seven and one-half per cent wage increase last year. This latest increase will cost the motion picture industry an additional £186,000 a year. Some 350 carpenter members of the NATKE, who separately asked for a 30 per cent wage increase, continue in their overtime ban which has been in effect for the last six weeks. This is in spite of the fact that Sir Tom O'Brien, general secretary of the NATKE, "appealed" to them to end the ban and "strengthen unity."

The studios Monday reported operations were back to normal despite the rumblings of the carpenters who, in any event, are receiving much bigger paypackets than their comrades in more humdrum carpenter pursuits such as housebuilding. Sir Tom, in cracking the disciplinary whip, included a warning to the carpenters to the effect that they are the least essential—and easiest to replace—labourers in film production.

FRENCH TO RETIRE SOON AS BFPA EXECUTIVE

Sir Henry French, director general for the last 10 years of the British Film Producers' Association, has advised the Association to take steps, as soon as practicable, to appoint someone to succeed him in that position.

Members of the executive council were informed at their last meeting that Sir Henry's decision was dictated by his feeling that he might not be able to continue serving the Association to his own satisfaction and that of members throughout the ensuing two years whilst the extension of the British Film Production Fund, the future of the National Film Finance Corporation and the Quota Act were all to be the subject of legislation. This would involve a great deal of important work for the Association, Sir Henry pointed out.

He said that throughout the 10 years in which he had served the Association he had always tried to look ahead and to anticipate events.

It was in accordance with this policy that he was proposing to vacate his office. While he felt, and indeed was, fit at the present time he was confident that the next two years would be extremely strenuous and would tax the energies of a man much younger than himself.

Needs Younger Man

He was anxious, therefore, that the Association should not approach the coming period, which was likely to settle the fate of the film production industry for many years to come, under any kind of handicap, whether actual or potential. Consequently, he hoped that it would be found possible for his duties and responsibilities to be transferred to a younger man at an early date.

Members expressed their warm appreciation of the initiative taken by Sir Henry in his suggestion.

In the discussion which followed, however, it was unanimously decided, on the proposal of John Davis, president of the Association, that Sir Henry's successor should become the permanent salaried president of the association. The principal reason advanced in favour of this proposal was the heavy demands made upon any member of the association who, in addition to his normal work as a leading representative of a production company, is selected to be, first, the vice-president and then for two years the president of the Association.

The meeting set up a selection committee to make a recommendation to the executive council for filling the post of president on the new basis as soon as practicable. The association's net will be cast wide in its search for the best man for the post. In the meantime it is hoped that Sir Henry will see his way to continue in his present position until the new president is appointed and after that to assist the association part time in an advisory capacity.

BOT SEEKS TRADE VIEWS ON STATUTORY LEVY

Following the announcement in the House of Commons that the Eady Levy was to become a statutory one, the Board of Trade is in correspondence with the various trade organisations prior to the drafting of legislation.

"This is a natural sequence of events which must be expected when a minister makes a statement of the nature made by the president in the House," said a Board of Trade spokesman.

"One may reasonably expect that there will be other letters to various sections of the industry in regard to future policy."

The Board of Trade's letter became the subject of a lengthy discussion at the last meeting of the Producers' Association. "Comment has been made," said Sir Henry French, subsequently, to newsmen, "that producers were delighted with the news of a statutory levy. It is not true to say that all our members were delighted—or even that a proportion were delighted—with Mr. Thorneycroft's statement."

Sir Henry pointed to the apparent discrepancy in the words used by Mr. Thorneycroft and said that his members wanted that position clarified.

But the Producers' Association, in common with all other trade organisations, sees the necessity of a large entertainment tax remission as the *sine qua non* for future prosperity.

"This industry will never stand on its feet properly whilst the Chancellor of the Exchequer makes the present heavy charge on our income," said Sir Henry French.

The all-industry Tax Committee is scheduled to meet again September 11.

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An early agreement is expected to be reached in regard to the supply of feature film to the BBC Television Service.

The corporation asked for complete freedom of choice—up to an agreed maximum—in selecting the feature films it wishes to televise. Thus, the Corporation might be able to buy old films from among the American backlogs recently sold to TV or Continental films.

The Producers' Association has discussed the proposal and found it "generally acceptable." The negotiations, said a BFPA spokesman, are "making real headway. It looks as though we are getting near the stage when agreement would be acceptable."

Following the Producers' acceptance the suggestions will then go for consideration by the other trade bodies and then to the trade's four associations' committee for ratification.

WOMPI Starts Drive to Organize New Chapters

NEW ORLEANS: The Association of the Women of the Motion Picture Industry has its campaign under way for additional clubs to be organized in exchange centers throughout the United States and Canada prior to the organization's third annual convention in Atlanta, September 28-30, according to Mrs. Gene Barnetle, publicity chairman of the chapter here. The association now consists of 10 chapters: Dallas, New Orleans, Atlanta, Memphis, Charlotte, Houston, Jacksonville, Denver, Washington and Toronto. Des Moines is to receive its charter prior to the convention.

Exhibitors to Push Fight on New York Tax

New York City's exhibitors will intensify their campaign to have the "discriminatory" five per cent amusement tax removed despite the fact the city administration may have to impose additional "nuisance" taxes for funds, according to Emanuel Frisch, president of the Metropolitan Motion Picture Theatre Association, and Harry Brandt, president of the Independent Theatre Owners Association.

They said local theatre owners and operators will press for the removal of the tax "after Labor Day" and pointed out that the local tax committee, which has been fighting this impost since its inception in July, 1954, is now armed with recommendations on industry conditions handed down by the Senate Small Business subcommittee recently. Mr. Frisch said, "Theatre men are willing to pay a fair share of the city's taxes, but are unwilling to be burdened with a discriminatory impost such as the amusement levy."

What the Tax Brings

The tax has enabled the city to collect $20,022,415 from all sources of amusement revenue as of June 30, 1956, according to a representative of the City Tax Office. The official said the tax brought in $9,301,678 in the year ended June 30, 1955, and $10,720,737 in the year ended June 30, 1956.

City Controller Lawrence Gerosa in his annual report on the city's fiscal condition, warned that unless the city curbs its spending for new construction, it may have to impose additional "nuisance" taxes. Mayor Robert Wagner, upon learning of this report, said he was confident the city would be able to produce a balanced budget for 1957-58 without recourse to any new "nuisance" taxes. He doubted that the New York public would want any curtailment of the construction program, especially in school buildings.

Mr. Brandt pointed out that the Senate Small Business subcommittee was cognizant of the exhibitors' problems in its analysis of industry trade practices. He added that the Senate group said the repeal of taxes on theatre tickets was very much in order as a continuation of such a burden would inevitably mean additional theatre closings, and a resultant loss of revenue.

Home Office Moving

Columbia Pictures will move into its new home office at 711 Fifth Avenue, New York, during the Labor Day weekend. The publicity unit will be among the first departments to move.

New York Papers Also Show Preference For Television Over Films on Free Space

The striking disproportion of free newspaper space allocated to television and radio, as compared to motion pictures and theatres, which was found to exist in key cities of the west and middle west in a survey conducted by National Theatres, is duplicated in New York, it is revealed in a survey of four New York City papers —the *News*, the *Mirror*, the *Herald-Tribune* and the *Times*.

In New York as in other cities, the newspapers accord TV and radio almost double the free space given films and theatres, despite the fact that theatres not only buy vastly more newspaper advertising space than TV, but also pay a premium rate, not paid by the smaller radio and TV advertisers. Furthermore, as Elmer Rhoden, president of National Theatres, pointed out in his company's survey, the newspapers in pursuing this policy are nurturing their competitors for the advertising dollar.

The New York survey, covering a recent six-day period, showed that motion pictures and theatres get approximately one inch of free space for every four inches of paid advertising, whereas TV and radio are given more than two inches of free space for every inch of paid advertising. This does not include Saturday-Sunday magazine sections devoted largely or exclusively to TV and radio, but it does include the free program listings for TV and radio.

During the six-day period, theatres and films used 2,970 column inches of space in the four New York newspapers, and received 765 inches of promotional copy. At the same time, the TV stations and sponsors received 1,239 inches of free copy, for their 512 inches of advertising. The ratio is 129.1 per cent advertising and 33.2 per cent of free space for exhibitors, and 22.1 per cent advertising and 53.7 per cent promotional copy for TV.

Generally, motion pictures fared better in the Sunday editions when the ratio increased nearly 50 per cent. For the 618 inches of paid advertising, films received 301 inches of free copy, the survey showed.

Benjamin Is Named JDA Drive Chairman

Robert S. Benjamin, board chairman of United Artists Corp. and president of the J. Arthur Rank Organization, Inc., will serve as chairman of the motion picture industry's 1956 drive in behalf of Joint Defense Appeal, it is announced by Harry Brandt, honorary chairman of JDA's motion picture division. Mr. Benjamin is a partner in the law firm of Philips, Nizer, Benjamin and Krim. The Joint Defense Appeal is the fund-raising arm of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith, the nation's oldest community relations agencies fighting bigotry and promoting better interfaith harmony. JDA's 1956 goal is $5,600,000. Mr. Benjamin disclosed that plans are under way for an industry-wide dinner in the fall which will launch the JDA drive.

First Run Omaha Theatres Plan General Price Cut

OMAHA: All downtown Omaha first run theatres plan to reduce their admission prices to 90 cents for evenings and 75 cents for matinees effective September 1, according to a poll of the houses. The current top price is $1. The Orpheum theatre, largest house in the city, started the new scale this week for "The Proud and Profane" and Don Shane, Tri-States city manager, said he was quite pleased with the results.

Pennsylvania Censor Board In Fadeout

PHILADELPHIA: The Pennsylvania Board of Motion Picture Censors, after 41 years, officially goes out of business August 31.

The closing of the board offices came as a result of two developments: the Supreme Court decision that film censorship is unconstitutional and the failure of the State Senate to approve Governor George M. Leader's three appointees as members of the board. Since the start of the Leader administration there actually has been no functioning censorship board because the Government's nominees could not get confirmation.

However, the employees of the board continued to operate under Michael Felt, its administrative director. It is reported that industry leaders and circuit heads operating in Philadelphia and throughout the state praised the efforts of Mr. Felt and his staff, and continuously asked the Governor's office to provide sufficient funds to keep their work going until the deadlock in the Senate was broken. Now, it is understood, teacher and parent organizations as well as church and civic groups have been flooding the Governor's office with appeals to keep censorship.

Set Openings, Sales Plans For "Giant"

The distribution policy for the domestic release of the Henry Ginsberg-George Stevens production of "Giant" will be formulated by Warner Brothers on a situation-by-situation basis, according to the producers of the color production who this week in New York announced that the 195-minute motion picture will open at the Roxy theatre, New York, Oct. 11 and at the Grauman's Chinese theatre, Los Angeles, Oct. 18.

Mr. Ginsberg and Mr. Stevens, in a trade press conference Wednesday, said that Warner Bros. will "give the picture specialized handling" and "study the habits of the public in a community before setting sales policies."

Mr. Ginsberg said that it was "very possible that 'Giant' may be presented to the public in some situations on a two-a-day basis or a three-a-day basis." He said that the Roxy engagement will be continuous with a short stage show and that 900 seats in the National theatre's showcase would be put under a "reserved seat policy." Both Mr. Stevens and Mr. Ginsberg, when asked what the sales policies are for the film, replied that the sales terms "were extraordinary." Mr. Stevens, who did most of the talking about the production of "Giant," said that the industry is reaching a point where long-running motion picture is "keeping audiences happy with one-feature entertainment." He said that the length of a motion picture is "not an issue with the public."

Film Series on Music Figures Set by Welsch

HOLLYWOOD: Howard Welsch productions will inaugurate a new series of feature-length films on the world's great music figures in December, it has been announced. Titled "Masters of Music," the program will consist of 16 films in color, each of which will be presented initially as one-hour television spectaculars to be followed by theatre showings. Deems Taylor will serve as commentator for the series and Nicholas Ray will direct the first four.

Manor Theatre Now Art House in Pittsburgh

PITTSBURGH: The art policy has paid off so well for the Squirrel Hill and Guild theatres in the Squirrel Hill sector here, that the Manor has adopted the same policy, it is announced. It opened with Maurice Chevalier's "My Seven Little Sins."

Thrillarama Scheduled For Further Openings

DALLAS: Thrillarama Productions will open its first feature in the new wide-screen process, "Thrillarama Adventure," in all sections of the country "as rapidly as Technicolor laboratories can supply the required number of prints," according to a statement made here by Albert H. Reynolds, president of Thrillarama. He said many requests for the film had been received from circuit and independent operators who saw the film during its world premiere engagement at the Interstate Circuit's Metropolitan theatre in Houston. Interstate will open the film at its Wichita theatre, Wichita Falls, August 23, and will follow immediately in San Antonio, Waco and other key cities, according to Raymond Willie of the circuit.

TOA Names Greeters

The Theatre Owners of America's convention reception committee, which will welcome the visiting exhibitors and their guests at the organization's meeting, September 20-24, at the New York Coliseum, has been announced by Myron N. Blank, TOA president.

The committee, named by Samuel Rosen, honorary chairman of the convention, consists of the following theatre executives: Joseph R. Vogel, Loew's; Sol A. Schwartz, RKO; Russell V. Downing, Music Hall; Harry Brandt, Brandt Theatres; Emanuel Frisch, Metropolitan Motion Picture Theatre Association; Samuel Rinzler, Randforce Amusement Corp.; Robert C. Rothafel, Roxy theatre; Solomon M. Strausberg, Interboro Circuit; Donald Rugoff, Rugoff & Becker; Leo Brecher, Leo Brecher Theatres, and Charles B. Moss, B. S. Moss.

Mr. Rosen said, "Plans are being formulated by this fine representative group of showmen to make the exhibitor's visit to our city one of the most memorable events of his life. We hope to reflect the true spirit of New York's enthusiastic hospitality and offer to guide and assist the visitor in seeing and enjoying all the wonders of our great metropolitan area. These New York exhibitors have graciously accepted this responsibility and were pleased at such an opportunity to serve in the capacity of host for the convention."

20th-Fox Will Have Two At Venice Festival

Twentieth Century-Fox will be represented with two productions at this year's Venice International Film Festival, August 28-September 7. The festival's artistic selection committee has chosen "Bigger Than Life" for competition, while "Bus Stop" will be shown outside of competition.

RKO Gross in Latin America Up Sharply

RKO Radio Pictures' product in Latin America is grossing 20 per cent over last year for the same period, according to Michael Havas, RKO's Latin America distribution supervisor, who has returned to this country from a tour of the territory.

"RKO is doing excellent business in the territory," he said. "The most recent exhibitions of '20,000 Leagues Under the Sea' and 'The Conqueror' were both strong when I left last week. 'Lady and the Tramp' is playing now in Carracas and is grossing more than any other picture there."

Represents Good Market

There is a big opportunity for a greater market in the Latin American countries, Mr. Havas said, as the Latin Americans are still progressing at a fast rate and are building new theatres, improving old ones and bringing in many films from North America and Europe. "The competition is terrific," he added, "especially from the French and Italian films, but the American product is in no danger of losing its dominant position, although the stiffer competition should be good for it." He said television has slowed down since its start two years ago "and at the moment is not a competitor."

However, he said, there are two big problems "that keep the business growth from actually being as good as it looks on paper—the low admission prices and the bad rate of exchange. Latin American money keeps decreasing, but admission rates are not increasing proportionately." But the market is ripe, he added, and they seem to like the type of pictures we send them, especially if they are good action films.

Olivier Wins Selznick's Golden Laurel Trophy

EDINBURGH: Sir Laurence Olivier is this year's recipient of the Golden Laurel Trophy, founded and presented annually by David O. Selznick, it was announced this week at the International Edinburgh Film Festival. He will receive the award at a special ceremony September 2. The award winner is selected by an American jury, choosing an individual (other than American) whose cinematic work through the years has contributed to understanding and goodwill on an international basis; and secondly, has been distinguished by devotion to the highest standards of motion picture artistry in any of the industry's branches.

THIS WEEK in PRODUCTION

. . . Started—9

Columbia—Story of Esther Costello (Valiant Films); Interpol (Warwick Prods.).

Independent — Jet (Gross-Krasne); The Fever Tree (Dudley Pic.).

Republic—Duel at Apache Well.

20th Century-Fox—Woman of Pitcairn Island (Regal Films, CinemaScope).

United Artists—The Buckskin Lady (Bishop-Hittleman Picts.).

Universal-International—The Night Runner.

Warner Bros.—A Face in the Crowd (Newton Prods.).

. . . Completed—7

Allied Artists—Hunchback of Paris (CinemaScope; Eastman Color).

Columbia—End As a Man (Horizon-American Prods.).

Paramount—The Rainmaker (VistaVision; Color).

Republic—Affair in Reno.

Universal-International—The Deadly Mantis; Crazy Love; Interlude (CinemaScope, Technicolor).

. . . Shooting—30

Allied Artists—Jeannie (CinemaScope, Color).

American International Pictures—Shake, Rattle and Rock (Sunset Prod.).

Columbia—Town on Trial (Marksman Films); Seven Waves Away (Copa Prods.); Fire Down Below (Warwick Prods., CinemaScope, Technicolor).

Independent—Snowfire (McGowan Brothers); Woman and the Hunter (Gross-Krasne & Kenya Prods.).

Metro-Goldwyn-Mayer — Slander; The Wings of Eagles; Something of Value; The Little Hut (Robson-Herbert Prods.); Raintree County (65mm, Color).

Paramount—Beau James (VistaVision, Color); Flamenca (VistaVision, Color); The Jim Piersall Story (VistaVision).

RKO Radio—I Married a Woman; Brave Tomorrow Galahad Prods.); The Day They Gave Babies Away (Eastman Color).

20th Century-Fox—Black Whip (Regal Films Prods., CinemaScope); Seawife (CinemaScope, DeLuxe Color); Heaven Knows, Mr. Allison (CinemaScope, DeLuxe Color); Anastasia (CinemaScope, DeLuxe Color).

United Artists—The Monte Carlo Story (Titanus Films, Technicolor); Pride and the Passion (Kramer Prods., VistaVision, Technicolor).

Universal-International—The Tattered Dress (CinemaScope); The Eyes of Father Tomasino (CinemaScope); Joe Butterfly (CinemaScope, Technicolor).

Warner Bros. — The Sleeping Prince (LOP Productions); Buffalo Grass (Jaguar Prods., WarnerColor); The Old Man and the Sea (WarnerColor).

Disney Common Stock Is Split at Two-for-One

HOLLYWOOD: Common stock in Walt Disney Productions has been split on a basis of two for one with the filing of a certificate of amendment to the company's articles of incorporation with the California Secretary of State. The action increases outstanding shares from 652,840 to 1,305,680 in number, and decreases per share value from $5 to $2.50. Holders of record as of August 17 will receive certificates for additional shares.

Hollywood Scene

LUNCH TALK: FILMS versus TV

Hollywood, Monday

ESTEEMED EDITOR:

Half-a-dozen earnest gentlemen of the press surrounding a well tended table in Universal - International's companionable commissary today noon got to talking, as everyone does these days, about the probable durability of the Summer upturn in theatre patronage, particularly with respect to its staying-power against the main-line TV competition now being readied for immediate delivery.

The topic had come up in the wake of random comments concerning the TOA request of the Small Business Administration for financial aid in theatre refurbishment and Sam Pinanski's recommendation of a financial program designed to invite outsiders to invest in the motion picture industry. There had been a wagging of unhappy heads over the seeming implications of these parallel proposals, but no forecastings of disaster. These are reserved, hereabouts, for tidings from the TV front, and so it was today.

Today's special tidings from the TV front came from Howard Welsch, long time producer of top-grade screen product for prime theatres, who now announces his intention of producing a "Masters of Music" series of "16 feature-length pictures in color for theatrical release," a pleasant-sounding prospect, and then candidly adds, "A unique approach to the series will be that each will be initially presented as hour TV spectaculars to be followed by theatre showings."

Called Disturbing

To the half-dozen earnest gentlemen of the press surrounding the commissary table, none of whom cover TV professionally, this Welsch language is disturbing. It reflects an attitude distasteful to the dedicated defender of the motion picture theatre as the world's best place in which to see the world's best entertainment, and it describes a distribution plan—to TV first, theatres afterward—that nobody long in TOA's and Sam Pinanski's branch of show business has stomach for.

The gentleman at the head of the table declares this in stouter terms than the foregoing, and a ripple of agreement runs around the table to the gentleman at the foot of it. He's in agreement, too, but he says things like this are bound to happen, and keep on happening, as long as the motion picture theatre contents itself with deriding TV instead of setting out to defeat it on its own terms, with modernizations, ideas, and enterprise.

The idea that still sounds good after the gentlemen of the press have kicked it around, knocking off corners, trying it out for distance, weighing it for overhead and computing cost, aims at matching the TV set's commanding convenience of program choice and rejection. The present half-dozen goes along with the thought that a theatre capable of giving its customer a choice of seven pictures (the number of TV channels in the Hollywood area) instead of restricting him to one (to two if double-billed) would be in a far better position to fight the free-entertainment medium for the customers' entertainment time. It's a short step from agreement on this point to investigation of practicabilities, and these turn out to be considerably less thorny than expected.

Vending Device

Although there may not be on the market at this time a ticket-vending machine which stamps date, time and price on each ticket when it is sold, there are separate devices which, together, could perform this function with a minimum delay if any. The non-mechanical phase of the idea consists of a campaign of notification, on the screen, in newspaper ads, where ever and whenever the theatre goes before its public, that will make it known to everybody in box office range that he can buy a ticket to the current attraction, look at the show for a stated length of time (variable by attraction) and walk away from it, if he doesn't like it, as readily as he would twist a TV dial. In exchange for the ticket sold him, which he has retained intact, or minus a necessary portion if price and fiscal circumstance require, the management would give him another ticket, possibly differentiated by color, for his use on returning to the theatre, at any time in the future when he might feel he would be better satisfied with another picture, without further payment.

By the time when the dessert course had been disposed of, there was general agrement that the idea, within limits as to number of repetitions, possibly as to transferability of return visit tickets, and so on, could be adapted to virtually all the theatres in the land.

The half-dozen, having worked all this out to their own satisfaction, adjourned then to Projection Room 8 to inspect another business-getting, money-making, crowd-pleasing device that has out-succeeded all the others for nearly three-quarters of a century now—a good motion picture!

WILLIAM R. WEAVER

Columbia's 49 Shorts to Accent Color

A strong accent on color is planned for Columbia Pictures' 1956-57 short subjects season, according to an announcement by Maurice Grad, the company's short subjects sales manager.

Of 49 short subjects to be marketed, 22 will be in color, and there will be 15 color subjects among 39 reprints to be distributed. Playing a major role in the swing to color is the Screen Snapshots series, oldest in existence, which is adopting the full-hue dress in its 36th consecutive season. Producer-director Ralph Staub is scheduled to deliver 10 color Snapshots in the year.

Two of the color shorts will be CinemaScope two-reel subjects in the Musical Travelark series. Entitled "Wonders of New Orleans" and "Wonders of Washington," they will follow the successful pattern set last season by "Wonders of Manhattan," utilizing musical vocals in place of a spoken narrative. They are produced and directed by Harry Foster.

10 Magoo Cartoons

Ten Mr. Magoo cartoons from UPA, all in CinemaScope and color by Technicolor, are set for the season. Another series returning for 1956-57 is the Three Stooges, produced and directed by Jules White, and listed for eight two-reelers. A new series of comedy special two-reelers is entitled Girly Whirls and will star Muriel Landers in two shorts this season. An Andy Clyde two-reel comedy, "Pardon My Nightshirt," is also on the schedule.

Rounding out the new program will be 10 of Foster's World of Sports one-reelers, and a half-dozen miscellaneous subjects to be listed under the Topnotchers banner. The reprints will include four serials which were successful in the past: "Hop Harrigan," "Congo Bill," "The Green Archer" and "The Vigilante." Other reprints will include 12 two-reel comedies, divided between the "Assorted Favorites" and "Comedy Favorites" series, 15 Color Favorite Technicolor cartoons, six one-reel Candid Microphones and six one-reel Cavalcade of Broadway subjects.

Schine Buys Hotel

Schine Hotels Corporation announces that it has purchased the 200-room Queensbury Hotel in Glens Falls, N. Y. for $850,000. The Schine circuit operates the Rialton theatre in that city. Acquisition of the hotel marks the return of the Schine Hotel interests in the area. In 1954 they sold the Ten Eyck in Albany to the Sheraton Corp.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended August 18 were:

Albany: Away All Boats (U-I) 2nd week.

Atlanta: The Ambassador's Daughter (U.A.); Davy Crockett and the River Pirates (B.V.); Pardners (Par.); Screaming Eagles (A.A.).

Boston: High Society (MGM); The Proud and Profane (Par.) 2nd week.

Buffalo: The Eddy Duchin Story (Col.) 4th week; High Society (MGM); Moby Dick (W.B.) 3rd week; Oklahoma (Magna); The Proud and Profane (Par.) 2nd week.

Chicago: The Ambassador's Daughter (U.A.) 4th week; Away All Boats (U-I) 2nd week; Earth vs. the Flying Saucers (Col.) 2nd week; The Eddy Duchin Story (Col.) 7th week; Fantasia (Reissue) (B.V.) 4th week; Francis in the Haunted House (U-I) 3rd week; Glory (RKO) 2nd week; The King and I (20th-Fox) 8th week; The Ladykillers (Cont.) 8th week; The Last Ten Days (Col.) 4th week; Lovers and Lollipops (Trans-Lux) 2nd week; Rififi (UMPO) 3rd week; That Certain Feeling (Par.).

Cleveland: The Eddy Duchin Story (Col.) 2nd week; Earth vs. the Flying Saucers (Col.) with The Werewolf (Col.); High Society (MGM) 2nd week; The Proud and Profane (Par.).

Columbus: Earth vs. the Flying Saucers (Col.); Moby Dick (W.B.) 2nd week; Pardners (Par.).

Denver: Dakota Incident (Rep.); The King and I (20th-Fox) 8th week; The Proud and Profane (Par.) 4th week; Run for the Sun (U.A.); Somebody Up There Likes Me (MGM).

Des Moines: Away All Boats (U-I).

Detroit: Away All Boats (U-I); The King and I (20th-Fox) 6th week; Moby Dick (W.B.) 3rd week.

Hartford: Black Sleep (U.A.); The Eddy Duchin Story (Col.) 3rd week; King Kong (RKO) (reissue); Love Is a Many-Splendored Thing (20th-Fox) (reissue) 3rd week; Run for the Sun (U.A.); Satellite in the Sky (W.B.); Somebody Up There Likes Me (MGM).

Indianapolis: High Society (MGM); Pardners (Par.); The Proud and Profane (Par.); Queen of Babylon (20th-Fox).

Jacksonville: Away All Boats (U-I); The Catered Affair (MGM); The Proud and Profane (Par.); Run for the Sun (U.A.); These Wilder Years (MGM).

Kansas City: The Eddy Duchin Story (Col.) 4th week; High Society (MGM) 2nd week; Man Who Loved Redheads (U.A.) 4th week; Pardners (Par.) 2nd week.

Memphis: Away All Boats (U-I); The King and I (20th-Fox) 2nd week; The Proud and Profane (Par.).

Milwaukee: The Eddy Duchin Story (Col.); The King and I (20th-Fox) 3rd week.

Minneapolis: The Eddy Duchin Story (Col.) 4th week; High Society (MGM); The King and I (20th-Fox) 5th week; Pardners (Par.) 2nd week.

New Orleans: Earth vs. the Flying Saucers (Col.) with The Werewolf (Col.) 2nd week; Johnny Concho (U.A.); The Kettles in the Ozarks (U-I); The Ladykillers (Cont.) 7th week; Moby Dick (W.B.) 2nd week; Oklahoma (Magna) 8th week; The Raw Edge (U-I).

Oklahoma City: Away All Boats (U-I) 2nd week; Oklahoma (Magna); Pardners (Par.) 4th week; Seven Men from Now (W.B.) 2nd week; While the City Sleeps (RKO).

Philadelphia: The King and I (20th-Fox) 5th week; The Proud and Profane (Par.) 6th week; Storm Center (Col.) 2nd week.

Pittsburgh: The Killing (U.A.); The King and I (20th-Fox) 8th week; Oklahoma (Magna) 9th week; The Proud and Profane (Par.) 2nd week.

Portland: The King and I (20th-Fox) 7th week; The Ladykillers (Cont.) 6th week; Pardners (Par.) 2nd week.

Providence: The Fastest Gun Alive (MGM); The King and I (20th-Fox) 2nd week.

Toronto: The Eddy Duchin Story (Col.) 3rd week; The King and I (20th-Fox) 3rd week; Moby Dick (W.B.); Somebody Up There Likes Me (MGM).

Vancouver: The Fastest Gun Alive (MGM); Francis in the Haunted House (U-I); The King and I (20th-Fox) 2nd week; Song of the South (B.V.) (reissue).

Washington: Away All Boats (U-I) 2nd week; The Eddy Duchin Story (Col.) 4th week; The King and I (20th-Fox) 7th week; Pardners (Par.) 2nd week; The Proud and Profane (Par.) 2nd week; Storm Center (Col.).

Film Industry Featured In Western Union Ads

The motion picture industry is among those that will be featured by Western Union in its new, million-dollar advertising campaign now under way, the company has announced. Cecil B. DeMille is featured in the first of a series of two-color, full-page advertisements in national magazines, which appears in the August 24 issue of *U. S. News and World Report* and September 3 issues of *Time* and *Newsweek*. The campaign, presenting many business leaders, is planned for 103 insertions in these and other leading magazines, according to the announcement.

"Oklahoma!" Premieres In Kentucky, Indiana

Rodgers & Hammerstein's "Oklahoma" in Todd-AO, opened with a big premiere at the Brown theatre in Louisville, Ky., August 21 and is set for the Lyric, Indianapolis, August 29, it is announced by Ted O'Shea, vice-president and general sales manager of Magna, distributors of "Oklahoma!" Kentucky's chief executive, Governor Chandler and Senator Earl Clements will attend the Louisville premiere. Gael Sullivan, executive of Magna's advertising and publicity department, is attending both the Louisville and Indianapolis premieres.

The National Spotlight

Albany

Walter Reade Theatres, Inc., assumes sole ownership and operation of the Community and the Congress in Saratoga, Sept. 1. Albany exchanges were advised in a telegram from **Walter Reade, Jr., James E. Benton** and Saratoga Theatres, Inc. . . . Variety Club chief barker **Harold Gabrilove**, is back from a European tour. . . . **Mr. and Mrs. Donald G. Schine** are the parents of a son born in Gloversville Aug. 12. Son of **Mr. and Mrs. Louis W. Schine**, Donald G. Schine is an executive of Schine Theatres. . . . **William O'Brien**, formerly assistant at the Ritz and Madison, is now assistant to **Al Swett** at the Strand.

Atlanta

Mack Williams, formerly with National Theatre Supply Co., has joined Howco Exchanges as a sales representative. . . . **Hal Jordan**, owner of the Dunn drive-in, Dunn, N.C., paid a visit to his family in Atlanta. . . . **Ralph M. Holland**, formerly owner of a theatre in Springfield, Ohio, has bought the Look-Out drive-in, Chattanooga, from **Jay Saddow**. . . . **P. L. Taylor**, editor of the Columbus *World* and owner of the Dixie theatre, Columbus, Ga., was on the Row booking. . . . **Jimmy Cheney** has been appointed manager of the Martin drive-in, Valdosta, Ga.—a unit of Martin Theatres. He replaces **Hugh Watson** who has resigned. . . . **Ernestine Carter**, Paramount, has returned to her desk after visiting her sister in Florida. . . . **Herman Rhodes**, drive-in owner in Alabama and Georgia, back after visiting in Montgomery, Ala. . . . **Henry Gloves**, New Orleans branch manager for Allied Artists Southern Exchanges, has returned there after visiting the office here.

Boston

An eight-week cooperative public relations campaign is underway in the Massachutts Ave. area of Boston to stimulate business. It is headed by **Charles Kurtzman**, northeast division manager of Loew's Theatres. Theme of institutional ads is: shop, dine, and go to the theatre, along with street decorations, radio plugs and trailers. Drive is centered around new ticket price reduction and acquired parking space for 1,000 cars. . . . After two years of litigation and appeals, the Board of Selectmen of Danvers, Mass. voted to give a license to operate a drive-in theatre to Philip D. Bloomberg. Construction starts after Labor Day for an April, 1957, opening. It will be called the Danvers 128 drive-in. . . . Three theatres of the Redstone circuit will open late this season: the Lakeshore, Rochester, N.Y., later this month; the Suffolk Downs, East Boston, in mid-September; and the Palmyra, N.J. Latter two will have car heaters for year round operation. **Hal O'Day** is the manager of Suffolk Downs transferring from the circuit's Neponset, Boston, while **Nat Levin**, former ATC manager goes into Neponset. The new corporation name for the Redstone circuit is Northeast Drive-in Theatres, Corp. . . . Monday, August 27 will be Jimmy Fund night at seven drive-ins in Greater Boston. Admission will be a Jimmy Fund container. **Ted Williams**, chairman of 1956 Jimmy Fund drive will make appearances at the theatres.

Buffalo

Robert T. Murphy, general manager, Century theatre, reports business okay for his two-a-day policy on "Oklahoma," at $2 top and the Todd-AO production looks like it is in for a long and profitable run. . . . Buffalo's next big opening will be the new Cinerama production, "Seven Wonders of the World," which starts with a benefit premiere Wednesday evening, Aug. 29 in the Teck theatre. All seats for the premiere which will benefit the Children's Hospital Building Fund are selling at $5 each. . . . The Rotary club of Buffalo has presented a 16mm sound movie projector and screen to the Evening News-Rotary Crippled Children's Camp. . . . The annual state-wide radio and television conference of the New York State Electronics Technicians Assn. was being held in Gowanda, N.Y. this week. . . . **Thomas J. McCarrick** has been elected general comptroller of Eastman Kodak Company He joined the company in 1935 as an accountant in the comptroller's department. He succeeds **Cornelius J. Van Niel** who presently is engaged in a special project for Kodak management and who plans to retire the end of the year. . . . **Charley Warren** leaves his post as WGR-TV news director this week to join the Mutual Broadcasting System in Washington, his home town. . . . **Robert Carbone** will open his Fine Arts Theatre in Rochester around the middle of October. This is the old Roxy theatre, which is being completely remodeled and refurbished.

Charlotte

Harry Kerr, former salesman for Astor films here, has opened a small exchange to handle reissued pictures on W. 3rd St. . . . **George H. Read**, former steward of the Charlotte Variety Club and an uncle of Plaza theatre manager **A. B. Craver**, died in St. Petersburg, Fla. Mr. Craver, together with members of his family, attended the funeral. . . . "The Proud and Profane," which enjoyed a good week at the Imperial, was held for a second week. . . . "Pardners" opened at the Carolina, "Davy Crockett and the River Pirates" at the Manor and "These Wilder Years" at the Plaza. . . . **Roy Smart**, of the Kincey Theatres here, is just back from a trip to Europe. . . A story in a local newspaper stated that a theatre may be erected in the new shopping center being built on Park Rd . . . Theatre operators here report business has been up "many thousand dollars" during the summer months and credit the box office gain to improvement of pictures and hard working theatre managers.

Chicago

"Rififi," starting a third week at the Ziegfeld, established a new house record. . . . Box office records have also been broken at the Surf, where "The Ladykillers" just passed the eighth week. . . . "Lovers and Lollipops" has been received with such acclaim at the Carnegie theatre that it is being held over for an extended engagement. . . . The uptrend in business has been in evidence in both Loop and neighborhood theatres. . . **Samuel Lamasky**, head shipper at Columbia Pictures, and business representative for B 45 and F 45, left to attend the week-long IATSE convention in Kansas City . . . Clark Film Service is taking over Republic Film Company's shipping operation starting September first. . . . **Frances Schultz** of Albert Dezel, Inc. is spending her vacation in upper Michigan. . . . **Sam Levinsohn** of Chicago Used Chair Mart returned from Milwaukee, where he removed the chairs in the Shorewood theatre. . . . **Joseph Berenson** of National Theatre Advertisers left immediately following the Variety Club Golf Outing to spend a couple of weeks with his Oklahoma interests. . . . The Variety Club affair on August 24 was a big success. . . . **Fred Hanzelin** of Clark Film Service returned from a vacation in Wisconsin.

Cleveland

"The King and I" holds second place in the Hippodrome extended run history, having played for six weeks. In first place was "The Robe" that played eleven weeks. . . . The Buena Vista district office, under **Ted Levy**, is expanding its office space in the Film Bldg. . . . **Frank Porozinski**, owner of the Garfield theatre and once a regular Film Bldg. visitor, was on the Row for the first time in over six months. . . . **Jack Zide** of Allied Film Productions, Detroit, was here to confer with **Irwin Pollard**, his partner in Imperial Pictures. . . . **Steve Keider** has been appointed MGM booker to succeed **Bob Dittrick** who resigned to go into the TV sales and service business. . . . Ohio state representative (R) **James J. Barton**, who owns the land and a half interest in the Pearl Road drive-in, left last week for Chicago, Hot Springs, Ark. and the national Republican convention in San Francisco. . . . **Leonard Jefferson**, onetime operator of the Town theatre, Marblehead (now dismantled), is opening the Strand, Fremont, about the end of Sept. . . . **Jack Armstrong**, head of the indoor-outdoor circuit that bears his name, is vacationing at his summer cottage in Michigan.

Columbus

"Moby Dick" continued to attract good business in its third downtown week, having shifted to RKO Grand after two big weeks at RKO Palace. . . . Largest juve-

(Continued on following page)

(Continued from preceding page)
nile audiences of the summer were attracted to Loew's Broad and Loew's Ohio for the respective showings of "Earth vs. the Flying Saucers" and "Pardners." . . . The Ohio and Broad will climax their participation in Loew's Midsummer Film Festival with the showings of "Somebody Up There Likes Me" and "High Society" starting August 30. . . . Regular adult admissions of Loew's Ohio and Loew's Broad have been increased from 50 cents to 60 cents. . . . **Norman Nadel,** Columbus *Citizen* theatre editor, is conducting the second aerial theatre party to Europe sponsored this summer by the *Citizen*. . . . Annual convention of the Independent Theatre Owners of Ohio will be held Nov. 13 and 14 at the Deshler-Hilton Hotel in Columbus, Secretary **Robert Wile** of the organization announced.

Denver

The bingo party put on by the Women of the Motion Picture Industry, Chapter 10, was a big success, and the ladies had quite a sum to add to their funds for charity. The ladies also staged their first annual luncheon at the Brown Palace Hotel, with 60 present. Most of the girls brought their boss, and **Duke Dunbar,** attorney general, was the guest speaker. . . . **Pat McGee** has taken on the package of 21 Warner Bros. reissues for the Denver territory. He is associated with **Robert Patrick** in the deal. . . . National Theatre Supply held its picnic at Bergen Park. . . . In for a sales meeting with **Marvin Goldfarb,** Beuna Vista district manager, were **Tommy Thompkins,** Kansas City; **J R. Pierce,** St. Louis; **Pat Holloran,** Omaha, and **Tommy McMahon,** Salt Lake City. . . . **Mitchell** and **Ann Kelloff,** Trinidad, Colo., are the parents of a new son born while Mitchell was booking on Film Row. . . . **Robert Herrell,** independent distributor, and family were in from their Kansas City home for a vacation.

Des Moines

Merchants of Vinton have banded together to sponsor a 13-week series of free movies at the Palace theatre there, **Ernie Kammerer,** manager, has announced. The showings will be each Saturday afternoon and will include a feature and a serial. . . . **George W. Morgan,** former owner of the Grand theatre at Greenfield, died recently at Osceola, Neb. Mr. Morgan purchased the Grand in 1929 and retired in 1936. He is survived by his widow, four daughters, 17 grandchildren and 21 great-grandchildren. . . . **Henry Dykstra** has purchased the equipment of the Monroe theatre in Monroe from **Ray Davis** and plans to keep the house open. Davis retains possession of the theatre building. Businessmen of the community have agreed to support Dykstra and the theatre. . . . A number of newcomers were welcomed to Film Row recently. They are the Metro employees from Omaha, brought here upon the consolidation of the Omaha-Des Moines branches. They include **Vincent Flynn,** branch manager; **Johnny Jones,** booker; **Kay Lettington,** bookers' clerk; **Barbara Richards,** statement clerk, and **Phil Gibilisco,** student booker. . . . **Raymond Massey** is the new porter at Metro, as a replacement for **Frank Peterson**

Detroit

Max Gealer is back on the job at the Loop after a stay at Mt. Sinai Hospital. . . . The Ottowa drive-in, Grand Haven, is now being operated by the Spring Haven Drive-In Co. . . . **Herbert Fox** will close his Mason theatre for a three-week all-staff vacation. . . . "Oklahoma!" which was booked into the United Artists theatre for a six-month run started its second half-year this week. . . . **Lester Isaac,** national director of exhibition for Cinerama, spoke at the downtown Kiwanis Club, Ladies Day luncheon. . . . **Jack** and **George Ryser** and **George Bohm** have opened the Albion drive-in at Albion and **C. R. Beechler** has opened the Maple City drive-in at Charlotte. . . . **E. B. Dudley** is reopening the West End, is also rumored to be doing the same for the closed Gold Coast. . . . **Harry Brown,** UA district manager, lost his mother in Oklahoma City. . . . **Saul Korman** has added the Alhambra to his string with **George Leonard** managing. . . . **Bill Summers** is doing relief manager duties at the Midtown. . . . **Claude Parker,** former Midtown manager, is doing it at the Booth. . . . **Walter Kovacs** was elected business manager of studio mechanics Local 812.

Hartford

A managers' vending competition has been announced by Perakos Theatre Associates, with all circuit conventional and outdoor theatres in Connecticut participating. Prizes, including all-expense paid weekend for two in New York, $500 worth of savings bonds, and other items, will go to theatre managers and candy stand attendants in winning theatres, showing greatest percentage of increase in vending sales over preceding year's figures. . . . **Barbara Higgins,** formerly on house staff at the Parsons theatre, Hartford, has been promoted to advertising manager, Bercal Theatres Inc. She succeeds **Arline Momm,** who has left the industry. Miss Higgins will work with **Bernie Menschell** and **John Calvocoressci** on promotional matters for Bercal's Hartford theatres. . . . **Ted Harris,** State theatre, and **Mrs. Harris** have returned from Louisville and other points in the middle west. . . . **Fred R. Greenway** of Loews Theatres will serve as amusement chairman of the annual Hartford Fire Prevention Show.

Indianapolis

The Democratic national convention telecasts failed to blight the box office here, and first run exhibitors feel the slump is over. All current attractions are doing a good business. . . . About 135 members and friends attended the Variety Club's annual golf tournament and banquet at the Indianapolis Country Club. . . . **Manny Marcus,** Indianapolis exhibitor, is vacationing in California with his wife and daughter. . . . **Ray Schmertz,** Fox branch manager, is spending his vacation in Cleveland with his family there. . . . **Dale McFarland,** general manager of Greater Indianapolis, has turned over the first night of "Oklahoma!" at the Lyric Aug. 29 to the Press Club for a benefit. . . . **Rhonda Fleming** appeared in the Circle lobby for an autograph party during her visit here which is scheduled for Monday and Tuesday.

Jacksonville

A prelude to the annual convention of the Motion Picture Exhibitors of Florida at the Hotel Roosevelt October 28-30 will be a fund-raising dance to be staged jointly the night of October 27 at the Duval County Armory by Variety's Tent 44 and WOMPI. Out-of-town exhibitors and their wives are invited. . . . Paramount salesmen **Dixon Regan** and **Fred Mathis** were in from the road. . . . **Dot Overall,** FST accountant, Atlanta, visited friends here and in Daytona Beach. . . . Capitol salesmen **Ed Turner** and **Jimmy Bello,** Atlanta, completed a Florida tour. . . . **Thomas P. Tidwell,** 20th-Fox branch manager, returned from a tour of South Florida. . . . **Tom Sawyer,** speedboat enthusiast and FST booker, left on an exploration trip over Florida waterways. . . . Exhibitors in four Southeastern states received copies of the excellent second issue of "Leo's Sunshine Info," a new periodical devoted to the exploitation of MGM pictures, published by **Norm Levinson,** local MGM publicist. . . . **Ken Barrett,** FST real estate manager, returned from a business trip over the circuit.

Kansas City

Officials in attendance at the IATSE meeting here include **Richard F. Walsh,** president; **Harlan Holmden,** secretary-treasurer; **James J. Brennan,** vice-president; **Harry J. Abbott,** vice-president; **John J. Francavilla, Richard Scott, Lawrence J. Katz** and **LeRoy Upton, Walter F. Diehl,** international representatives, and **William C. Scanlan,** international trustee. . . . **John R. Tarpy,** projectionist at Fox Midwest's screening rooms, died. He had been a Kansas City resident 15 years. . . . **Clarence Kirby,** manager of 40 Highway drive-in, retired. The 40 was a pioneer drive-in theatre in the Kansas City area. . . . **Clara Vanderstooy** is the new cashier at the Fort drive-in at Leavenworth, Kans. . . . **Robert Altman** will produce and direct five features for Imperial Productions within the next 18 months.

Memphis

The money is rolling in for Variety Club's Hospital for Convalescent Children. **Elvis Presley's** show netted $6,366. Ladies Auxiliary under direction of **Tillie Sonz** threw a tea party at **Marie Brandon's** home and raised another $597. The Coupon Book deal—a $50 value for $2.95 each—is expected to bring in $40,000. And a professional football game at Crump Stadium in Memphis is scheduled for Sept. 21. . . . It's a baby girl for **Mr.** and **Mrs. Fred Gattis.** . . . A baby girl for **Mr.** and **Mrs. Cy Morrell** and twins for **Mr.** and **Mrs. Billy Stevens.** . . . **Mrs. Richard Lightman,** wife of Malco official, is recovering nicely from surgery. . . . **Mrs. Earline Embry,** owner, has closed Tate theatre at Coldwater, Miss. . . . **R. L. (Bob) Bostick,** southern manager of National Theatre Supply Co., has returned from Atlanta where he conferred with **W E Green,** New York, National president. . . . **Mrs. J. A. West,** wife of the owner of Hollywood theatre at Memphis, is recovering from surgery at Methodist Hospital. . . . **Mrs. W. E. Malin**

(Continued on opposite page)

(Continued from opposite page)

and her daughter, **Marjorie,** were in Memphis on business from Augusta, Ark., where they own the Lura theatre.

Milwaukee

Sig Goldberg attended the Allied States Association national board meeting at Louisville, Ky., representing Wisconsin Allied. . . . As of August 20, **Buzz Hubert,** former booker at the Warner exchange here, is a salesman at RKO. . . . **Bruce Freck** has reopened the theatre at Spring Green, Wis . . . **Elvah Swainston,** who has been with the Republic exchange for some time, has moved to Ripon, Wis., with her family. Elvah, who was cashier, started working at Republic in 1937. She worked a few years and then left to get married and raise her family. Elvah was back again in 1953 and has worked until now. . . . **George Devine** is closing the Pearl theatre here. . . . **Rance Mason,** from Hancock, was in town.

Minneapolis

Jack Cohan, formerly sales manager for 20th Century-Fox in Kansas City, Mo., has been named new branch manager of 20th Century-Fox here, replacing **Sol Malisow,** resigned. . . . Paramount's lease on its exchange building at 12th & Currie will expire on November 1, so **E. H. Ericson,** in charge of real estate for the Paramount home office, has been here scouting around for another office. . . . **Herbert Buschman,** U. A. branch manager, vacationed in northern Minnesota; **Bill Burke,** booker at MGM, headed for Michigan; and **Jeanette DuChene,** booker at Independent Film Distributors, spent two weeks in New York. . . . **Ray Lehrman,** sales manager for Independent Film Distributors, is back at work after being confined to Mount Sinai hospital for an appendectomy. . . . **Avron Rosen,** Buena Vista sales representative, attended a district meeting in Chicago. . . . **Lyle Webster** sold his interest in the Isle at Cumberland, Wis., to **Fred Miner** of Rice Lake, Wis. . . . **Robert Cuchna** has joined Tony Engst as a partner in the operation of the Park at Clarissa, Minn. . . . The 64-year-old Biwabik theatre at Biwabik, Minn., is being wrecked.

New Orleans

H. W. Odom, Odom Bros. Theatres, is back home in Durant, Miss., after a week's confinement here at the Eye, Ear, Nose and Throat Hospital for ear inspection. . . . **C. J. "Jimmy" Briant,** resident manager of Loew's, Inc., and **Mrs. Briant** are vacationing in North Carolina. . . . **Frank A. Park,** divisional director, Certified Reports, Inc., Dallas, Texas was here on business. . . **Waddy Jones,** head booker, Booker Service Company, an affiliation of Joy's Theatres, Inc., is sporting a new air-conditioned "Baby" Lincoln automobile. . . . **A. S. Johnstone,** president; **E. L. Beaud,** business agent, and **W. I. Breitenmoser,** board chairman, represented the Union Local 293, Motion Picture Machine Operators, at the I.A.T.S.E. convention in Kansas City. . . . The J. G. Broggi booking office has taken over the buying and booking for **Lewis Watts,** Strand, Oil City, La. . . . **J. D. Woddard,** Warner Bros. publicity director, returned to home base in Atlanta after several days' visit here with manager **Lucas Conner** and staff. . . . **Paschal Caruso,** N.T.S. counter clerk, is on his annual two-week pleasure leave.

Oklahoma City

The Todd-AO "Oklahoma!" had its Oklahoma City premiere at the State theatre August 14. . . . **Bates Farley,** head booker for MGM exchange, left August 17 for two weeks vacation. . . . **John Cole,** operator at the Center theatre, is on two weeks' vacation. . . . **Dale Robertson** with his wife **Mary Murphy** will be guests of honor at the Indian world pow-wow to be held in Oklahoma City September 2-4. . . . "This Is Cinerama" is now in its fourteenth week at the Warner theatre and is being very well attended. . . . The Glen theatre, Topeka, Kans., closed after the final show August 11, **Mrs. Amanda Stepina,** manager, reports. The theatre admission and program policies were transferred to the Kak theatre, which Mrs. Stepina will manage. Both theatres are part of the Dickinson chain which has headquarters in Kansas City.

Omaha

Harry Weiss, district manager for RKO Theatres at Minneapolis, was seriously injured in an auto accident near Council Bluffs, Ia., on a trip to the Omaha area. . . . The Variety Club Tent 16 has scheduled an all-family picnic at Peony Park August 21. . . . **Cal Bard,** former United Artists salesman in Omaha, has joined the U.A. Dallas exchange. . . . **D. V. McLucas,** U.A. branch manager hospitalized in the spring with a fractured hip, is now at home and reported to be improving nicely. His staff has zoomed to second place nationally in its group in a current drive during his absence. . . . Fourteen former 20th-Fox employes and their wives or husbands held a reunion at Elmwood Park and had as their special guest **Harry Wood** of the home office, an old company associate.

Philadelphia

Fox-Ware Premiums leased a store along Film Row at 1237 Vine Street for the sale of theatre premiums. . . . **Ted Schlanger,** zone chief for the Stanley Warner Theatres; **William Goldman,** head of William Goldman Theatres, and **Sidney E. Samuelson,** executive director of Eastern Pennsylvania Allied, are the industry members serving on the Citizens Committee sponsoring the Hero Scholarship Fund Thrill Show at the Municipal Stadium Sept 7. . . . **Jack Engel,** for many years an independent film distributor here, has left the industry to become general manager of the Tunes Big Drive-In Restaurant here. . . . **Eddie Fisher,** booker at Republic Pictures, resigned from the company. . . . Tri-State Buying and Booking Service is now handling **Ed Blair's** Columbia drive-in, Columbia, Pa. . . . **Larry O'Reilly,** an RKO-Pathe director, is in Reading, Pa., working on a local film under auspices of the Federal Civil Defense Administration for showing there next month in area theatres. . . . The Strand, Pottstown, Pa., has cut down to a three-days-a-week operation with the entire theatre building, including offices and stores, put up for sale with a restriction that it is not to be used as a motion picture theatre. . . . Upstate Lancaster County's first all-year drive-in was completed in West Hempfield Township, Pa., by **Edward Baer,** of Hagerstown, Md., and **Elwood Grimm,** Chewsville, Pa.

Pittsburgh

"The Burning Hills" has been added to the Stanley booking schedule, following "The Bad Seed." . . . Pittsburgh now has three art houses in the Squirrel Hill section—the Squirrel Hill, the Guild, and now the Manor which began its new policy with the French comedy, "My Seven Little Sins." . . . "Walk the Proud Land" finally got a Harris opening after five weeks of "The Eddy Duchin Story." . . . The Fulton tied its all-time record when "The King and I" went eight weeks to match the run of "Three Coins in the Fountain." . . . "The Ambassador's Daughter" will follow "Johnny Concho" on the Penn screen. The Penn also has "War and Peace" Sept. 28. . . . . "Rififi," "Madame Butterfly" and "Richard III" will play the Squirrel Hill in that order following the current "Simon and Laura." . . . **Phil Katz,** Stanley Warner advertising chief, is fishing in Canada. . . . TV's **Hal March** will emcee a big Variety Club show in Syria Mosque Sept. 9.

Portland

Paul Forsyth, owner of the Blue Mouse theatre, was dickering for the Bagdad theatre but talks are off. . . . Evergreen's Oregon district manager **Oscar Nyberg** is setting up an elaborate day for the personal appearance of 20th-Fox actress **Felicia Farr** in connection with "The Last Wagon." . . . All the Evergreen managers went to Seattle for a couple of days to meet and talk with National Theatres' new manager **Frank H. Ricketson.** . . . **Tom Murphy** has resigned as manager of the Orpheum theatre. . . . **Russ Amacher** has been appointed manager of Hamrick's Roxy theatre. . . . UI branch manager **Dick Colbert** became the father of a six-lb. baby boy, **Richard Barney,** last week. Mother **Jean** and father are doing well. **Colbert's** office is in the heat of a big limerick contest honoring **Barney Rose.** . . . Thirteenth annual Oregon Film Men's Golf tourney was held at the Columbia Edgewater Aug. 21-22. **Archie Holt** was chairman.

Providence

"Away All Boats" held for a second week at the RKO Albee, while "The King and I" was running into a second week at the Majestic. . . . By popular demand, the Avon Cinema brought back "Bread, Love and Dreams". . . . A dozen community, drive-ins and neighborhooders jointly gave the first R.I. screening of "Swamp Women". They included houses in Providence, Cranston, Pawtucket, Woonsocket and Johnston. . . . **Don Cornell,** Universal actor, made personal appearances at nearby White City Park. . . . Many surrounding amusement centers, including some drive-ins, celebrated Veterans' Day, a full holiday in this section, by presenting fireworks displays in addition to the regularly-scheduled entertainment.

(Continued on following page)

St. Louis

The only motion picture theatre in Milford, Ill., which was closed late in 1955, has been taken over by the Milford Lions Club and with the assistance of other public spirited citizens it has been turned into a paying operation. . . . The Arrow drive-in, located on Highway 150, two miles west of Steeleville, Ill., which has installed a wide screen, is staging a "Family Night" every Tuesday and Wednesday when an entire carload of patrons are admitted for $1 . . . . . Sunday movies at Jackson, Tenn., have been assured following an election at which the proposal was approved by a majority of 271 votes. **Bill Steppe** and **Harold Thomas,** manager of the local theatre, said the first show probably will be given in about three weeks . . . . . **Daniel Walker Roads,** 60 years old, manager of the Clark theatre in Shelbina, Mo., died recently in that city after suffering several heart attacks . . . . . The Skylark drive-in, at St. Joseph, Mo., celebrated its seventh anniversary with fireworks . . . . . **Mr.** and **Mrs. Clarence Locke,** who for the last 12 years have been operating the Time Theatre and the Air-Way drive-in, Memphis, Mo., have resigned and expect to go to Centerville, Ia., where Mr. Locket will manage the Majestic and Ritz theatres.

Toronto

H. H. (Harry) Burko, in the Canadian Motion picture industry for more than 25 years, resigned as manager of the Montreal branch of General Theater Supply Company Ltd, and **W. K. (Ken) Reason** was appointed his successor. GTS is a Famous Players subsidiary. Burko came to head office in Toronto in April 1955, as general sales manager but returned to Montreal in November of the same year. . . . **Wannie Tyers,** manager of the Hyland, Hamilton, was low gross winner and **Harry Renfrew** of Odeon Theatres' head office staff was low net winner in the J. Arthur Rank Organization's Seventh Annual Golf Tournament, held in Toronto. Committee in charge of the affair was made up of **Pat Malone,** chairman; **Bill Devitt, Zeke Sheine, Bob Gardiner, Irving Stern** and **Jim Harrison**. . . . Premier Operating recently opened a 16mm situation in Elliott Lake, Ont. The theatre was built to 35mm standards. . . . Charges and counter charges of assault between **Harry Thornberry,** president of the Hamilton Projectionists' Union, and **Joe Dydzak,** were withdrawn by both at the suggestion of the presiding magistrate, for "after all gentlemen, neither of you have a criminal record," he told them. . . . The Avalon, Hamilton was closed for two weeks to give the staff a joint two-week vacation.

FOR RENT: One Solid Gold Cadillac. Tested across the country. Power-packed for a great run in any situation — hardtop or open-air. Good deals for early birds. See the happy Columbia salesman. Offices in 33 key cities.

Vancouver

Les Cameron, formerly Famous Players manager in New Westminster and who was here for the funeral of his father, plans to return to his job in Hollywood where he manages a circuit theatre. . . . **Warwick Johnson,** former assistant at the Orpheum, is now relief manager for United Artists in the Hollywood area. . . . **George Baldy,** 72, pioneer projectionist who last worked at the International-Cinema, died here last week. . . . **Maud Newman,** widow of **Robert Newman,** former manager of Queen's Hall, London, England, died here at the age of 75. . . . **Sid Gutnik,** Calgary RKO salesman, has taken over as Vancouver manager of RKO. He follows **Bill Smith** who resigned to return to eastern Canada. . . . **Bea Maclean,** 20th-Fox cashier, resigned to take a trip to Europe. She is replaced by **Roger Madison,** former contract clerk. **Nora Ross** moves from advertising to contract clerk. . . . **Violet Hosford,** 20th-Fox booker, is in Toronto attending her first convention. . . . **Gay Carl,** Paradise secretary, is back from a holiday trip to Calgary.

Washington

Loew's Capitol theatre was the scene of the finals of the Miss Washington contest August 13. . . . **Nathan D. Golden,** director of the motion picture, scientific and photographic products division, Department of Commerce, was one of the judges at the finals of the Miss Washington Contest. . . . **Corinne Cohan,** daughter of Republic salesman and Mrs. **Joseph Cohan,** will be married to **John M. Travers** in September. . . . Johnson-Saunders Theatres have moved its offices to the Queens Chapel drive-in, West Hyattville, Md. . . . The Variety Club last Sunday dedicated a cabin at the Kaufmann Camp for Boys and Girls in Plum Point, Md., in memory of **Sidney Lust,** a past chief barker, who died a year ago. Mr. Lust also was for many years a member of the board of governors of Tent 11. Attending the dedication were his widow and members of the Variety Club board of governors and welfare committee.

Venice Film Festival to Open Aug. 28

ROME: Pictures from some 10 countries will be projected at the 17th Venice Festival, which opens August 28, the festival committee announces. New director of the Venice Festival is Dr. Floris Ammannati, who was vice-president of the Association of Catholic Exhibitors.

Films to be shown include "Gervaise," directed by Rene Clement, and "Traversie de Paris," directed by Claude Autant-Lara (France); "Bigger Than Life" directed by Nicholas Ray, and "Attack!" directed by Robert Aldrich (United States); "The Road to Shame," by Kenji Mizoguchi and "The Harp of Burma" by Kon Ischikawa (Japan); "Calabuch" by Inis Berlanga and "Calle Major" by Barden (Spain); "The Empire of the Sun" by Mario Craveri and Enrico Crast and "Suor Letizia" by Mario Camerini (Italy); "Captain Von Kopenik" by Helmuth Kautner (Germany); "Immortal Garrison" by Agranenko and Tisse (Russia); "Torero" by Carlos Velo (Mexico); and "The Ogre of Athens" directed by Nikos Koundouros (Greece).

Members of the jury which, under new regulations, will award but one prize, the Gold Lion of St. Mark, include John Grierson (Britain) president; Luchino Visconti (Italy); C. B. Cavallaro (Italy); Fridrikh Marcovich Ermler (Russia); Andre Bazin (France), and James Quinn (Great Britain). A Japanese representative will be named shortly.

New Method Splices Film by Radio Waves

HOLLYWOOD: An electronic method of film splicing which utilizes radio frequency power to weld film is currently demonstrated at the Motion Picture Research Council. Called dielectric splicing, this new system does away with solvent type cements that are normally used to fuse splices and instead uses the heat transmitted by radio frequency waves. The result is a stronger and longer lasting fusion. The system was devoloped when it was found that DuPont's new polyester base film "Cronar" would not fuse properly with the application of regular cements. Subsequent experiments also have shown that tri-acetate safety base film will respond favorably to the electronic splice. Other advantages: film processes using a negative requiring a splice of not more than .03 inches gain added strength when fused in this manner; projection life of the release print is appreciably increased, and the system is adaptable to splicers which are now found in studio laboratories.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

THE STAGE — Now Has Second Place

FOR MANY years, the so-called legitimate stage has had a very paternal and proud way of looking down on the humble movies—as though we were something quite recent, and surely inferior to their sacred areas of theatrical arts and skills. This, in spite of the fact that the screen has always paid the highest prices for the cream of the crop, as it is harvested in the theatre—counting both stage properties and great talent. The favorite way of giving us the diminishing treatment is to merely say that some former star of "legit" has gone to Hollywood—a happy hunting ground for dollars, but definitely, a letdown in the arts.

Just recently, a lady of great intelligence wrote a letter to the dramatic editor of a metropolitan newspaper, and said that she had seen the movie version of a stage success (it was very apparently "The King and I") and that the audience "was enraptured" and "obviously enjoyed the excellent screen adaptation." But she observed, "unfortunately, too few of these people had ever taken the opportunity to see the Broadway production"—and she wishes more of them "could become the recipients of the great gifts of the theatre. What other medium can lift one from his seat to experience emotions that literally lose one's self in another world." The lady deplores the lack of education in "theatre" by the modern public—and she suggests that "more people buy a theatre ticket just once— *sit front and center*—and become one of the characters in a play, for a few hours." And that's where we come in with our argument and rebuttal. That seat "front and center" costs about $6 in these days, and is only available to a favored few. The theory that you can "lose yourself" in the artificialty of stage settings is quite beyond the skill of stagecraft.

Actually, "The King and I" is far superior to the stage play of the same name, and a much finer interpretation of the original book, "Anna and the King of Siam"—which inspired an earlier motion picture and the Rodgers and Hammerstein musical. Our new techniques have long since passed the pinnacle of perfection that is possible behind footlights. We have very much more of that illusive quality the lady wishes for—because with CinemaScope 55, you may "sit front and center" in virtually every one of the seats in the huge Roxy theatre, and at prices approximately one-fifth what it cost to see the Broadway play.

"WAR AND PEACE"

All of us who have spent years in this business can look back on the first really "big picture" that we handled as a showman—and recall the anticipation, the preparation. the study and hard labor that went into our campaign, prior to playdates, and the thrill there was in the climactic period when we realized the fulfillment in terms of box office.

We remember making a long trip across Pennsylvania to see Adolph Zukor's "Queen Elizabeth" at the old Hippodrome theatre in Lancaster—and of coming to New York, many years ago, to see D. W. Griffith's "Birth of a Nation" at the Liberty Theatre, on 42nd Street — and paying $2 for a ticket! That was a high price in those days, and still is. But the point is—they were doing it that long ago, and we were thrilled with the prospect.

This week, Paramount's great and wonderful production of "War and Peace" will open on Broadway, with a fanfare that is appropriate—for one of the truly great pictures of all times. The thrill is here—again and now—and we feel the excitement of seeing a press preview, and of watching the preliminary advertising which will key the campaigns of countless managers in their own presentation of this matchless picture. Look at LIFE magazine this week—for color pictures and pre-selling that will reach millions.

COUNTRY FAIRS are doing better this year—but differently. They must contend with new competition, and television ties up the farm family's time and money just as it does elsewhere. So, the fairs have a new policy—all admissions free—there is no longer any gate receipts, but concessions fare better, with real crowds to handle. As in our business, those who get in free spend more at the counters, probably more in the aggregate than if there were admission tickets to buy. The public has the money, but are "choosey" about the way they spend it. Somehow, a lot of small items seem to count for less than the cost of a ticket, as an expenditure out of pocket, but the total can add up to more in the fair's treasury.

■ ■ ■

BUSINESS is good, upstate in Pennsylvania. The country is green, and prosperity is evident. New houses, and new highways, all are indicative of a greater national income. And don't let them tell you that the farmers are suffering—not in our part of the state. One farmer we know who started with an investment of $1800 in the depth of the depression, just sold his combined holdings for $25,000 and retired. In Canton, the new swimming pool averages 300 on a weekday afternoon, which is more than the hometown movies can do on an average evening—more numerically, but not financially, for it costs twice as much to go to the movies. Stores are doing well and there are new stores since we were home last. No drive-ins nearby—but folks will still drive 40 miles to Elmira, for special films, in our deluxe dimensions. The local screen is good—with CinemaScope and all the fixings, but the urge "to go out to the movies" can take you farther, and for more money, then merely a walk down the street. Our little theatre does all right—it is neither richer nor poorer than for many years, but fighting an endless battle against competition of all kinds. Home, school, church and clubs—all create demands for the public's amusement dollars. —*Walter Brooks*

Giant cut-outs have found favor in far away Thailand, so here is the front of the New Odeon theatre, Bangkok, dressed for the showing of Allied Artists' "Shotgun", starring Sterling Hayden and Yvonne De Carlo. Allied's manager, Tom Jackson, and New Odeon owner, Nai Vira, were responsible for a campaign which included numerous radio spots and a newspaper campaign in the Thai and Chinese language press in addition to the terrific front display. Below, you see a picture of the same theatre front, playing Allied's "Phenix City Story"—which had a highly successful 19-day run. The plot of the picture was most intriguing to the Chinese population, who understood the gambling and excitement in the western setting. In fact, as you see, they put up another billboard across the street.

Wild West in The Far East

In Tokyo, street ballyhoo for "The Conqueror" consisted of two ushers dressed in Mongolian-type clothes, carrying banners to announce RKO's CinemaScope-Technicolor spectacle.

For the opening of "Treasure of Pancho Villa" in Manilla, at the State and Capitol theatres, they had a giant sombrero mounted on top of a jeep, as street ballyhoo.

Line-up of staff and street ballyhoo for Shaw's Capitol theatre, in Singapore, shows the excellence of exploitation in the far east.

Lim Keng Hor, of the Cathay Organization Singapore, is an old friend of the Round Table, and we like to include a picture of his 24-sheet ballyhoo, at right.

Showmen in Action

Norm Levinson is getting out "Leo's Sunshine Info"—from Jacksonville, and it contains point, part and parcel of all the promotion for MGM's "High Society" that can be found in those latitudes, as well as closer to the Arctic Circle, where Norm was formerly stationed, in an ice-pack off Minneapolis. MGM field men never fail, working at any temperature, above or below water, or neat.

▼

The promotional tour of Jane Russell and Robert Waterfield, her husband, both at home and in business—for their first "Russ-Field" independent production, described in more detail on a following page, was masterminded by United Artists' field man Addie Addison, Jr., who is the son of another famous field man, Addie Addison, Senior, whose reputation in these pages is for promotion with a capital "P."

▼

John D'Amato, manager of the Palace theatre, New Britain, Conn., designated August as Popcorn Month and let it be known that free passes might be found in boxes of popcorn, and youngsters bringing in cartons of six empty coke bottles were admitted free to a special Coca Cola matinee in a tieup with the local bottling works.

▼

Bob Diem, manager of Loew's Colonial theatre, Reading, Pa., reports his complete campaign on "The Catered Affair" which had good cooperative advertising on the "brides" theme and was supported by local contests, with good radio tieups. Many towns, and stores, have a "Bridal Shop" that will cooperate in this fashion.

▼

Lou Cohen, manager of Loew's Poli theatre, Hartford, Conn., offered a long-distance phone chat with Sal Mineo, who has a featured part in "Somebody Up There Likes Me," to the teen-age girl who writes the best 25 word letter on "Why I Would Like to Talk to Sal Mineo."

▼

After a long time of waiting, we have received a press sheet on MGM's "The Battle of Gettysburg"—a short film, but a very important one, with many audiences. The July 4th date passed, and others that mean something historically, but here is a special film that has very special appeal, if used properly. Gettysburg is the second White House, these days—and veterans of all wars like to recall the original veterans of the War Between the States—the last of those are gone now, aged over 100 years, but remembered.

Herman Kopf, manager of Schine's Milford theatre, Milford, Del., had a nice front-page break in his local paper recently on the Mickie Mouse Club which he has going as a merchant sponsored stunt. The kids really go for the idea of being Mouseketeers.

▼

Charles Tucker, manager of Schine's Holland theatre, Bellfontaine, Ohio, is the first to report a "Back to School" show this year, sponsored by the J. C. Penney store—and the first of many that will spread through this circuit and elsewhere. with active showmen and good management.

▼

Vic Nowe, manager of Odeon's flagship theatre, in Toronto, sends photos of huge standees, six by ten feet, which he uses as lobby display, all created especially for this first-run house. A special display for "Autumn Leaves" was particularly artistic, as an attention getter, at the point of sale.

▼

Eddie O'Neil, Brandt district manager, planned an unusual ad—bias type—for "The King and I" at the Portland Drive-In, Portland, Conn., which says, "If you could see only one motion picture, this would have to be it!"—which is so true.

▼

Tony Masella, manager of Loew's Poli Palace theatre, Meriden, Conn., tied in with a local merchant in his first birthday celebration and back-to-school sale to advertise free guest tickets to the theatre with the first 50 purchases.

Dave Bethell, manager of the 20th Century theatre, East London, South Africa, had this publicity picture in local newspapers to prove one important point—that they had good pictures, not only as coming attractions, but delivered and standing ready in the projection booth—a point to be made when you talk about imports from overseas.

▼

Millard Ochs, manager of the Stanley Warner Strand theatre, Akron, Ohio, made good use of the visit of Gil Wilson, artist, with his original paintings of "Moby Dick" by arranging both radio and TV interviews, a drawing contest sponsored by the Akron *Beacon-Journal*, with prizes donated by local merchants, and a special display in Akron libraries and the theatre lobby.

▼

Al E. Yahraus, manager of Skirball's Bryan theatre, Bryan, Ohio, had a full-page cooperative ad for "The Birds and the Bees"—with George Gobel headlining, "You can't hardly get bargains like these no more!—which ties in the merchants, the picture and the TV star, all at no cost to the theatre.

A recent meeting of the Shaw Brothers Ltd., managers and showmen, in Singapore, had these present, from left to right: Ashley Cooper, publicity director; Chin Kee Ming, Sarawak; Chong Fatt, Perak; Runme Shaw; Chin Kim Fook, Jahore; Quek Guan, Malacca; Goh Kee Keng, Kedah; Chow Deh Kong; Penang Province; and J. A. Sharp, general manager of the Shaw organization.

Jane Russell On Tour For 'Run in the Sun'

Jane Russell, and her husband, Robert Waterfield, have gone South on the first lap of their promotional tour for United Artists' "Run For The Sun," starring Richard Widmark and Jane Greer. Reason for this travel is that the picture is the first of their "Russ-Field" independent productions for UA, and this time, Jane and Bob are producers promoting their own product, not merely part of the cast. You see, our industry rewards those who thrive and they prosper by being able to produce on their own.

Above, at left, Jane is greeted at the airport in New Orleans by Henry Plitt, president of Paramount Gulf Theatres and a deputation of Civic Air Control Cadets, who are presenting a donation to WAIF, a charity sponsored by the star. At right, above, Jane and her husband are shown in Houston with Loew's manager, Homer McCallon, preliminary to a tour of Texas as part of their promotional junket throughout the Southwest. Below, at left, the visitors discuss their new picture with Jerry Haynes, in Dallas, as an interview over WFAA-TV, and at right, below, the teenagers are alerted as the two stars arrive in Dallas for an event aimed at young film fans. Tremendous popular response among youngsters and adults alike have greeted the Russ-Field corporation, in person, in their grassroots ride through the Southwest.

Free Phone Calls

Fifty free calls to service men overseas will be offered to participants in a contest sponsored by Associated Food Stores and Universal-International, in behalf of "Away All Boats" as it opens at Loew's State theatre, on Broadway. The overseas phone call is a gadget that can be arranged, without too much cost, and usually with a maximum of publicity. For a small line charge, you can put the overseas parties on stage, and carry the conversation on your PA system, or for broadcast purposes.

More Phone Calls

A quickie from Col. Bob Cox, Schine's city manager at Lexington, Ky., to say they are working like hell—and he proves it with the details of a very complete campaign at the Strand theatre on "The King and I"—which got deluxe treatment, and deserved it. The plan was designed to obtain coverage in a lot of different ways—and these included tieups with the University of Kentucky, and a series of personal phone calls, on a pyramiding basis, which added up to a large number of direct contacts, plugging the picture.

Drive-In Holds 17th Birthday Celebration

The Bluemound Drive-in, Milwaukee, which was the fourth in the country, and the first in Wisconsin, is now celebrating its 17th Anniversary. Bob Gross, who was the original manager for the Smith Management Co., is now a district manager with the same organization, and Dick Grede is the manager.

Originally, the Bluemound had a capacity for 700 cars—and that was big, in those days. Now, it has grown to over 1000 car capacity, with two concession buildings operating to take care of the crowds. The installations have always kept abreast of the latest and most modern equipment in the outdoor field.

Dick Grede is handling a program of special events for the anniversary, which hits the celebration week days August 24th to 31st. There will be special stunts every day, with things that are aimed at the loyal audience, which includes the entire family. For Quiz Night, Dick gets on top of the projection booth, and asks puzzle questions over the speaker system. Ushers are stationed on the ramps, and they signal with flashlights as soon as they discover a car where there is a right answer. The first correct answer gets a prize; for each question asked—mostly passes.

For Kiddie Night, games will be played on the playgrounds with prizes for the winners. On Car Night, every car with a license number including the figures "17" will be admitted free. Promotions with local sponsors are being worked out for further contests. All children will receive membership cards in a new club, during the 17th Anniversary Week, and the celebration will continue all season.

Quigley Contenders

Dominick Lucente, manager of Stanley Warner's Broadway theatre, Philadelphia, sends his complete campaign on "The Rose Tattoo" as an entry for the Quigley Awards, which is credited with phenomenal results at the box office, from a beginning two weeks in advance of playdate, and following through with every angle of selling approach, to make the most of Anna Magnani, as an Academy Award winner, for this interested neighborhood audience.

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Bill Trambukis, manager of Loew's State theatre, Providence, R. I., had such good luck with window displays for "The Eddy Duchin Story" that he sent on some supplementary photographs to be added to his campaign on the picture, for the Quigley Awards.

British Round Table

BRYAN D. LAMB, manager of the Odeon theatre, Manchester, arranged for the installation of three mechanical display units in prominent window sites in the shopping area together with framed 10 x 8 stills from "The March Hare". . . . JOHN LONGBOTTOM, manager of the Odeon theatre, Middlesbrough, set up a lobby exhibition of work done by Junior Boy Scouts which attracted much attention, with demonstrations by the boys each evening. . . . C. G. MANHIRE, manager of the Playhouse cinema, Galashiels, Scotland, sent letters to entertainment officers at local army camps which brought extra soldier admissions. . . . NAT MATTHEWS, manager of the Ritz cinema, Leyton, entered a float depicting "The Swan" in the annual carnival parade to tie in with his playdate of the picture, and it was awarded the prize in its class. . . . S. V. MURDOCH, manager of the Gaumont theatre, Anfield, Liverpool, tied up with a tea blender to put 5,000 labels on his packets of tea prior to playdate of "Indian Fighter", calling attention to the finest tea and the finest film in town. . . . J. MURPHY, manager of the Broadway cinema, Southampton, opened "Miracle in the Rain" during a heavy downpour, so he had a girl parade the streets wearing a Tele Mac raincoat and carrying a banner stating "This is a 'Miracle in the Rain'". He also played up Revlon cosmetics as rainproof. . . . T. H. NEAT, manager of the Kingsway cinema, Levenshulme, evoking praises from parents of his children's club members with his contests—Best Dressed Doll contest for girls, Model Making for boys and a quiz contest for all. . . . R. W. PARKER, manager of the Savoy cinema, Exeter, had an eight-foot army hat suspended from the ceiling as part of the foyer display for "Private's Progress" with the hat-band letters spelling out the film.

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D. C. REES, manager of the Odeon theatre, Sketty, distributed envelopes containing two farthings during the three days prior to showing "A Kid for Two Farthings", with an ad on the back worded, "Even farthings become pounds in National Savings". . . . SYDNEY SALE, manager of the Granada, Dover, tied up with Swan brand articles, including matches, pens, shoes, etc. for a shop window display contest to good advantage when he played "The Swan". . . . J. A. SCARDIFIELD, manager of the Odeon, Dover, promoted a lobby flower show, the object being to later donate the flowers to lonely old folks as a tie-in for "Man Alone". The hundred flower entries drew far more attention than anticipated, with a silver cup and radio for top winners. . . . N. SCOTT-BUCCLEUCH, manager of the Lonsdale theatre, Carlisle, induced the local bi-weekly newspaper to print installations of the serialization of "The Man Who Never Was"—the first time the paper published a serial. . . . JOHN L. SMITH, manager of the Ritz, Edinburgh, had "Coco", the clown assist members of the police force and the local Accident Prevention Society at the children's show judging of the Road Safety Competition, and the newspaper printed a picture of the event. . . . J. W. TURNER, manager of the Savoy cinema, Sale, chose the noon rush hour to have his staff of four erect a five piece display measuring 25 feet for "Private's Progress" and had a large outdoor audience, with terrific business all week. . . . H. P. WALSHAW, manager of the Odeon, Plymouth, sends a long list of shops which had window displays for "Value for the Money" in connection with a "Heinz 57" tieup—a natural.

J. W. ABBOTS, assistant manager of the Granby cinema, Reading, circularized schools to arrange parties for "Richard III" and had display cards on notice boards at the library and university. . . . G. LENNOX, assistant manager of the Regal cinema, Stirling, played "Safari" to well above average business when he tied up with the Safari Air Service to promote the picture. 1,000 throwaways were distributed and foyer and window displays arranged. . . . PATRICK J. CORDIER, assistant manager of the Regal theatre, Oxford, had a well-rounded campaign to exploit "Davy Crockett", beginning with over-printed balloons at children's matinees two weeks in advance of playdate and including contests, shop window displays, national savings tieup, etc. . . . R. J. CRABB, manager of the Lyric cinema, Wellinborough, offered something different in the way of a contest with a Swan fountain pen as prize for the most stylish handwriting in a sentence describing the most colorful scene in "The Swan". . . . L. P. S. DUNBAR, assistant manager of the Ritz cinema, Edinburgh, tied up with book stores to promote "1984", with the stores devoting entire windows to the book and film, and helping in the distribution of 2,000 throwaways. . . . GEORGE FAWCETT, manager of the Plaza cinema, Queensferry, excited advance interest in "Ransom" with his "What would you do?" contest in the form of a brief outline of the story without the ending. Guest tickets were awarded for the best answers. . . . E. L. GROVES, manager of the Gaumont, Finsbury Park, obtained a total of 160 inches of free newspaper space on "Man of the Moment", including composite page, front-page picture and story and a "name your 'Man of the Moment'" contest, all of which added up to extra good business at the box office.

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G. C. WILLIAMS, manager of the Regent theatre, Chatham, tied up with local newspaper delivery boys to distribute 1,000 four page news sheet throwaways to advertise "Forever Darling". . . . WILLIAM G. WILSON, manager of the Regal cinema, Ilford, tied up with the local newspaper in a fashion competition when he played "Miracle in the Rain", prizes being six raincoats. . . . Fine British showmanship won J. R. CRITCHLEY, manager of the Odeon cinema, Radcliffe, a Scroll of Honor in the second quarterly Quigley Awards judging and Citations for 14 other good showmen over there. . . . L. S. JOHNSON, manager of the Hippodrome, Nuneaton, tied up with a local laundry to distribute 3,000 throwaways in laundry parcels the week before playing "1984". . . . JOHN LAKE, manager of the Savoy cinema, Luton, awarded £62/10 by A. B. C. for the best publicity campaign in the southern area for the film "Life With the Lyons," in the presence of the Lyons family. —*WT*

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Circuit Holds Contest To Boost Stand Sales

Perakos Theatre Associates, Connecticut circuit with headquarters in Hartford, is sparking refreshment sales with a one-month competition of managers and refreshment stand attendants of both indoor and drive-in operations. Winners will be announced by Sperie Perakos, general manager, at a luncheon September 19th.

Prizes being offered include $500 in savings bonds, and a weekend in New York City with all expenses paid.

Five-Cent Bar Offered By New Candy Company

A five-cent candy bar is the first item to be marketed by the newly organized firm of Hutchinson Candies, Inc., Oakland, Calif. It is chocolate-coated with a strawberry coconut center, weighing 1¼ ounces. It has a wrapping of aluminum foil with a red strawberry printed in color and is packed in 24-count cartons.

The company announces that it is also preparing to market several dime bars and later will add a nickel bar especially for summer trade.

Orange-Crush Adds Chicago Area Division

A new division has been set up by the Orange-Crush Co., Evanston, Ill., in the Chicago area. It will be managed by Don Hurley, formerly of Canada Dry Ginger Ale, Inc.

Orange-Crush also has announced the appointment of Earl C. Moss as advertising manager of the Inter-American Orange-Crush Co.

Two New Ice Shavers

Ice shavers for snow cones have been marketed in a small and a large model by the Samuel Bert Manufacturing Company, Dallas, Tex. The large size, designed to reduce a 12½-pound block of ice to "snow" suitable for beverages in 30 seconds, measures 20x27 inches with an overall height of 40 inches. The junior model is 14½ inches square with a height of 27 inches and shaves a block of ice 4½x4½x8 inches in 30 seconds.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

REBUILT LIKE NEW—COMPLETE DUAL OUTfit with Super Simplex Projectors, cabinet pedestals, 3000' magazines, Magnarc lamphouses, 70/140 generator, Kollmorgen lenses, RCA PG230 sound system—$3950.00 (similar Drive-In Outfit $3750.00). Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak, "Sunray" Series I; 2", 3", 3½", 3¾", 5", 5½", 6", 7¾"—$35.00 pair. Superlite Series III "C" coated 2¾"-3"-3¼" $150.00 pr. Others available—tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

CENTURY SOUND SYSTEM, REBUILT, $975; Brenkert BX-80 Mechanisms, rebuilt, $875; Century CC Mechanisms, rebuilt, $775; Rectifiers, 80 ampere single phase, reconditioned with twelve new tubes, $445 pr.; Griswold Splicers $9.95; Super-Simplex heavy duty pedestals $215 pr; Lowest prices on new and used lenses. STAR CINEMA SUPPLY, 621 West 55th St.. New York 19.

THEATRES

FOR RENT—PASSAIC, N. J. FULLY EQUIPPED CinemaScope & air-conditioned. Parking, ideal for family operation, projectionist, manager. Box 2930, Motion Picture Herald.

NEW EQUIPMENT

INTERMITTENT MOVEMENTS - NEW SURplus for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEAT COVERS: SEWED COMBINATIONS, 95¢ up; all colors. Send $1.50, old cover, will duplicate, best match. Vinyl leatherettes; all colors; 54 inches wide; $1.10 yd. up. Also precut 24x27; 2 dozen minimum order 44¢ up. Complete line upholstery materials, mystic tapes, mohairs, corduroys, velvets; low prices; send for samples. Manko Fabrics Co., Inc., 156 W. 28th St., N. Y.

STUDIO EQUIPMENT

EYEMO 35MM NEWSREEL CAMERAS, FROM $99.50; Mitchell 35mm Standard Tracking Camera, $995.00; Neumade automatic film cleaners, 35mm 2000' capacity, $425.00 value unused $245.00; combination 16/35, $295.00; Houston 16mm K-3 negative/positive/reversal Automatic Film Processors, unused, $5,450.00 value ,$2595.00; Moviolas, from $195.00; Hallen synchronous magnetic 17½mm recorder, B22, $1950.00 value, $495.00; Neumade RK-102 Film Racks —hold 102—1000' reels, originally $165.00, new $87.50; Amer. Cinematographers Handbook, ½ price, $2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

IN CAR SPEAKERS $4.25—YEAR WARRANTY! 4" unit, steel case, attractive blue-white finish. Pert set 2 speakers, junction box $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DON'T WASTE IN THESE TOUGH TIMES. Hundreds of ways to save money in theatre operation, all based on practical theatre experience, are yours in the Master Guide To Theatre Maintenance. One of them alone may be worth far more to you than the $5. the book costs. Send for your copy Today. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York.

Frank Meyer Dies at 79

Frank Meyer, 79, motion picture industry pioneer who became one of Adolph Zukor's chief aides when the latter founded Famous Players Films in 1912, died August 16 at his Bronxville, N. Y., residence. Mr. Meyer, who joined Paramount Pictures Corp. when it evolved from Famous Players, served the subsequent company in several executive capacities. He lived in retirement during the past six years after having held for many years the triple post of assistant secretary, general manager of film laboratories and general purchasing agent.

He was credited with having saved the entire Famous Players stock of motion picture negatives when the company's 26th Street, New York, studio, in which they were stored, was totally demolished by fire in 1915. It was at Mr. Meyer's urging that Mr. Zukor, now Paramount's board chairman, had the priceless negatives stored in a huge safe which, when opened after the fire had subsided, yielded its contents in perfect condition.

Born in St. Louis, Mr. Meyer entered the banking business there in 1898. In 1908 he became connected with Cameraphone Company, in Denver, one of the first talking picture companies. He returned to St. Louis a year later, and formed an association with Western Film Exchange Co., his clients including Comedy theatre, New York, which Mr. Zukor operated. Mr. Meyer was the first to sell for Mr. Zukor the Sarah Bernhardt starring film, "Queen Elizabeth" in Chicago. Survivors include his widow, Mrs. Marguerite Meyer, and two sons, Robert and Adrian Meyer.

Bela Lugosi, Famous For Horror Films

LOS ANGELES: Bela Lugosi, 71, who won international fame playing the title role in "Dracula" on both stage and screen, and for various other "horror film" roles, died here August 16 following a heart attack. Mr. Lugosi was born in Lugos, Hungary, and appeared on the European and American stage for many years. His film credits include "The Thirteenth Chair," "The Wolf Man," "The Ghost of Frankenstein," "Frankenstein Meets The Wolf Man" and "Bela Lugosi Meets a Brooklyn Gorilla."

John O. Hooley

PITTSBURGH: John O. Hooley, 81, veteran manager of Harris Amusement Co. houses in this area since 1915, died recently. He was manager of the Sheridan Square theatre in East Liberty in 1928 when a baby was abandoned there. This led to the founding of the first Variety Club when John H. Harris and other local showmen adopted the baby. Mr. Hooley is survived by one sister and also a brother.

Harry Sheer

Harry Sheer, veteran exhibitor and owner-operator of the Rialto theatre, Ridgefield Park, N. J., died there last week following a lengthy illness. Mr. Sheer was a member of Allied Theatres of New Jersey and well known in film circles in his locality.

GPE Earnings Gain In Second Quarter

Consolidated net profit for General Precision Equipment Corp. for the three-month period ending June 30, 1956 was $807,585, reportedly a substantial gain over the first quarter net of $346,973. The six-month net profit is $1,154,559 and the comparable figure for 1955 was $2,173,654. A statement to the stockholders pointed out that sales and profits for the second quarter showed an improvement.

"Oedipus Rex" Filmed

Sophocles' "Oedipus Rex" has been filmed under the direction of noted theatrical director, Tyrone Guthrie, for a company headed by Leonid Kipnis, it has been announced. It features the cast of the Shakespearean Festival in Stratford, Ontario and was filmed in Eastman Color in Toronto. The picture will be distributed by Motion Picture Distributors, Inc., and will have its New York premiere in the Fall.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 3,409 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	6	—	9	7
All That Heaven Allows (U-I)	5	29	24	20	4
Animal World, The (W.B.)	—	7	7	5	2
Anything Goes (Par.)	3	4	3	13	14
Autumn Leaves (Col.)	—	1	1	2	2
Away All Boats (U-I)	1	3	2	—	1
Backlash (U-I)	—	17	4	23	6
Battle Stations (Col.)	—	7	3	2	4
Benny Goodman Story, The (U-I)	1	12	17	30	19
Bhowani Junction (MGM)	1	6	4	8	5
Birds and the Bees (Par.)	2	10	7	2	2
Blackjack Ketchum Desperado (Col.)	—	2	1	1	5
Bold and the Brave (RKO)	1	9	2	4	1
Bottom of the Bottle (20th-Fox)	—	2	15	17	27
Carousel (20th-Fox)	1	17	5	30	20
Catered Affair, The (MGM)	—	4	3	4	3
Cockleshell Heroes (Col.)	—	3	—	5	—
Comanche (U.A.)	—	7	1	13	20
Come Next Spring (Rep.)	—	1	5	27	4
†Come On, The (A.A.)	—	—	—	1	4
Congo Crossing (U-I)	—	4	—	2	2
Conqueror, The (RKO)	17	14	13	12	9
Court Jester, The (Par.)	—	10	9	13	10
Creature Walks Among Us (U-I)	1	4	4	2	1
Crime in the Streets (A.A.)	—	6	1	—	1
D-Day the Sixth of June (20th-Fox)	—	12	8	1	1
Day of Fury (U-I)	—	3	—	10	4
Day the World Ended (A.R.C.)	—	21	2	1	—
Diane (MGM)	—	—	1	8	29
Earth vs. the Flying Saucers (Col.)	—	2	12	—	—
Eddy Duchin Story, The (Col.)	—	3	6	—	—
Fastest Gun Alive (MGM)	1	3	2	6	—
†First Texan, The (A.A.)	—	1	2	2	1
Forbidden Planet (MGM)	1	15	17	3	6
Forever Darling (MGM)	7	31	33	12	8
Fury at Gunsight Pass (Col.)	—	1	3	2	2
Gaby (MGM)	—	12	1	11	4
Glory (RKO)	1	3	8	9	9
Goodbye, My Lady (W.B.)	—	11	4	10	2
Great Day in the Morning (RKO)	—	8	—	4	2
Great Locomotive Chase, The (B.V.)	—	5	8	4	2
Guys and Dolls (MGM)	20	10	9	4	8
Harder They Fall, The (Col.)	—	4	1	25	19
Helen of Troy (W.B.)	—	10	30	11	14
Hell on Frisco Bay (W.B.)	1	8	13	12	26
Hilda Crane (20th-Fox)	—	7	—	7	7
Hot Blood (Col.)	—	5	11	12	6
I'll Cry Tomorrow (MGM)	11	35	10	1	1
Invasion of the Body Snatchers (A.A.)	—	1	3	11	19
Jubal (Col.)	—	20	2	26	2
Kettles in the Ozarks (U-I)	2	12	16	18	3
Killer Is Loose (U.A.)	1	—	—	7	
King and I, The (20th-Fox)	7	4	4	1	—
Last Frontier (Col.)	—	3	21	21	7
Last Hunt, The (MGM)	—	3	22	24	7
Leather Saint (Par.)	—	3	—	3	5
Lieutenant Wore Skirts, The (20th-Fox)	—	10	32	26	3
Littlest Outlaw (B.V.)	7	20	13	9	23
Lone Ranger, The (W.B.)	9	28	12	7	2
Man in the Gray Flannel Suit (20th-Fox)	21	11	27	4	8
Man Who Knew Too Much (Par.)	1	16	8	2	2
Man Who Never Was (20th-Fox)	—	20	15	2	15
Man With the Golden Arm (U.A.)	7	22	25	15	1
Maverick Queen, The (Rep.)	—	1	1	5	1
Meet Me in Las Vegas (MGM)	6	23	9	14	5
Miracle in the Rain (W.B.)	—	7	5	18	26
Mohawk (20th-Fox)	—	3	2	4	1
Never Say Goodbye (U-I)	—	27	10	23	16
On the Threshold of Space (20th-Fox)	—	6	9	13	15
Our Miss Brooks (W.B.)	—	—	11	9	12
Patterns (U.A.)	—	—	—	—	10
Picnic (Col.)	22	41	14	2	—
Price of Fear (U-I)	—	—	—	1	6
Proud and Profane, The (Par.)	—	2	4	—	—
Proud Ones, The (20th-Fox)	—	7	5	9	—
Quincannon, Frontier Scout (U.A.)	—	2	2	2	2
Ransom (MGM)	1	3	22	19	13
Rawhide Years (U-I)	—	4	3	—	7
Red Sundown (U-I)	—	10	8	9	3
Revolt of Mamie Stover (20th-Fox)	—	17	10	9	1
Rock Around the Clock (Col.)	17	13	16	1	1
Rose Tattoo, The (Par.)	11	9	16	9	4
Safari (Col.)	—	6	7	5	—
Santiago (W.B.)	—	6	—	2	—
Scarlet Hour (Par.)	—	—	—	—	6
Screaming Eagles (A.A.)	—	4	2	5	3
Searchers, The (W.B.)	5	9	9	1	—
Serenade (W.B.)	—	4	1	7	17
Slightly Scarlet (RKO)	—	2	9	9	7
Spoilers, The (U-I)	1	12	21	18	4
Star in the Dust (U-I)	—	4	1	11	—
Storm Fear (U-I)	—	—	—	5	3
†Storm Over the Nile (Col.)	—	1	—	4	3
Stranger at my Door (Rep.)	—	2	1	1	3
Swan, The (MGM)	3	16	10	10	7
That Certain Feeling (Par.)	—	6	7	11	3
There's Always Tomorrow (U-I)	—	—	11	8	25
Three Bad Sisters (U.A.)	—	4	4	2	1
Timetable (U.A.)	—	—	—	3	4
Toy Tiger (U-I)	—	9	5	4	1
Trapeze (U.A.)	10	2	2	7	—
Tribute to a Bad Man (MGM)	—	11	2	10	14
23 Paces to Baker Street (20th-Fox)	1	11	2	4	16
Uranium Boom (Col.)	—	—	—	3	4
Werewolf, The (Col.)	—	1	7	—	—
While the City Sleeps (RKO)	3	—	17	—	1
World in My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	1	4	—	1	2

EXHIBITOR
NINETEEN AND 1936 VOLUME XVIII

TRAILERS ON TRIAL!

"We, the jury, Find
coming attraction Trailers...

GUILTY AS CHARGED!"

Guilty of influencing more patronage to your theatre than any other advertising medium...and at considerably less cost. *The daily showing of a trailer in the average theatre costs less than the price of one admission ticket. Yet, trailers are primarily responsible for more than one-third of total box office receipts!**

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

***According to an 84-week survey by Sindlinger and Co., trailers are the primary influence behind $348.00 out of every $1,000.00 expended in admissions at first-run theatres in Oklahoma City. The trailers' influence is even greater for subsequent-runs.**

September 1, 1956

MOTION PICTURE HERALD

COMPO Rallies the Industry for Fight On Local Taxation

CO-PRODUCTION ABROAD WINS NEW CHAMPIONS

REVIEWS (in Prod.-Digest) THE LAST WAGON, BACK FROM ETERNITY, THE SHIP THAT DIED OF SHAME, SHOWDOWN AT ABILENE, THE BEAST OF HOLLOW MOUNTAIN, THE QUEEN OF BABYLON, BRIDE OF THE MONSTER, KENTUCKY RIFLE

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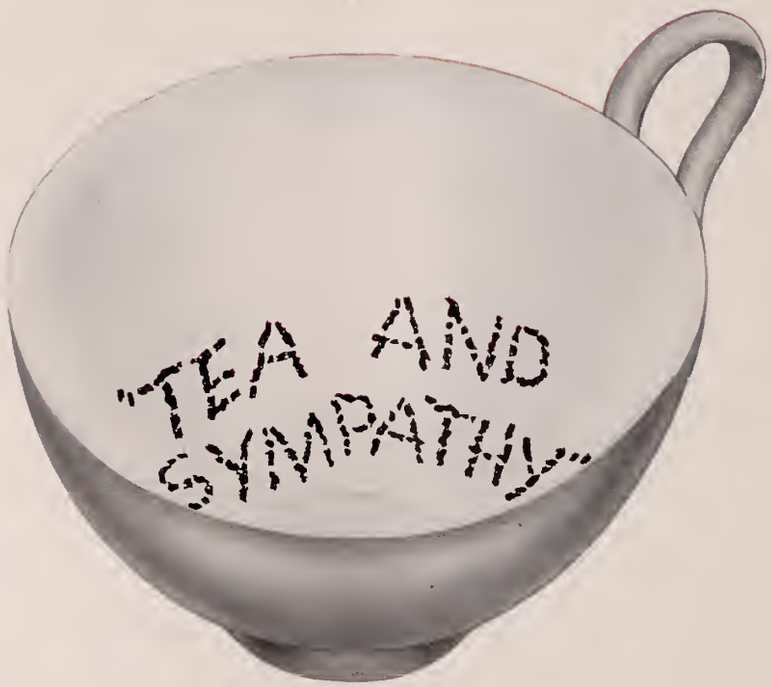
THERE'S A FORTUNE IN IT FOR YOU...



M-G-M presents in CinemaScope and METROCOLOR · "TEA AND SYMPATHY" starring DEBORAH KERR · JOHN KERR · with Leif Erickson · Edward Andrews · Screen Play by Robert Anderson Based on the Play by Robert Anderson · Directed by Vincente Minnelli · Produced by Pandro S. Berman

(Available in Perspecta Stereophonic or 1-Channel Sound)

Where does a woman's sympathy end—and her indiscretion begin?

BETTING $500,000 ON THE FAVORITE!

Every day from every M-G-M Exchange come additional bookings for M-G-M's exciting picturization of "TEA AND SYMPATHY," starring Deborah Kerr and John Kerr in their original stage roles. The play that packed theatres from Coast-to-Coast and enjoyed a phenomenal run of 91 weeks on Broadway is being hailed by Preview audiences East and West as even better on the screen.

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RECOMMENDED FOR ADULTS ONLY!

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STARRING NANCY KELLY AND INTRODUCING PATTY McCORMACK

WITH HENRY JONES · EILEEN HECKART · EVELYN VARDEN · WILLIAM HOPPER
PAUL FIX · JESSE WHITE · Gage Clarke · Joan Croydon

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OCKER IS
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OPENED AS BIG AS 'MOBY'!!!!!

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We recommend: NO SEATING DURING THE LAST FIFTEEN MINUTES!

We recommend: TALK ALL YOU WANT ABOUT THE MAN AND THE WOMAN BUT *PLEASE DON'T TELL ABOUT THE GIRL!*

ION · Screen Play by JOHN LEE MAHIN · Based upon the play by MAXWELL ANDERSON and the novel by WILLIAM MARCH · DIRECTED BY MERVYN LeROY MUSIC BY ALEX NORTH

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8th and 9th weeks hitting 1st week grosses!

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RODGERS & HAMMERSTEIN'S

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Music by RICHARD RODGERS

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The New Champ!

Matching 'The King' in every situation!

MARILYN MONROE

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Directed by

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There's nothing better than **The Best**

The Best Things In Life Are Free

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CINEMASCOPE

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ERNEST BORGNINE · SHEREE NORTH

with TOMMY NOONAN

Produced by HENRY EPHRON · Directed by MICHAEL CURTIZ

Screenplay by

WILLIAM BOWERS and PHOEBE EPHRON

...and 20th supports THE BEST with THE BIGGEST promotion campaign of the year!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 204, No. 9 — September 1, 1956

War on Local Taxes

COMPO has drawn attention to the "alarming" number of local and state admission taxes and has renewed its offer to make available data to local tax committees fighting proposed new levies or campaigning for the repeal of existing ones. Exhibitors everywhere should be quick to take advantage of these offers of assistance. The record COMPO has made in the three campaigns to get the Federal tax eliminated on tickets of 90 cents and under is outstanding. It is regrettable that COMPO's budget does not make it possible for its staff to take a direct part in local and state fights in key situations.

A measure of the work that COMPO can do in the future, including the providing of statistical and other information to local tax committees, will be determined by the success of the next dues campaign. COMPO certainly deserves full support.

On the local and state fronts the existence of a strong COMPO will be of great assistance. However, it must be recognized that the defeat or repeal of local legislation is fundamentally a local, grass roots job. Exhibitors operating in the 22 states and 626 cities which, according to the recent COMPO survey, have admission taxes, should reexamine their local situations. The goal should be the elimination of every discriminatory tax.

Equally important with fighting to obtain repeal of admission taxes is to be alert to head off such impositions before they become law. Every state and community is seeking new ways of raising revenue. Theatres already are bearing their full share.

■ ■ ■

New Standards Needed

WHEN the technological revolution started four years ago with the introduction of the new screen techniques, it was generally realized that standardization could not be achieved right away. On the other hand the situation has been allowed to drift dangerously. It is time for concerted efforts to attempt to achieve some kind of standardization to the extent possible.

It makes no sense for some studios to frame standard pictures for projection at a screen aspect ratio of 1.75 to 1 and others at 1.85 to 1. Most of the newsreels are still framed for the pre-wide screen days with adjustments in main titles and general instructions to cameramen to provide room for picture cropping. Even more serious is the fact that some important pictures are still being photographed for the old aspect ratio despite the fact that the old 1.33 to 1 screen has almost entirely disappeared from the theatrical exhibition market. "Moby Dick" and "Giant" are cases in point. Both films, it is reported, should be exhibited on screen "not wider than 1.66 to 1".

In CinemaScope the lack of standardization is equally confusing. Some films are framed for the original 2.55 to 1 ratio while others take into account the fact that few theatres have screens that wide and that cropping is also required for the optical prints.

Producers and photographers abroad look to Hollywood for clarification of these matters. For decades the standards agreed upon by the American industry could be accepted as international standards. The exhibitor and his patrons should have the opportunity of seeing a film as it was composed originally by its director and cinematographer. Without standardization they cannot have this opportunity.

■ ■ ■

New York Industry Show

THE joint TOA-TESMA-TEDA-IPA show at New York's new Coliseum from September 20 to 24 should be one of the best conventions and trade shows in the history of the industry. It will have more of an international flavor than any up to now as a number of representatives of foreign film activities have announced that they will be on hand.

Exhibitors who can do so should attend the meetings. It is certainly true that these are critical days and that basic patterns of production, distribution and exhibition are in a state of evolution. On the other hand the public, as never before, has demonstrated repeatedly that it will respond to theatrical attractions that please.

Delegates from TOA units and unattached exhibitors who are welcome as guests should not expect to find all the answers during any convention week. Yet those who come to New York are certain to profit by the exchange of views and the opportunity to see the latest equipment.

Visitors are cordially welcome at The HERALD editorial offices during the show week as they are at all other times during the year.

■ ■ ■

BEFORE LONG there will be live television broadcasts from any point in the United States to as far south as Venezuela, according to Dr. Allen B. Du Mont, chairman of Allen B. Du Mont Laboratories. The television signals would "island hop" through relays in the Caribbean. Transatlantic television must await more pioneering in the laboratories but it, too, is certain to come eventually.

—Martin Quigley, Jr.

Letters to the Herald

For Children

To the Editor:

Why is it that the film industry has forgotten how to make programs for children? They are the ones that we have to get away from the TV sets and get them in the movie habit once again. We need something that will appeal to the children —dogs (Lassie, etc.), westerns (Rogers & Autry) etc. Remember the children of today will be the adults of tomorrow.—*JOHN J. GRAHAM, Hollywood Theatre, Pottsville, Penna.*

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Mass Appeal

To the Editor:

I believe that if the industry would stop trying to educate the people and would produce more pictures with the mass appeal of "Picnic" or "Trapeze" our box office problems would be over. I think that the majority of the American people go to the movies to be entertained—not enlightened.—*PATRICK M. KELLY, Bardavon, Poughkeepsie, N. Y.*

•

To Get Better

To the Editor:

This business was rough twenty-five years ago. We have had some mighty good times since then. It's rough now, but it can't get worse, so it's bound to get better before long. Too many cry wolf too soon in the movie industry.—*L. Z. HENRY, Home Theatre, Zephyrhills, Fla.*

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Lost Audience

To the Editor:

The main problem facing this industry today is simply to get our "lost audience" back into the theatres. People still enjoy the movies—they've just lost the habit. I spend a young fortune each week advertising in my local papers. And who looks at my ads—only those people who are out to see a show. Let's use some good institutional ads in a media where people who have forgotten about theatres will see them. And I mean institutional! The public is sick and tired of hearing all these superlatives about certain pictures. Let's sell them on the industry as a whole.—*DAN ROCHIN, United Artists Theatre, Pasadena, California.*

•

Steady Flow

To the Editor:

I believe what the motion picture industry is most in need of is a steady flow of good product released in such a way that exhibitors do not go through a "feast and famine" series of periods during the year. It is my considered opinion that the picture release pattern of the industry is driving many would-be patrons away from the theatres by permitting them to lose the habit of going to the theatre.—*CHARLES B. FREXLER, vice-president, Stewart and Everett Theatres, Charlotte, N. C.*

•

Same Old Story

To the Editor:

The same old story. More variety is needed. Why subject the public to films with the same principal background or theme? Distributors all want to get on the bandwagon at the same time. People get tired of a month's run of Westerns, then the next month army stories, then the next month musicals and etc. What happened to the good mysteries? The minority attend movies; without the product one can't attract the majority.—*GRAHAM GILES, Des Plaines, Des Plaines, Illinois.*

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Look at the Past

To the Editor:

The movie industry as a whole, both production-distribution and exhibition, needs to take a look at its real past. Many things used by it in the past are now being used by TV and radio. They are talent searches, giveaways and others. Why not go back and pick up these. They could be used again and again, because every boy and girl would rather be a glamorous star on the movie screen than a living room giveaway. If one producing company could not afford to do it, then they could pool their efforts on a nationwide small town tour.—*ED PURCELL, Virginia Theatre, Harrisonburgh, Va.*

A BIG HELP!

To the Editor:

I would like to say how much I enjoy reading Motion Picture Herald and what a big help it is to me. The Managers Round Table section certainly is second to none and I find I can use much of the information I read in its pages to better my own business. Keep up the good work.—*EDDIE HOOD, Valencia Theatre, Macon, Missouri.*

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On the Horizon

BROADWAY BOX OFFICE!

More box office records are being busted along New York's Broadway these days. At the Capitol theatre, where the Paramount - DeLaurentiis production of "War and Peace" had its world premiere last week, executives reported the three and one-half hour film took in $20,000 the first day for four shows—the fewest shows daily in the theatre's history, but the greatest dollar gross per show on its record books. Despite the film's running time, which limits the number of times it can be screened per day, the management reports further that patrons are showing a startling unwillingness to leave their seats at the point of the picture at which they arrived. Consequently, there are jam-ups in the aisles and lobby. At the Roxy, where 20th-Fox's "The King and I" closed a nine-week engagement Friday, the management reports that at the conclusion of the film's eighth week, the gross reached $1,011,000.

"MORE POTENT"

The motion picture will be an "even more potent factor" in American life than it has been in the past, Frank H. Ricketson, Jr., newly appointed general manager of National Theatres, told the Southern California division of the Fox West Coast theatre managers in Hollywood recently. Mr. Ricketson said he had witnessed a definite upswing in public reaction to new Hollywood product. He also declared that he is making an intensive study of price scales and has received no complaints on the advanced scales for "The King and I."

BULLISH

The Wall Street investment community is looking on film stock more and more favorably. One member, Henry R. Heims, manager of Bruns, Nordeman & Company, said last week film stocks are "presently fine investments." He added that Sam Pinanski's suggestion for an industry financial conference "would enhance the prestige of the film industry further."

"SNEAK" VIEWS

Columbia Pictures' advertising campaign on its forthcoming "Solid Gold Cadillac" will make extensive use of the comments of patrons who saw the picture in a series of sneak preview across the country. The quotes, along with photos of the quoted customers, will be incorporated into "inquiring photographer" type layouts for newspaper, national and trade advertising.

DOWN TO THE DORIA

The men who made "The Silent World," French underwater documentary which carried off the Grand Prize at the last Cannes Festival and which Columbia will be distributing here this Fall, plan to explore and photograph the Italian liner Andrea Doria, currently on the ocean floor off Nantucket.

NEXT WEEK

THE HERALD INSTITUTE

The HERALD Institute of Industry Opinion has completed an extensive compilation of opinion among exhibitors, distributors and production personnel on the causes of dropping attendance and possible and practical ways of bringing more of the public to the box office more often.

The study covers such subjects as the kinds of production wanted, the star system and new faces, the condition of the physical exhibition plant, admission prices, parking, program timing, the possibilities of a credit card system, newspaper publicity, the Audience Awards and audience research.

The first results of the study, covering production and the need for new faces, will appear in next week's HERALD. Other phases of the subject will be covered in subsequent issues.

WHEN and WHERE

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment and Supply Manufacturers Association, the Theatre Equipment Dealers Association and Popcorn and Concessions Association, at the Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza, Atlanta. Atlanta.

October 1-2: Annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania, Roosevelt Hotel, Pittsburgh.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, scheduled to be in Los Angeles.

October 9-10: Montana Theatre Association, regular Fall meeting, Finlen Hotel, Butte.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 22-23: Annual convention of Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

October 22-24: Allied Theatre Owners of Indiana, meeting at the Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 13-14: Annual convention of the Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbia.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 24-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

AND NOW TO THE PROMOTING . . . In New York the other day, right after that opening about which the industry still is talking, and a tremendous Hollywood gala, Paramount's task force of exploitation specialists and guests equally skilled planned strategy on "War and Peace." Clockwise below are Famous Players Canadian circuit's James Cameron, Consolidated Theatres (Montreal) advertising director Tom Cleary, Paramount field agents Arnold Van Leer, James Castle and Mike Weiss, Paramount Canadian publicity chief Winston Barron (extreme left, rear), national exploitation manager Herb Steinberg, FPC western division manager Robert Eves, Paramount's Leonard Allen and Dave Judson, Orpheum theatre (Vancouver) manager Ivan Aekery, FPC specialist A. E. Brown, and FPC advertising chief James Nairn.

This week in pictures

THIS YOUNG MAN is another Wayne, Pat by name, and some day may be as famous as his father. C. V. Whitney is giving him a seven-year opportunity. Specifications: six-foot one-inch, 17, blond, honor student, star athlete, and after being in "The Searchers" already getting fan mail. Stipulation: films must not interfere with education, father John has ruled.

THE TRADITION. As you may know, producer and impresario (and actor?) Alfred Hitchcock always appears in his films, just passing through. Here he is in his latest, for Warners, "The Wrong Man."

THE GUESTS. In London, at a press reception, stars Phyllis Kirk and Dan O'Herlihy, of Hollywood, chat with their director, Compton Bennett. The picture is Monareh's "That Woman Opposite," which a major outlet will distribute here, it is promised.

SCREENING "The Solid Gold Cadillae" in Salt Lake City, and the guests are, seated, John Denman, Fox Intermountain; F. H. Rieketson, National Theatres general manager; Jack McGee, Fox Intermountain — standing, Ralph Pizza and Robert Selig of Fox Intermountain and S. S. McFadden, Columbia.

GREETINGS FROM the exhibitors of Philadelphia to Richard Widmark, beating the drum for United Artists' "Run for the Sun." In array below, branch manager Gene Tunick, Tri-State service chief Sanford Gottlieb, Mr. Widmark, Sley Theatres director Jay Wren, exhibitors Charles MacDonald and Jack Greenberg, salesman Jack Zamsky, and Fried circuit executive Alford Davis.

VINCENT VAN GOGH, artist. Kirk Douglas, with customary vitality, in MGM's "Lust for Life" recreates a genius solitary and desperate and tragic. The company is showing the picture this week to the trade.

FLORIDA PRODUCTION. On the set of Sam Spiegel's Columbia picture, "End as a Man," at Orlando, star Ben Gazzara and director Jack Garfein, right, welcome exhibitors who happened to drop in: Joe Lipson of Dixie Drive-In Theatres; Walter Colby, Florida State Theatres, and Jim Partlow, of Orlando drive-in theatres.

STARS OWN THE INDUSTRY, he says. Sidney Harmon, who just finished "Men in War" and "The Wild Party," two of ten he will make for United Artists, told trade writers in New York last week about 20 top free lance performers have producers and studios competing to offer scripts exciting, vital, and timely. When a star accepts a script, the producer finds financing easier.

CELEBRATING several things: the first picture in which Eddie Fisher and Debbie Reynolds (left) star together, and the completion of the picture, RKO's "Bundle of Joy." The host celebrants are director Norman Taurog and producer Edmund Grainger.

NATIONAL THEATRES TO BUILD 4 HOUSES

LOS ANGELES: National Theatres has purchased four five-acre tracts of land in townships within the Greater Los Angeles area for the purpose of building theatres equipped with parking lots capable of handling 700 to 1,000 cars, it was announced here last week.

The National Theatres announcement followed by several days a statement by Frank H. Ricketson, general manager, that the theatre industry faces a "flourishing new era."

The townships in which the circuit has purchased land tracts are West Covina, Grande Grove, Northridge and Van Nuys, all of which have experienced tremendous population growths since the end of World War II.

SIMPP Plans New Drive to Sell Abroad

Independent producers will strive for a stronger position in the foreign market by "setting up better distribution agreements and by tapping untouched sources of income," Governor Ellis Arnall, president of the Society of Independent Motion Picture Producers, said in New York this week.

Italian Agreement

Earlier Mr. Arnall announced the SIMPP and the Italian film industry, through ANICA, had reached "agreement in principal" on a new film agreement which would parallel the recently signed agreement between the Italian industry and the Motion Picture Export Association of America. Details of the pact will be worked out in Rome and it is understood that under it the SIMPP will receive 10 per cent of the terms provided for under the MPEA agreement, which goes into effect August 31.

Concerning the foreign market generally, the SIMPP president said the possibility of his association selling product to Iron Curtain countries will be discussed at a meeting in Hollywood September 5. Jack Lamont, SIMPP European representative, will report at the meeting on the Iron Curtain situation and tell members of film agreements worked out in Spain and possibly Denmark, two countries which currently are not serviced by the MPEA's members.

To Be in Washington

Governor Arnall said too that he will be in Washington for the Anglo-American film talks September 24-25. The SIMPP membership, he added, feels that sales to Iron Curtain countries should take place "if the State Department has no objections and if we could make deals that are economically advantageous."

AB-Paramount Gets Divestiture Extension

WASHINGTON: American Broadcasting-Paramount Theatres has received another extension—until November 5—in its divestiture deadline. The previous deadline was September 3. AB-PT is the only divorced circuit that has not yet completed its divestiture, but it was one that had the most theatres to sell. Justice Department officials said the circuit still has 23 theatres to dispose of, of which all but two are in a joint interest with Maine and New Hampshire Theatres, Inc.

Reelect Walsh IA President

KANSAS CITY: Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators since 1941, was again elected to that post by unanimous vote at the fourth day's session here last week of the organization's biennial convention in the Kansas City Municipal Auditorium.

Because of the smoothness with which the business of the convention had been conducted, the meeting ended Thursday afternoon with the submission of various committee reports. The convention had originally been scheduled to end Friday morning.

Harland Holden also was reelected as the Alliance's general secretary-treasurer.

The last day of the convention was highlighted by a surprise visit from former President Harry S. Truman who earlier in the week had been forced by various circumstances to turn down an invitation to address the delegates.

Plans New Twin Drive-In

PALATKA, FLA.: Mrs. Adeline Gawthrop, owner of the Linda drive-in here, is now building a twin drive-in here, to be called the Lindatu. It is scheduled to open in the early Fall.

Exhibitor Unit Reelects Slate At St. Louis

ST. LOUIS: All officers of the Missouri-Illinois Theatre Owners association were reelected for another year at the organization's meeting here this week at the Hotel Kingsway.

Assisting L. J. Williams, president, as newly-named directors are Howard Spiess, Colonel Jim Damos, Robert Strauss, Richard Logan and Bernice Montgomery. Myra Stroud, managing secretary, an appointed officer, will continue in the same position.

In the keynote address, F. P. Gloriod, said, "one word describes the greatest contributing factor to the problems that face our industry today; it is disunity." Detailing the interdependence of all film agencies, he added, "each of us has a very definite stake in the plight of anyone else in the industry. Only through the understanding and cooperation of the producers to maintain a steady flow of good pictures throughout the year and the proper exploitation of those pictures by exhibitors at the local level can true success be achieved."

The meeting resolved to thank officially the Council of Motion Picture Organizations for its services in the reduction of the Federal admissions tax and asked each member to show appreciation to COMPO by prompt payment of dues. The legislative committee advised the association and members to guard against state and local efforts to increase admission taxes and the membership committee advised each member to recruit one new member during the year.

Wynd, Eilers Appointed Kodak Vice-Presidents

ROCHESTER: Clarence L. A. Wynd and Louis K. Eilers were elected vice-presidents of Eastman Kodak Company this week. Mr. Wynd is assistant general manager of the Company's Kodak Park Works. Mr. Eilers, who is Kodak Park assistant general manager, has also been named an assistant general manager of the Kodak company.

To Reissue "Rebecca"

Twentieth Century-Fox will re-release David O. Selznick's "Rebecca" on a national basis with a large promotional campaign, the company has announced. The first booking will be at Washington September 6. The Academy-Award winner, which was directed by Alfred Hitchcock, stars Sir Laurence Olivier, Joan Fontaine and Judith Anderson.

COMPO Sounds Industry Call to Fight Local Admission Taxes

. . . Nationwide survey shows a total of 626 towns and 22 states impose levies on motion picture admission tickets

A call to resist and eliminate state and municipal taxes on motion picture theatre admissions was issued last week by the Council of Motion Picture Organizations. At the same time, COMPO issued the results of nationwide survey which indicated that at least 626 cities and towns and 22 states impose such taxes on motion picture admissions.

In addition, Connecticut imposes a state tax on places of amusement based on seating capacity, and North Carolina, South Carolina and Delaware levy state license fees on motion picture theatres.

Range from 1 to 3%

State admission, sales or gross receipts taxes range from one to three per cent, except in Kentucky and Texas, which have a sliding scale on admissions above 50 and 80 cents, respectively. Local admission taxes range from one to 10 per cent, and in six states they are imposed on top of Federal and state levies.

Copies of the survey are being sent to COMPO's state tax campaign chairmen and co-chairmen, to the heads of all exhibitor associations, to picture companies and to circuit executives.

Prepared under the direction of Charles E. McCarthy, information director, the COMPO survey is believed to be the most complete compendium of state and local admission taxes on record. The great bulk of the information came from state and local tax authorities, with whom a voluminous correspondence has been carried on for the last several months. Exchange managers, circuit executives and individual theatre owners also helped provide information on situations where inquiries to local tax authorities went unanswered.

Cities Levying Taxes

The COMPO survey showed that after Pennsylvania's high of 331 communities levying amusement taxes applicable to theatres, the following states were high in the number of such municipalities: Washington, with 77; Ohio, 59; West Virginia, 46; Alabama, 34; Tennessee, 33, and California and Illinois, 11 each.

The following states have no municipal theatre taxes, according to the COMPO survey:

Arkansas, Connecticut, Delaware, Georgia, Idaho, Indiana, Iowa, Kansas, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Montana, Nebraska, Nevada, New Hampshire, New Mexico, North Carolina, North Dakota, Oklahoma, Oregon, Rhode Island, South Carolina, South Dakota, Texas, Utah, Vermont, Wisconsin, Wyoming, District of Columbia, Alaska, Hawaii and Puerto Rico.

Robert W. Coyne, COMPO special counsel and member of the governing committee, in a foreword to the survey says:

"We must continue to work not only for the complete elimination of all Federal admission taxes, but also strive for elimination or reduction of the many state and local admission taxes which exact such a heavy toll on industry income.

"Well organized local campaigns have resulted in the repeal of many local admission taxes in the past five years. But as will be seen, the number of such taxes is still alarmingly large. And passage of the King Bill probably will lead to increasing pressure for such local excises by municipal and other taxing authorities faced with mounting budgetary problems.

"As we have pointed out many times before, it is much easier to prevent the imposition of these taxes than it is to have them repealed. It requires constant vigilance by exhibitors and other industry representatives when revenue legislation is under local discussion and prompt united action when such legislation is threatened. Industry representatives should not only present a united front but obtain the active support of neighboring merchants and organized labor to oppose such imposts."

COMPO to Launch Drive for Dues Starting September 10; Year's Program Is Outlined

The Council of Motion Picture Organizations will launch its annual dues campaign September 10, Robert W. Coyne, COMPO special counsel, announced in New York Monday. At the same time, Mr. Coyne outlined a five-point COMPO program for the coming year, a program embracing a new Audience Awards campaign, a campaign for the total repeal of the Federal admissions tax, ways to stimulate the nation's box office, *Editor & Publisher* advertisements and a general, all-industry public relations campaign.

As in former years, Mr. Coyne reported, COMPO dues will be collected by the sales forces of the major distributors, the general sales managers of which have approved the drive and have instructed their sales forces "to make every effort for its success." Branch managers of all companies will meet in their respective exchange cities September 4 for preliminary planning and distribution of the work. A second meeting of the branch managers and all sales personnel will be held Monday, September 10, for general instructions to all sales personnel. Division and district managers will be available for collecting from those circuits they normally contact.

The tax campaign booklet, which will be distributed to each exhibitor with a COMPO dues card, says in part:

"COMPO's recent successful tax campaign will add $51,800,000 to the motion picture industry's annual income. Your theatre business will share in this increase. In accomplishing this great service to our industry, COMPO incurred expenses that depleted its treasury. If COMPO is to continue, and if it is to carry out its program, your contribution to its support is urgently needed . . ."

Detailing COMPO's five-point program for the future, the booklet says that "complete elimination of the Federal amusement tax is still the ultimate objective of COMPO. Only the time for the next campaign is to be determined. It must be remembered that there are still 1,300 theatres burdened with the Federal tax."

The dues this year will be held to the reduced level instituted in the dues campaign of three years ago.

The dues schedule is as follows:

FOUR-WALL THEATRES

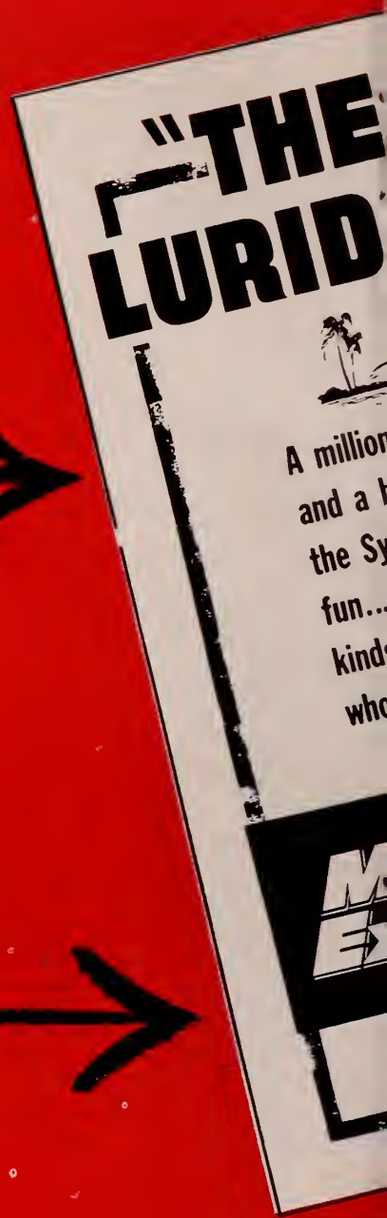
Up to 500 seats	$ 7.50 yearly
Up to 750 seats	11.25 yearly
Up to 1,000 seats	18.75 yearly
Up to 2,500 seats	37.50 yearly
Over 2,500 seats	75.00 yearly

DRIVE-IN THEATRES

Up to 300 car capacity	$ 7.50 yearly
Up to 500 car capacity	11.25 yearly
Up to 600 car capacity	18.75 yearly
Over 600 car capacity	37.50 yearly

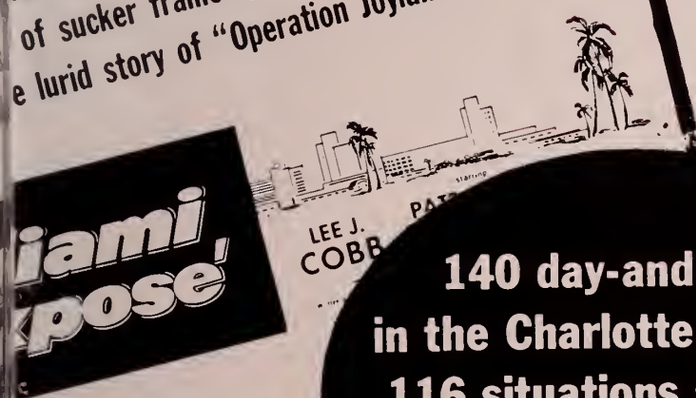
As in the past, dues from exhibitors will be matched, dollar for dollar, by contributions from the distributing companies.

HERE ARE THE SMASH ADS THAT'LL GIVE A SOCK SENDOFF TO THE FIRST SATURATION BOOKINGS ON COLUMBIA'S "MIAMI EXPOSÉ"!



WHOLE STORY!"

people poured into Miami every year...
illion dollars poured into the hands of
dicate supplying them with midnight
ames...games...a dozen different
of sucker frame-ups! Here is the
e lurid story of "Operation Joyland!"



iami
xpose'

LEE J. COBB

AMERICA'S BIGGEST PLAYGROUND... THE WORLD'S BIGGEST SUCKER TRAP?...

During the day...sun and surf. At night...sin! That was the Mob's bait for the million who came to Miami last year to take it easy ...and got taken for plenty! Taken by the syndicate's blondes, bunco and blackmail! Taken for a billion dollars! Here's the movie that rips the lid off the biggest skin-game in history!

LEE J. COBB · PATRICIA MEDINA · EDWARD ARNOLD

MICHAEL GRANGER · ELEANORE TANIN · ALAN NAPIER · JAMES B. GORDON · SAM KATZMAN · FRED F. SEARS

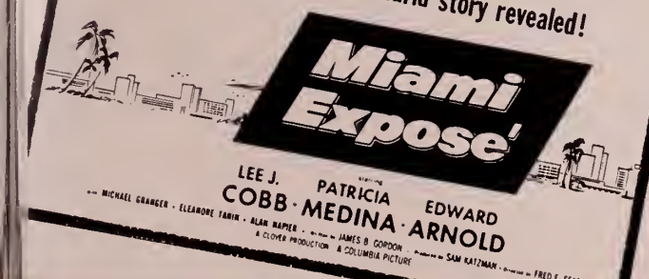
A CLOVER PRODUCTION A COLUMBIA PICTURE

Miami Expose'

140 day-and-dates in the Charlotte territory! 116 situations set in the Jacksonville area! More pouring in every day!

SUN-CITY...OR SIN-CITY?

Last year 1,346,423 people visited Miami, Florida. All looking for fun in the sun. And when the sun went down, they went looking for more fun at night. The syndicate was ready for them. Ready with the biggest sucker game in history. Ready to take the tourists for billions with blondes...bunco...and blackmail! No wonder the mob calls it "Operation Joyland"! No wonder your eyes will be opened wide when you see the whole lurid story revealed!



Miami Expose'

LEE J. COBB · PATRICIA MEDINA · EDWARD ARNOLD

MICHAEL GRANGER · ELEANORE TANIN · ALAN NAPIER · JAMES B. GORDON · SAM KATZMAN · FRED F. SEARS

A CLOVER PRODUCTION A COLUMBIA PICTURE

YOUR EYES WILL BE OPENED WIDE!

Opened wide to the most shocking skin-game in history! See how the syndicate parlayed crooked dice, crooked dames and shakedown games into a billion dollars. The map calls it Miami – the mob called it "Sucker's Paradise!"

Miami Expose'

LEE J. COBB · PATRICIA MEDINA · EDWARD ARNOLD

MICHAEL GRANGER · ELEANORE TANIN · ALAN NAPIER · JAMES B. GORDON · SAM KATZMAN · FRED F. SEARS

A CLOVER PRODUCTION A COLUMBIA PICTURE

Loew's Closes Three New TV Deals

. . . Rents its pre-1948 Feature library to three companies in contracts bringing total to date to aggregate of $20,000,000

by VINCENT CANBY

The rapidly developing role of Loew's, Inc., in the field of television was dramatically emphasized in New York last week with the announcement that the company had concluded three additional leasing contracts for the MGM library of 725 pre-August, 1948, feature films.

At a luncheon press conference last Friday, Charles C. "Bud" Barry, vice-president in charge of television operations, reported that the day before Loew's had concluded three deals which, including the previously announced KTTV, Los Angeles announcement, involve a total of more than $20,000,000. The deals are with:

CBS Television for the use of the MGM library by four CBS owned and operated stations—WCBS-TV, New York; WBBM-TV, Chicago, and a station each in St. Louis and Hartford where CBS has channel applications pending;

Triangle Publications for use of the library on four stations of the Triangle group (owned by the Philadelphia Inquirer)—WFIL-TV, Philadelphia; WNHC-TV, New Haven; WNBF-TV, Binghamton, and WFBG-TV, Altoona; and

The King Broadcasting Company for use of the library by KING-TV, Seattle, and KGW-TV, now under construction in Portland, Oregon, and due to go on the air in October.

Mr. Barry announced in addition that formal contracts had been signed the day before by him and Richard A. Moore, president and general manager of KTTV, whereby Loew's became 25 per cent owner of KTTV and KTTV became the exclusive outlet for the MGM library in the Los Angeles area. The three new deals, as in the KTTV leasing agreement, include exclusive market rights for the black-and-white TV transmission of the product for a seven-year period. For color transmission, each station must work out separate terms with Loew's.

Questioned as to the possible effect on exhibitors and on theatrical business by these leasing agreements to television, Mr. Barry said that "exhibitors, as a whole, have accepted the move simply as 'good business' on the part of distributors."

He said too that he felt that theatrical exhibition actually will be helped, his reasoning being that the showing of these films on television will create interest in motion pictures generally.

He declared that MGM, which is planning full cooperation with the television stations in the promotion and exploitation of the pictures—perhaps even to include "star" appearances on the programs—as a result of the TV airings will get the greatest amount of promotion in its history.

Nobody will be unaware of the MGM trade mark of Leo the Lion, which knowledge or "awareness" on the part of the public will be reflected on future MGM theatrical releases.

"By no means," he said, "are we writing off the theatres." The philosophy behind the company's entry into television, he said, was explained recently by Arthur M. Loew, president of Loew's, Inc., who declared that "the time has come for us to enter aggressively—and work with—the television industry."

Loew's Retains Rights

By simply leasing its films to television interests, Loew's retains all rights to the product involved. Questioned about a version of "The Barretts of Wimpole Street" included in the pre-August, 1948, MGM library, a property which has just been filmed again by the company, Mr. Barry said that special arrangements had been made to withhold the TV release of the early version to TV until the new film has been played off in the theatres.

Mr. Barry, discussing future plans, said the company will continue negotiations looking toward acquisition of the five TV stations allowed by the Federal Communications Commission, as well as various participating deals. He added that 13 stations already had been offered for sale to them. At the same time Loew's will continue to develop its plan for the production of TV film series, the first to get into production, probably being "Goodbye, Mr. Chips," in London.

Each of the newly announced agreements, Barry said, calls for a substantial down payment with the balance to be paid off in equal installments over a period of five years. A large part of the KTTV payment will be credited to the present fiscal year, while the returns from the other agreements will show up in the next fiscal year. First TV showings of the product will get under way in October.

Lavietes Retiring

HARTFORD: Harry Lavietes, owner of the Pequot theatre, a subsequent run house in New Haven, has closed the 44-year-old theatre and is offering the structure for sale.

Tax Revenue Shows Gains

WASHINGTON: Thirty-one states collected $14,983,000 from sales and gross receipts taxes on amusement admissions tickets during fiscal 1956, compared with $12,678,000 collected by thirty-two states in the preceding fiscal year, the Census Bureau reported last week.

This shows an increase of more then $2,000,000 in 1956, even though one state less reported its collection for that year. New Mexico, which did not appear in the 1956 report, accounted for only $9,000 in 1955.

Thirty-four states reported collecting license fees on places of amusement for both years, but there was almost no change in the figures. In 1956, $4,427,000 was collected in license fees, compared to $4,496,000 in 1955.

The Bureau gave no breakdown as to how much of the taxes collected from sales and gross receipts of admissions was for motion picture theatre admission, nor did it break down the license fee collection to show theatre licenses.

Toronto Newspaper Urges Theatre Attendance

The Toronto (Canada) *Telegram* devoted almost an entire page of a recent issue to an advertisement urging the public to attend motion pictures for relaxation. The newspaper, as a good will gesture to the industry and a salute to the millions visiting the Canadian National Exhibition, ran the ad which is a reproducton of an advertisement produced some time back by Donahue & Coe, Inc. of New York, and also co-sponsored a nightly program of film masterpieces at the Fairex theatre. The ad says in part: "The movies get you out of yourself, out of your house, away from all the many, the little, the pressing things that apply The Big Squeeze. You sit in the dark. In the wide dark. In the wide, cool dark. You look—and you relax. You're in a different world. the world, as you once saw it, is reborn."

Texas Drive-ins Charge "Inequitable Treatment"

AUSTIN, TEXAS: A special committee of Texas drive-in theatremen have been appointed to study distribution's "inequitable treatment towards drive-in theatres, as well as uneven flow of product," it was announced by Eddie Joseph, president of the Texas Drive-in Theatre Owners Association. He said the committee would study the problems confronting Texas outdoor exhibition "with regard to sending a representative to the home offices of the motion picture distributors in New York to discuss these matters."

'War & Peace' Has Premiere In Hollywood

HOLLYWOOD: Already enthusiastically acclaimed by the press and public in New York, the Paramount-Dino DeLaurentiis production of "War and Peace" opened here at the Hollywood Paramount theatre last week at a gala West Coast premiere which drew leaders of all branches of the film industry, civic and social leaders, government officials and foreign dignitaries.

Hostess at the event was Claudette Colbert, who introduced the guests including King Vidor, who directed the film; Alexandra Tolstoy, daughter of Count Leo Tolstoy; William Holden, Debbie Reynolds, Eddie Fisher, Zsa Zsa Gabor, Diana Dors, General Omar Bradley, Kim Novak, Jean Simmons, Jerry Lewis, and many others. The film which was photographed in VistaVision and color by Technicolor, began its regular run at the Hollywood Paramount the following day, August 24.

This week in New York, meanwhile, the contents of an exchange of letters between Barney Balaban, Paramount Pictures president, and Guiseppe Brusasca, Italian Undersecretary of State for Entertainment, were released to reveal "the complete unanimity of opinion as to the healthy effect" which "War and Peace" will have, not only on the Italian industry but also on "the spreading of a free culture within the framework of peaceful relations among peoples."

Mr. Brusasca wrote Mr. Balaban that the success of the film "will constitute striking evidence of the fine potentialities realizable through the association of Italy and the United States in the spreading of a free culture within the framework of peaceful relations among peoples." Mr. Balaban said he agreed and that such future cooperation between the two countries can "result in extremely important benefits" to the whole free world.

'Dan O'Shea Sales Drive' Is Launched by RKO

The "Dan O'Shea Drive," RKO's 1956 sales drive in honor of the company's president, Daniel T. O'Shea, was launched this week and will run through Dec. 20. Cash prizes will be awarded to exchanges with the top sales records at the conclusion of the 16-week competition. Under the supervision of Walter Branson, vice-president in charge of world-wide distribution, sales meetings have been held in every RKO branch to prepare for the drive. The meetings were conducted by Nat Levy, eastern sales manager, and Herbert H. Greenblatt, western sales manager, throughout their respective territories.

Cantor Will Let Option On Yates' Stock Expire

HOLLYWOOD: The option to buy Herbert J. Yates controlling stock interest in Republic Pictures, which had until September 4 to go, will be permitted to expire without exercise, Cantor, Fitzgerald & Company, Inc., announced this week. The announcement by B. Gerald Cantor said, "the firm offer of $10.50 per share" had been made to Yates for 600,000 shares but Yates had refused it. The option held by Cantor and Associates had stipulated $12.50 per share.

Expect Drop In Australia Due to TV

A 25 per cent drop in box office receipts is anticipated by theatres in Australia when television begins shortly in that country, David Joel, circuit manager for Snider & Dean Theatres in Sydney, said this week at a press conference in New York. He has been in the United States for five weeks studying the results of television on American theatre profits.

"TV hasn't quite started yet in Australia," Mr. Joel said. "The first test signals were just going on the air in Sydney and Melbourne when I left there. However, we'd like to know what's coming and how we can best live with it when it gets here." He said six stations have been built, two commercial and one Federal in each city.

"We don't really have to fear television in the immediate future, but we want to be careful," he said. "At the moment we're spending thousands of pounds renovating theatres and we'd like to know if we should curb some of this expenditure on our smaller second run houses."

Mr. Joel said drive-in theatres are flourishing in Australia, much to the surprise of theatre owners "although we should have known by results here in your country." Drive-ins have been kept out of Sydney and its suburbs because of license litigations, he said, but that has been cleared up and eight drive-ins are being built now in the city.

He believes that Australian managers are better off than American because they are unionized there and get paid more than their technical employes.

Sign Recording Agreements

E. S. Gregg, president of the Westrex Corporation, has announced that new motion picture recording license agreements were completed recently with studios in Japan, India, Great Britain, Egypt, Spain, Pakistan and Italy.

See Warners Streamlining Distribution

Warner Brothers Pictures "is streamlining" its domestic distribution organization by consolidating operations at the branch and exchange level, according to a home office spokesman.

In Minneapolis, it was reported that one film salesman and six other employees of the branch have been laid off in an economy move and that the local Warner Bros. building has been placed on the market for sale or lease.

It was also said that the physical handling of film shipments in the Minneapolis exchange area would be handled through National Film Service. However, a Warner Bros. sales official, when asked this week whether this was true, declined to confirm or deny it.

The program was said to have moved into high gear during the past two weeks and thus far has affected 200 employees on a national level.

The Warner Bros. executive disclosed that there has been some "streamlining" of operations in the New York exchange. It was said the exhibitor service division of the production-distribution company, which is now operating under new management, may be reduced to a minimum.

Theatres Have Interest in 42 Television Stations

Motion picture theatres have a controlling or minority interest in forty-two television stations throughout the country, according to a report made by the Federal Communications Commission to the House Small Business Committee. In addition, there are five stations owned by American Broadcasting Company-United Paramount Theatres.

Newspapers control 139 television stations, with the theatres in second position. The networks own sixteen stations; electronics manufacturers (excluding the Radio Corporation of America and the Columbia Broadcasting System) own fifteen; magazines own nine and educational institutions twenty-three. Only four of the last-named are operated non-commercially, the report stated.

New Date for Garland

Judy Garland will arrive at the Palace Theatre on Broadway with her All Star Variety Show on the night of Sept. 26—one week later than the previously announced date. The change was made because of her desire to extend her present engagement in Las Vegas one week.

THE NEW YORK DAILY NEWS says:

"Not since 'Gone With The Wind' opened in 1939 has a picture created so much interest and held an audience so spellbound."

AUDREY HEPBURN

HENRY FONDA

MEL FERRER

PARAMOUNT PRESENTS

LEO TOLSTOY'S

War and Peace

A PONTI-DeLAURENTIIS PRODUCTION

VITTORIO GASSMAN · HERBERT LOM · OSCAR HOMOLKA · ANITA EKBERG

HELMUT DANTINE · BARRY JONES · ANNA MARIA FERRERO · MILLY VITALE · JEREMY BRETT

AND JOHN MILLS

PRODUCED BY DINO DeLAURENTIIS

DIRECTED BY KING VIDOR

BASED ON THE NOVEL WAR AND PEACE BY LEO TOLSTOY

"Takes its place in motion picture history with 'The Birth of A Nation' and 'Gone With the Wind'." —*Redbook*

"A spectacular movie. Epic grandeur." —*Life*

"The successor to 'Gone With The Wind' . . . has fired a tremendous blast at the threat of television." —*N. Y. Mirror*

"Impressive and exciting beyond words." —*N. Y. Times*

"A truly great picture. More than a movie, more than entertainment. It is an experience in living!" —*L. A. Examiner*

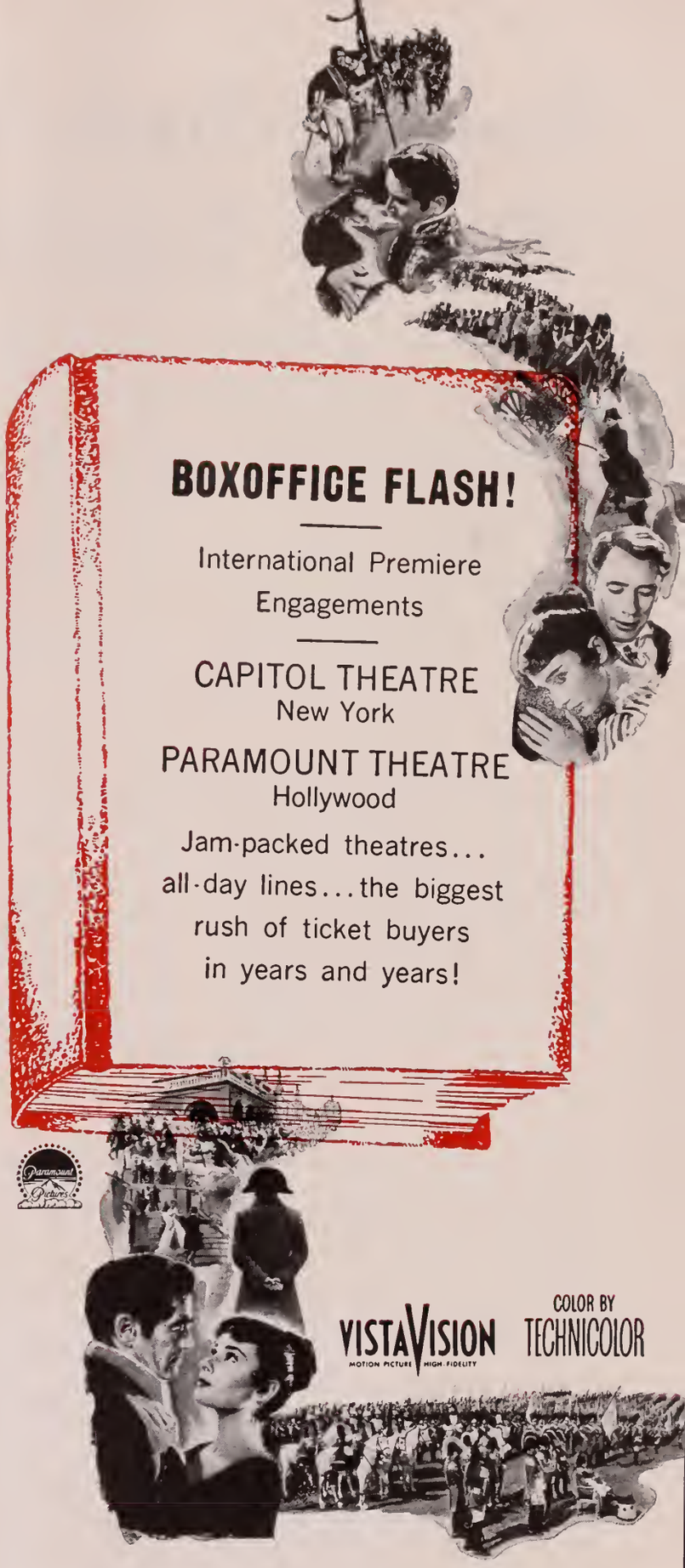
"Audrey Hepburn as Natasha is rare acting — certainly the best feminine performance of the year." —*N. Y. Herald Tribune*

"A notable motion picture which can take its place in the film hall of fame. Many of the scenes have a rare and exquisite beauty such as is seldom seen in a motion picture." —*L. A. Mirror-News*

"Formidable contender in the handful of the greatest motion pictures yet produced." —*Motion Picture Herald*

"Sure to chalk up dazzling grosses. It has something to please everybody — highbrow, lowbrow and middlebrow." —*Film Daily*

"A real blockbuster. Three and a half hours of cinematic magic . . . big in the biggest sense." —*Variety*



ONLY TWO OPENINGS TO DATE—YET SPACE LIMITATIONS PREVENT OUR PRINTING THE DOZENS OF EQUALLY GREAT BOXOFFICE REVIEWS FROM BOTH COASTS, IN NATIONAL MAGAZINES AND IN THE TRADE PRESS. PARAMOUNT IS PLEASED TO HAVE MADE THIS IMPORTANT CONTRIBUTION TO THE 1956-1957 MOTION PICTURE SEASON!

Board of Trade Works On Eady Legislation

. . . British have "no thought of making drastic alterations" in present practices under proposed statutory levy setup

by PETER BURNUP

LONDON: Board of Trade officials are working strenuously on the design of legislation that will give effect to the announcement in the House of Commons that a statutory "Eady" Levy will be ordained at the expiry of the present voluntary scheme.

Call Joint Conference

Despite rumors which have arisen in a number of concerned—if not extremely anxious—quarters, it can be stated authoritatively that officials are keeping strictly to the existing pattern in their initial spade work. "We have no thought of making drastic alterations in the practice," said a spokesman. That is to say, there will be a direct levy on the box office take and that it is envisaged distribution of the ensuing bonuses will be arranged and controlled by a body of trade nominees as at present, but reinforced by one or more representatives of the Board of Trade.

In the meantime, officials are anxious to have the cooperation of trade leaders in their preparatory work. An invitation has gone out to the main associations to a joint conference at the Board.

No date for that meeting has yet been arranged in view of the fact that many responsible leaders are away on holiday. But is is anticipated that the meeting will be held in the very near future. There is likely to be some frank talking at that get-together.

Producers, for example, are concerned at the continuing decline in the amount of levy collections. It has just been announced that total collections during the year ending July 28 last reached a total of £2,551,426 against £2,555,481 in the previous year. And indications are that a sharper decline will be registered at the next time of accounting.

To Seek Variable Levy

The producers have always maintained that they agreed to the original Eady Plan on the basis that it would yield them a minimum of £3 to £3½ million annually; for that is the amount necessary —so they claim—to put their operations in a healthy balance. It is thought likely that a section of them will press for a variable rate of levy so that they may always be assured of their postulated sum.

There is a growing feeling among many independent exhibitors particularly in the north of England—it became strikingly evident at a meeting in Manchester this week—that they should have definite assurance of a substantial entertainment tax remission before the additional Eady tax is imposed upon them. Some of them go so far as to suggest—failing entertainment tax reduction—that the Government should make a direct subsidy to production.

In so saying they are notoriously knocking their heads against an excessively hard wall. For the Government is clearly committed to the statutory levy. The only question outstanding is the manner and to what amount the levy shall be operated.

So far as entertainment tax is concerned the industry can only keep its fingers crossed and hope that Chancellor of the Exchequer Macmillan will in due time fulfil his Parliamentary pledge to "review" the tax next April.

CEA ALREADY THINKING OF MARCH ELECTIONS

Like the Producers Association—which recently received Sir Henry French's intimation that he wished to be relieved of his BFPA responsibilities—CEA is very conscious that the next two years will develop as the most critical period through which the industry here has passed or indeed is ever likely to. The CEA is concerned that its officers during that period should be men not only of probity and devotion but possessed of sagacity and proven experience.

The officers—with the exception of the general secretary—all operate in unpaid capacities and are elected annually in highly democratic fashion. The inner core of CEA-men, however, are thinking already of the elections next March. Most favoured candidate for the Association's vice-presidency, which would lead automatically to his stepping up to the presidency in the following year, is 67-year-old Edward Joseph Hinge of Newcastle-upon-Tyne.

Mr. Hinge is a past president of CEA and has for a number of years been the Association's honorary treasurer. He is universally acknowledged to be one of the sagest and most skillful negotiators in the industry.

Into the key position of treasurer—so the current omens suggest—will move the much-liked and respected William J. Speakman of Liverpool, who has served two terms earlier as the Association's president.

The combination of Scotsman George Singleton (next year's president), Hinge and Speakman, with B. T. Davis as immediate past president, would constitute a formidable and, moreover, a well-liked team.

EQUIPMENT EXPORTS CONTINUE TO RISE

The Kinematograph Manufacturers' Association reports a continuing rising graph in the exports of British motion picture equipment.

Exports of equipment for the first six months of this year, the Association announces, totalled £1,314,620—£231,000 more than the figure for the corresponding period of 1955.

In a statement accompanying the figures, the Association says:

"It is, of course, too early to venture any forecast about what the final results for 1956 are likely to be, as so many factors can intervene to vary the rate of exports, but the totals already achieved in certain markets augur well for the current year."

Recalling that 1955 was a record year both in total and in many individual markets, the report cites many countries where the 1956 rate is substantially and proportionately higher than the 1955 rate. They include diverse and distant markets like Malta, Cyprus, Windward Isles, British Guiana, Finland, Poland, West Germany, Yugoslavia, Irak, Iran, Venezuela and Chile.

It is stated that exports to the U.S. in the first six months of 1956 totalled £65,051 against £82,476 for the whole of 1955.

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Following the already reported lead of J. Arthur Rank Film Distributors, Republic announces that it will merge the existing sales territories of Liverpool and Manchester into a single unit as from August 27.

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According to advices of Warner executives here, Serge Semenenko is likely to visit Britain during the month of September; but rumours of a contemplated sale of the Warner ABPC holding continue to be discounted in interested circles this side.

The rumours are now thought to have arisen in a hurried 36-hour visit paid here lately by Charles Allen. Questioned on the matter, C. J. Latta, ABPC managing director and nominee to that office by Warners, was extremely precise. Said Mr. Latta: "Those rumours to my knowledge, are absolutely false."

The change of name of ACT (Association of Cine and Allied Technicians) to the Association of Cinematograph, Television and Allied Technicians has been approved by the Government's Registrar of Friendly Societies.

Rank's 1956 Profit Put at £8,000,212

LONDON: The Rank Organization, Ltd., parent company of the J. Arthur Rank film and theatre enterprises, released here this week preliminary figures showing an operating profit for the fiscal year ended June 23, 1956, of £8,000,212 ($22,400,593). The result compares with trading profit in the preceding year of £8,727,035 ($24,435,698). Full accounts of the company are scheduled to be made public September 12.

Previously known as Odeon Theatres, Ltd., the recently renamed Rank Organization, Ltd., declared a dividend of 12½ per cent on its ordinary stock. Last year a dividend of 25 per cent was paid, but there has been an increase in the capital shares of the parent company since that time.

General reserve was reduced in June, 1955, by £500,000, which was applied toward the full payment of 3,787,966 ordinary shares. As of June, 1956, £500,000 was transferred from the profit and loss account, thereby restoring the general reserve to £2,000,000.

Among the Rank Organization's subsidiaries, Gaumont British Pictures Corp. showed a trading profit of £3,988,791, against £4,361,861 for the preceding year; British & Dominions, £550,942, against £439,792; Cinema Television, £1,006,840, against £995,321; Odeon Properties, £960,956, against £1,110,192, and Provincial Cinematograph Theatres, £782,433 against £971,302.

The subsidiaries generally are maintaining their dividend rates on ordinary shares, namely, G-B, 15 per cent; British & Dominions, 6½ per cent; Cinema Television, 45 per cent, but Provincial Cinematograph Theatres reduced its dividend from 55 per cent to 11 per cent.

UA Canadian District Convention At Toronto

TORONTO: James R. Velde, United Artists general sales manager, headed a two-day convention of the company's Canadian district here Aug. 30-31. The meeting, first of a series of district conferences to be conducted by Mr. Velde in the coming month, set up UA's regional sales plans and goals for the fall and winter. Canadian executives participating were headed by Charles S. Chaplin, manager of the district. Branch managers attending the meetings included George Heiber of Toronto, Sam Kunitsky of Montreal, Robert Radis of Calgary, I. J. Davis of St. John, Harry Woolfe of Vancouver and Abe Feinstein of Winnipeg.

Redstone to Open Three New Drive-In Theatres

Three new theatres of the Redstone Drive-In circuit were to open late this season, it was announced. The Lakeshore, Rochester, N. Y., was set to open late in August; the Suffolk, Downs, East Boston, in mid-September and the drive-in Palmyra N. J., in the Philadelphia area, late in September. The latter two will have in-car heaters for year-round operation. The circuit's South Amboy, N. J., drive-in is under construction for an April, 1957, opening, it was announced. The new corporate name for the Redstone circuit is Northeast Drive-In Theatres Corp.

Ford Grant Received by Film Hospital

The Will Rogers Memorial Hospital announced last weekend it had received a check for $12,950 from The Ford Foundation, half of its share of the organization's grant program to assist the nation's 3,500 voluntary, non-profit hospitals to improve and extend their services. The balance of its share is expected to be paid next year.

Under the terms of the grant, final decision as to the use of the money is left to the hospital's governing board. The only condition made by the Foundation in its original announcement of the grant program last December was that the fund could not be used for repaying past obligations or "operating expenses for services currently being performed by the hospital."

A. Montague, president of the hospital, said that "in making formal application for the grant, we had informed the Foundation of possible uses of the money. These included broadening the services available at Will Rogers and furthering research."

Disney Has Nine-Month Profit of $2,091,975

A Walt Disney Productions report covering the nine months ended June 30 showed gross revenues of $20,371,831 and net profits of $2,091,975, equal to 1.60 per share on 1,305,680 shares of common stock outstanding following the two-for-one split August 20. The information was disclosed in a registration statement filed with SEC covering proposed public offering of $7,500,000 subordinated debentures. The statement also showed that Disneyland Park, which opened July 18, 1955, had a net profit of $187,891 up to July 29, 1956.

New Italian Law Sets Use Of U.S. Fund

ROME: According to the new film law, recently approved by the Italian Parliament, the frozen compulsory deposits of the American motion picture companies will be used for the financing, production, distribution and export of Italian product, or for the reconstruction or building of new theatres.

Under the recently signed three-year film agreement between the Motion Picture Export Association and ANICA, American companies "transfer to the Italian industry at highly advantageous conditions the certificates of the compulsory frozen deposits." These deposits, made up of the $4,000 fee which U. S. companies were obliged to pay for each U. S. release dubbed into Italian, total now in the neighborhood of $5,000,000 for the period from 1949 through the end of 1955.

The dubbing fee per picture is now increased from $4,000 to $8,800 and the frozen compulsory deposits will be used as follows: up to 36.4 per cent for the financing, production, distribution and export of Italian films; up to 27.2 per cent for financing the opening of new theatres in towns where no theatres are presently operating, or for financing theatres for the projection of films for young people, and up to 36.4 per cent to "consolidate" Italian production and distribution.

The MPEA-ANICA agreement also establishes that the printing of American films must be done in Italy by Italian firms, and that $3,000,000 per year may be remitted by American distributors. The remittances, roughly 22 per cent of earnings here, can be made quarterly. The balance is to be deposited in frozen accounts here and can be used by the Americans only for the following purposes: 40 per cent for motion picture activity in Italy, and 60 per cent for other industrial purposes, also in Italy.

"Wonders of the World" Has Opening in Boston

BOSTON: The third Cinerama production, "Seven Wonders of the World" opened this week at the Boston theatre here. Sam Rosen, vice-president of Stanley Warner Cinerama Corp., received a plaque for Cinerama's contribution to business in Boston. It was presented by Ernest Henderson, president of the Greater Boston Chamber of Commerce. Arrangements for the opening night, with searchlights, cameras, a band and models, were made by James King, publicist, and Rudolph Kuehn manager of the Boston theatre.

YESTERDAY'S

So-called "Runaway Production"

IS TODAY'S

"International Co-Production"

Hollywood, Monday

ESTEEMED EDITOR:

Anyone who would have told Hollywood two years ago that the practice then under fire as "runaway production" would be hailed hopefully today as "international co-production" could have been lost to the local scene without trace, or regret. For it was no longer ago than that that the studio unions, spurred by Richard F. Walsh, IATSE president, and the talent guilds, massed in but slightly less orderly formation, were gravely engaged in serving hot notice on the employing producers, both major and minor, that the increasing tendency toward producing films abroad, outside of local labor jurisdiction, was causing unemployment here and was regarded, therefore, as detrimental to the best interests of the American industry.

Resolutions Adopted

Resolutions were adopted, formal statements were issued to the press, and there were one or two takings of action against producers who selected sites outside of this country for the filming of subjects which might have been produced as well inside of it. There is no basic difference between the "runaway production" of then and the "international co-production" of now, but the agitation of two years ago is out of the window and the welcome mat now out for international co-production is all wool and as wide as Hollywood is wide.

The degree of change was indicated strikingly at today's Screen Producers Guild panel-luncheon for Dino DeLaurentiis and the press when Carey Wilson told the gathering what had happened to fearsome old "runaway productions." Producer Wilson had served as chairman of a committee appointed by the Motion Picture Industry Council to study runaway production when it was, as the phrase went, rampant.

For Authentic Locale

He said he and his committeemen had inspected scrupulously the American product of a 12-month period, checking on 160 features in the category concerned, and had reported back to the MPIC that the increased tendency toward going abroad to film certain properties was based on three principal considerations, none of them objectionable *per se*, if indeed objectionable at all.

The first of the reasons, a desire to get authentic locale and flavor for stories set in other lands, had never been held to be objectionable, even in the resolutions passed by labor organizations against runaway production.

The second of the reasons, a happy availability of financing abroad at a time when that essential commodity was getting harder and harder to come by at home, had a realistic ring that the business agent of even the most depressed union couldn't reasonably quarrel with.

The third of the reasons, the kindly disposition on the part of several foreign governments to provide certain subsidies for a producer desirous of making some films in their countries, was similarly irresistible.

After a second report of the committee to MPIC, following a second study of the developing situation, the term "runaway production" was heard no more in the news of Hollywood. Later on, speaking in New York, IATSE's Walsh said the issue was over and dead. That made it official.

The Wilson disclosure to the panel-luncheon today was spotted atop the program as appropriate preface to a talk by the producer of "War and Peace" and ensuing questions from newsmen. The De Laurentiis remarks paralleled in the main his observations voiced in New York on the occasion, a week earlier, of the American premiere of his great picture, but he added some statistics that were not divulged previously.

Gross $30,000,000

In response to questioning by reporters he estimated the world gross of "War and Peace" at $30,000,000. He told another questioner its cost had been "$200,000 or $300,000 less than $6,000,000," of which he had furnished $4,000,000. He told still another that each exhibition print, in Vista-Vision with color by Technicolor, costs "about $1,000," and that he hasn't estimated the ultimate number of prints as yet.

On inquiry he divulged that he is having a script prepared for Feodore Dostoyevski's "The Brothers Karamazov," and that he thinks Marilyn Monroe would be "marvelous" in it. He didn't say whether this might be the property which, he said, he is preparing to bring here for production in Hollywood under an Italian director.

Producer members of the panel, under chairman Walter M. Mirisch, were Pandro S. Berman, Arthur Freed, Judd Kinberg, Tony Owen, Frank P. Rosenberg, Michael Todd and the already-mentioned Carey Wilson.

Producer Todd, who has plans for producing another film version of "War and Peace," in Russia and with Soviet cooperation, spoke briefly on his own, and in his own special style, inclusive of mention that he hadn't seen the present "War and Peace." Producer Todd said international co-production is fine, an excellent means of getting peoples together and that he hopes to use it. He did not discuss it directly with the guest of honor, nor pose for pictures.

—WILLIAM R. WEAVER

Fox Sets 10 For Filming In Britain

LONDON: Robert Goldstein, head of European production activities for 20th Century-Fox, announced here this week that the company will produce 10 pictures in Great Britain in the forthcoming year—the largest British production lineup in the company's history.

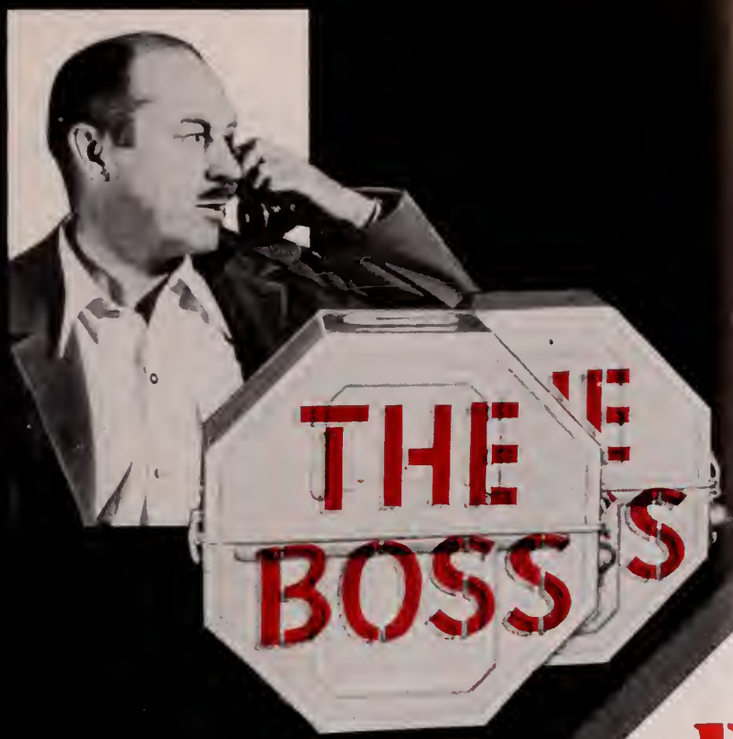
Twentieth-Fox is aiming to produce "international pictures for the international market," said Mr. Goldstein, adding that "it is just as easy to make pictures in England for the world market as in Hollywood." The ideal arrangement in making such films, he explained, is to cast each with a "top British star and a top American star," though this depends on the individual project.

All the films will be in CinemaScope, Mr. Goldstein said, and will be produced under the British quota. He is also currently discussing deals with several independent producers to make films for 20th-Fox release. The company has set no policy for financing such pictures, he said. The company has a big story department here and owns many British properties.

The 10 pictures announced this week are in addition to two 20th-Fox productions now nearing completion at Elstree Studios. Two more, Darryl Zanuck's "Island in the Sun" and Buddy Adler's "Heaven Knows, Mr. Allison," are scheduled to start soon, and set for production in Greece is the Sam Engel production, "Boy on a Dolphin."

TV Set Shipments Increased in June

WASHINGTON: Television set shipments to dealers in June increased substantially over the May level, but dropped from the amount shipped in June 1955, the Radio-Electronics-Television Manufacturer Association reported last week. A total of 388,914 sets were shipped this June, compared to 326,979 shipped in May 1956, and 407,087 in June of last year. In the first half of this year, dealers received 2,775,022 sets, a drop from the 3,084,717 sets shipped in the first six months of 1955.



THE BOSS

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"This is DREW PEARSON speaking: In front of me are cans of celluloid dynamite. They contain a motion picture called 'The Boss.' Certain powerful interests, whose names would amaze you, have tried to prevent you from seeing this picture. They were afraid to let you know its shocking story. I helped expose the story upon which 'The Boss' is based. I know this corruption did take place. 'The Boss' is the uncut, uncensored version of a story that rocked this nation to its very foundations. I predict this picture will create the year's biggest screen sensation."

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NAMED HIS OWN PRESIDENT!

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with ROY ROBERTS · RHYS WILLIAMS · GIL LAMB · Story and Screenplay by BEN L. PERRY · Directed by BYRON HASKIN · Associate Producer WALTER SELTZER

Produced by FRANK N. SELTZER · A Seltzer Films-Window Productions, Inc. Presentation

THRU UA

COMPO's Award Ballot To Change

A meeting of the Council of Motion Picture Organizations' Audience Award committee will be set up by Labor Day to select a national campaign chairman and to modify the manner in which the second awards balloting will be conducted, according to Robert W. Coyne, special counsel and a member of the COMPO triumvirate. He said the time element involved would necessitate changes in conducting this year's awards.

One of the changes which the committee will install, he said, would be to have only one exhibitor nominating period for all honors—best picture, best male and female performers and the most promising male and female newcomers. The first poll had three nominating periods.

Mr. Coyne said the Audience Awards campaign is only one of COMPO's projects currently under way. "We are continuing our *Editor and Publisher* advertisement campaign, research project, the public relations program in behalf of Theatre Owners of America and will follow up the Sam Pinanski plan for an industry financial conference," he said. Other projects are also in the works, "but they cannot be disclosed at this time," he added.

Asked about the possibility of Allied States Association rejoining COMPO as an active member, Mr. Coyne said the group has informed COMPO of the conditions under which it would rejoin and this matter "would certainly be taken up" at the meeting planned by the executive committee within two months.

Gordon Productions, New Company, Is Formed

Formation of a new independent film producing organization, Robert Gordon Productions, Inc., has been announced by Robert Gordon, a director whose work includes U.A.'s "The Joe Louis Story" and Columbia's "It Came from Beneath the Sea." Associated with him are Harvey Bernhard, owner-operator of the Bali Hai in Las Vegas; actor-writer James Edwards; Bill Watters, who will serve as director of publicity and advertising, and Harry Sokolov, vice-president and counsel of Famous Artists, named secretary. The initial picture on the company's schedule is "Three Were Guilty."

Famous Players Dividend

OTTAWA: The Famous Players Canadian Corp., Ltd., has declared a dividend of 37½ cents for the quarter year ending September 30 on common stock, payable September 12 to shareholders of record August 30.

Hollywood Scene

HOLLYWOOD BUREAU

Six new pictures were started during the week.

Elvis Presley brought his unique wares to Hollywood for display in the 20th Century-Fox production of "The Reno Brothers," with Richard Egan and Debra Paget in principal roles. David Weisbart, experienced in handling explosive material, is producing, with Robert Webb, directing. It's in CinemaScope and DeLuxe color.

"The Vintage" is an MGM production in CinemaScope and Metrocolor, produced by Edward H. Knopf and directed by Jeffrey Hayden, with Pier Angeli, Mel Ferrer and Lief Erickson in lead roles.

"The Bachelor Party" is a Norma Production for Hecht-Lancaster, to be distributed by United Artists, with Don Murray, E. G. Marshall, Jack Warden, Phillip Abbot, Patricia Smith and others. Harold Hecht is producer. Paddy Chayefsky is associate producer, and Delbert Mann is directing.

Producer-director Billy Wilder launched the big-scale "Love in the Afternoon" for Allied Artists, with Gary Cooper, Audrey Hepburn and Maurice Chevalier in principal roles. It's being shot in Paris.

Roger Corman, producer-director, who releases through American International Pictures, began shooting "Shark Reef" in Hawaii with Bill Cord, Don Durant, Lisa Montell and others in the cast. It's a James O. Radford production, and Ludwig H. Gerber is executive producer.

"The Hanging Judge" is an Associated Film Releasing Corporation project produced by Ron Ormond, directed by Edward Dew, and with Willard Parker, Mara Corday, Barton MacLane and Billy House in the cast.

Rank Film Starts On Canada Location

The J. Arthur Rank Organization this week began filming for "High Tide at Noon," starring Betta St. John, on location near Queensland, Nova Scotia. Location work on the romantic drama set in a Canadian east coast fishing village is expected to take three weeks. The film production unit will then return to England where the film will be completed at Pinewood Studios.

Club to Honor Eby

PITTSBURGH: George Eby, new first assistant international chief barker of Variety Clubs, will be honored at a testimonial luncheon September 8 at the Hotel Penn-Sheraton here. The new Roselia Foundling and Maternity Hospital, a Variety Club charity, will be dedicated the next afternoon.

THIS WEEK in PRODUCTION

. . . Started—6

Allied Artists—Love in the Afternoon.
Associated Film Release—The Hanging Judge.
Independent—*Shark Reef* (James O. Radford).
Metro-Goldwyn-Mayer—The Vintage (CinemaScope, Metro Color).
20th Century-Fox—The Reno Brothers (CinemaScope)
United Artists—The Bachelor Party (Hecht-Lancaster Co.-Norma Prod.).

. . . Completed—5

Columbia—Fire Down Below—Warwick Prods., (CinemaScope, Technicolor).
Paramount—The Jim Piersall Story (VistaVision).
Universal-International—The Eyes of Father Tomasino (CinemaScope).
Warner Bros.—Buffalo Grass (Jaguar Prods., WarnerColor); The Old Man and the Sea (WarnerColor).

. . . Shooting—34

Allied Artists—Jeannie (CinemaScope, Color).
American International Pictures—Shake, Rattle and Rock (Sunset Prods.).
Columbia—Story of Esther Costello (Valiant Films); Interpol (Warwick Prods.); Town on Trial (Marksman Films); Seven Waves Away (Copa Prods.).
Independent—Jet (Gross-Krasne); The Fever Tree (Dudley Pic.); Snowfire (McGowan Brothers); Woman and the Hunter (Gross-Krasne & Kenya Prods.)
Metro-Goldwyn-Mayer—Slander; The Wings of Eagles; Something of Value; The Little Hut (Robson-Herbert Prods.); Raintree County (65mm, Color).
Paramount—Beau James (VistaVision, Color); Flamenca (VistaVision, Color).
Republic—Duel at Apache Well.
RKO Radio—I Married a Woman; Brave Tomorrow (Galahad Prod.); The Day They Gave Babies Away (Eastman Color).
20th Century-Fox—Woman of Pitcairn Island (Regal Films, CinemaScope); Black Whip (Regal Films Prods., CinemaScope); Seawife (CinemaScope, DeLuxe Color); Heaven Knows, Mr. Allison (CinemaScope, DeLuxe Color); Anastasia (CinemaScope, DeLuxe Color).
United Artists—The Buckskin Lady (Bishop-Hittleman Picts.); The Monte Carlo Story (Titanus Films, Technicolor); Pride and the Passion (Kramer Prods., VistaVision, Technicolor).
Universal-International—The Night Runner; The Tattered Dress (CinemaScope); Joe Butterfly (CinemaScope, Technicolor).
Warner Bros.—A Face in the Crowd (Newton Prods.); The Sleeping Prince (LOP Prods.).

Waxman Film to Columbia

Columbia Pictures will finance and distribute the screen version of Richard Jessup's novel, "The Cunning and the Haunted," first film to be made by Philip A. Waxman Pictures, Inc., new independent company, it has been announced by Columbia. Alfred Werker will direct from a screenplay by Mr. Jessup and it will be filmed entirely on location in the South.

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RKO RADIO PICTURES

THE MOST TALKED ABOUT MOVIES ARE FROM THE NEW RKO

Iron Curtain U.S. Film Use Seen Limited

Iron Curtain countries which have expressed interest in acquiring American motion pictures "could only accept about 25-28 features for exhibition at present," according to Arnold M. Picker, vice-president in charge of foreign distribution for United Artists.

Mr. Picker says he bases this belief on reports received from U.A. European executives and travelers to those countries. He is also contemplating a trip to Europe this Fall to visit Czechoslovakia, Poland and possibly Russia, to "see what type of theatres compose their exhibition industry, the quality of their theatres and theatre equipment and other phases of Iron Curtain film operations," he said. Mr. Picker does not know whether his trip would be in conjunction with the one planned by Eric Johnston, president of the Motion Picture Export Association, or with any other industry executive.

UA Handling Its Own

Under a recent resolution adopted by the board of directors of the MPEA in which the association extended for one year a ruling authorizing itself to handle Iron Curtain picture dealings, U.A., which agreed to the new policy, will handle its own film sales in Czechoslovakia and Poland with distribution to be "in coordination" with the MPEA.

Commenting on possible hazards in selling American product to those countries, Mr. Picker said he believes "our films will not be tampered with in any way if and when they are put in exhibition." He said this is based "on the public's ability to be able to distinguish between right and wrong."

Study Fox-Russian Deal

Meanwhile, preliminary discussions concerning a co-production agreement between 20th Century-Fox and the Russian film industry were opened in New York last week when a delegation of Russian film representatives met with Spyros P. Skouras, president of 20th-Fox, it was reported by Yuri Gouk, cultural attache of the Russian embassy in Washington.

Mr. Gouk said that Vladimir Surin, first vice-minister of culture, USSR, and Michael Vysotsky, technical assistant minister of culture, and himself, met with Mr. Skouras and "attempted to establish closer ties between both industries."

The Russian official said that nothing definite was decided by Mr. Skouras on the co-production deal and indicated that further talks on the matter would most likely take place in Russia when he arrives there later this year.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended August 25 were:

Albany: King Kong (RKO) (Reissue).

Boston: Bus Stop (20th-Fox); The Eddy Duchin Story (Col.); Girls in Prison (A.I.P.); High Society (MGM) 2nd week; Hot Rod Girl (A.I.P.); Wages of Fear (DCA).

Buffalo: Away All Boats (U-I); Bad Seed (W.B.); Bigger Than Life (20th-Fox); High Society (MGM) 2nd week; Oklahoma (Magna) 2nd week.

Chicago: Away All Boats (U-I) 3rd week; The First Texan (A.A.); The King and I (20th-Fox) 9th week; Lovers and Lollipops (T-L) 3rd week; Raw Edge (U-I) 2nd week; Rififi (UMPO) 4th week; Screaming Eagles (A.A.); That Certain Feeling (Par.) 2nd week; Walk the Proud Land (U-I) 2nd week.

Cleveland: Away All Boats (U-I); Bus Stop (20th-Fox); The Eddy Duchin Story (Col.) 3rd week; Golden Demon (Harrison); High Society (MGM) 3rd week; The Proud and Profane (Par.) 2nd week.

Columbus: Away All Boats (U-I); Johnny Concho (U.A.).

Denver: High Society (MGM); Pardners (Par.); Walk the Proud Land (U-I).

Des Moines: Away All Boats (U-I); The Boss (U.A.); High Society (MGM).

Detroit: The Eddy Duchin Story (Col.) 2nd week; High Society (MGM); The King and I (20th-Fox) 7th week.

Hartford: Away All Boats (U-I); The Eddy Duchin Story (Col.) 4th week; Hot-Rod Girl (A.I.P.); Huk (U.A.); King Kong (RKO) (Reissue) 2nd week; Love Is a Many Splendored Thing (20th-Fox) (Reissue) 4th week; Walk the Proud Land (U-I).

Indianapolis: High Society (MGM) 3rd week; Pardners (Par.) 2nd week; The Proud and Profane (Par.) 2nd week.

Jacksonville: The Eddy Duchin Story (Col.); Mohawk (20th-Fox); Seven Men From Now (W.B.); 23 Paces to Baker Street (20th-Fox); Walk the Proud Land (U-I).

Kansas City: The Eddy Duchin Story (Col.) 5th week; High Society (MGM) 2nd week.

Memphis: Away All Boats (U-I) 2nd week; High Society (MGM); The Proud and Profane (Par.) 2nd week; Seven Men From Now (W.B.).

Milwaukee: The Eddy Duchin Story (Col.) 2nd week; The King and I (20th-Fox) 4th week.

Minneapolis: High Society (MGM) 3rd week; The King and I (20th-Fox) 6th week; Santiago (W.B.).

New Orleans: Autumn Leaves (Col.); The Black Sleep (U.A.); The Creeping Unknown (U.A.); The Ladykillers (Cont.) 8th week; Lisbon (Rep.); Oklahoma (Magna) 9th week; Somebody Up There Likes Me (MGM) 2nd week.

Oklahoma City: Away All Boats (U-I) 3rd week; High Society (MGM); Oklahoma (Magna) 2nd week; Run for the Sun (U.A.) 2nd week; Walk the Proud Land (U-I).

Omaha: Moby Dick (W.B.) 2nd week; Pardners (Par.); Somebody Up There Likes Me (MGM).

Philadelphia: The King and I (20th-Fox) 6th week; Pardners (Par.); The Proud and Profane (Par.) 7th week; Run for the Sun (U.A.); Somebody Up There Likes Me (MGM).

Pittsburgh: Away All Boats (U-I); High Society (MGM) 2nd week; The Killing (U.A.) 2nd week; Oklahoma (Magna) 17th week; Simon and Laura (U-I) 2nd week.

Providence: The Eddy Duchin Story (Col.); Girls in Prison (A.I.P.).

Portland: High Society (MGM); The King and I (20th-Fox) 8th week; The Proud and Profane (Par.).

Vancouver: Godzilla, King of the Monsters (S-R); The King and I (20th-Fox) 3rd week; Pardners (Par.).

Washington: Ambassador's Daughter (U.A.); The Eddy Duchin Story (Col.) 5th week; High Society (MGM); Somebody Up There Likes Me (MGM).

Plans Set for New England Allied Annual Meet

BOSTON: Plans are nearing completion for the 25th anniversary convention of Independent Exhibitors, Inc. of New England, a unit of national Allied, for October 15-16 at Toy Town Tavern, Winchendon, Mass. Edward W. Lider, president, is again general chairman. His co-chairmen are Nathan Yamins, president of Yamins Enterprises, and Michael Redstone, president of Northeast Drive-in Theatres, with Carl Goldman, executive secretary, coordinator. The convention opens on Monday morning for a day-long session of business meetings, forums and golf. At the banquet following Tuesday's business sessions, there will be no formal speaker. George Roberts will be toastmaster. Out-of-towners expected include: Abram F. Myers, Irving Dollinger, Wilbur Snaper, and others. The Maryland unit will send two representatives, J. L. Whittle and Leon Back.

MPEA to Withdraw Many Old Films from Italy

The member companies of the Motion Picture Export Association will withdraw a substantial number of old films from the Italian market, it was agreed at a meeting in New York this week between Dr. Eitel Monaco, president of ANICA, and the MPEA. In cooperation with the efforts of the Italian organization to reduce the backlog of old product, the MPEA companies will commence an immediate examination of the old feature films that are circulating and make arrangements to withdraw a substantial number of them as soon as their exhibition contracts and other factors will permit. Dr. Monaco, following the meeting, reported further that he was sympathetically received by MPEA officials with whom he discussed the subject of setting up a number of Italian-American co-productions.

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Thomas Maran, Odeon Theatres
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Clofine Out Due to Illness

Michael D. Clofine, editorial producer of News of the Day for many years, has resigned for reasons of health, and will make his future home in Cuernavaca, Mexico, C. B. Stratton, executive vice-president of Hearst Metrotone News, announced last week. William P. Montague, Hearst Metrotone executive and associate of Mr. Clofine, has been named to succeed the latter as editorial producer of the theatre newsreel and also of Telenews, the Hearst Metrotone television daily.

Mr. Clofine joined the Hearst organization in 1912 as a copy editor on the New York *Journal*. He was then city editor of the Atlanta *Georgian* and later a reporter and cable editor on the New York *American*. In 1919 he was put in charge of the newsreel operation.

In 1927 Hearst Metrotone News was established under the dual ownership of the Hearst organization and MGM. The transition from silent to sound was made under Mr. Clofine's supervision. The organization's scope has been enlarged to include a considerable number of non-newsreel productions, many of which, in several languages, are distributed around the world for the U.S. Government.

Ticket Prices Up in Quarter, U.S. Reports

WASHINGTON: Admissions prices over the country rose slightly during the quarter ending last June 30, continuing a trend started with the December, 1955, quarter, the Department of Labor has announced. A small increase was noted in the prices for adults and for children, as well as in the combined price index for the June quarter. The index for adult prices rose to 127.8 in the June quarter, from a March quarter figure of 126.3. The figure for children rose from 109.3 to 110.6 and the combined adult-child figure rose from 123.6 to 125.1. The department relates these figures to a base period covering the years 1947 to 1949, giving admissions prices then a theoretical base of 100.

Pittsburgh Paper Wants Censorship Board Again

PITTSBURGH: An editorial in the Pittsburgh *Sun-Telegraph* urged the Pennsylvania legislature "to consider the advisability of reestablishing the official censorship board on a basis that will permit it to operate within the limitations set down by the Supreme Court." The board has officially closed. The editorial praised the Legion of Decency and said there is no reason for undue alarm since most film companies have their own censoring bodies.

People in The News

LEW PRESTON has resigned from Interboro Circuit, Inc., New York. He was with the organization 25 years. His future plans will be announced shortly.

SAL ADORNO, SR., an industry pioneer with more than 50 years in exhibition, recently celebrated his 77th birthday. He is general manager of M & D Theatres, supervising the Palace, Middlesex and Capitol theatres, all in Middletown, Conn.

JOSEPH H. MOSKOWITZ, 20th-Fox vice-president and eastern studio representative, is in Hollywood for meetings with SPYROS P. SKOURAS and DONALD A. HENDERSON, who had arrived there from New York earlier.

GEOFFREY SHURLOCK, Production Code Administration director, returned to Hollywood last weekend from New York following his return from Europe.

RALPH PEPPER, assistant to the treasurer of Paramount, has been elected an associate director of the New York Chapter, National Association of Cost Accountants.

GEORGE SEATON returned to New York Tuesday from England and left Friday for Hollywood.

16 SMPTE Members Get Fellow Citation

HOLLYWOOD: Sixteen members of the Society of Motion Picture and Television Engineers have been approved as Fellows by the board of governors, it is announced by John G. Frayne, president. Presentation of Fellow Award certificates will be made Tuesday evening, October 9, during the Society's 80th convention at the Ambassador in Los Angeles. These 16 bring to 256 the number who have been elevated to the grade of Fellow because "by their proficiency and contributions they have attained to an outstanding rank among engineers or executives of the motion picture or television industries." They are: Willy Borberg, General Precision Laboratories; Jasper S. Chandler, Eastman Kodak; John W. DuVall, E. I. du Pont de Nemours; Edward Furer, Producers Service Company; Edouard P. Genock, Eastman Kodak; Herman M. Gurin, NBC; Wilton R. Holm, E. I. du Pont; Robert G. Hufford, Eastman Kodak; Fred Hynes, Todd-AO; Warren R. Isom, RCA Victor; Walter I. Kisner, Eastman Kodak; Frank L. Marx, American Broadcasting Company; John B. McCullough, Motion Picture Association of America; Richard O. Painter, General Motors Proving Grounds; Michael Rettinger, RCA; John G. Streiffert, Eastman Kodak.

Maas To Make Trip To Far East for MPEA

Far Eastern film conditions and problems confronting American producer-distributors will be studied by Irving A. Maas, vice-president of the Motion Picture Export Association, when he makes a trip to that territory sometime next month. Maas said the trip will be his second such journey to the Far East this year, and he expects to be gone "about six weeks."

Watch Burma Restriction

WASHINGTON: The State Department is keeping a close eye on Burma, following a recent act of the Burmese Government reducing the number of permits allocated to American distributors.

Under a new film program which will end some time in 1957, the Burmese Government has cut by approximately two-thirds—to some 100,000 feet—the amount of footage American companies can distribute in the country. At the same time, the Government has increased considerably the amount of footage newly-created Burmese distributors can distribute to Burmese theatres, allotting each native distributor 200,000 feet.

The move has alarmed both the State Department and the Motion Picture Export Association, and the United States Embassy in Rangoon has been in constant touch with Burmese officials to see what can be done about the situation.

Companies May Lose Money

For one thing, MPEA member companies distributing in Burma stand to lose a substantial amount of their half-million dollar market in the country. And, in addition, MPEA is afraid that the Government action, if it is not amended, will set a precedent which other countries may follow.

Both MPEA and the State Department, however, are concerned about the situation for fear that the newly-organized Burmese distributing companies may decide to fill the footage allotted to them with pictures produced by the Soviet Union or Communist China, thus sending a barrage of Communist propaganda out to the Burmese people.

The National Spotlight

Albany

"Trapeze," which broke simultaneously at eight drive-ins within a 35-mile radius of here, is considered a perfect picture for outdoor patrons. . . . Fabian's Plaza, Schenectady, celebrated its 25th anniversary with a series of promotions arranged by manager **Lou Rapp**. . . . First print demands for "Bus Stop" proved greater than 20th-Fox exchange could fulfill. . . . **Alvin Kosoff** was feted by Albany Loge, Colosseum of Motion Picture Salesmen, and by the Fox Family Club before his departure from a local selling position to join a steel-hardware company in Philadelphia. . . . The Palace was evacuated on police orders by assistant manager **John Gottuso**, after a late-afternoon telephone message was received that a bomb had been left under a seat. It was a false warning, as had been others here. . . . **Irving Ludwig**, of Buena Vista, and **Harold Gabrilove**. Albany Variety Club chief barker, were among guests at a dinner in Gloversville home of **Mr.** and **Mrs. Louis W. Schine.**

Boston

Nearly 200 turned out for MGM booker **Nate Oberman's** farewell luncheon at the Bradford Roof, Boston. **George Roberts**, treasurer of Rifkin Theatres was master of ceremonies. Among the out of towners present were Rhode Islanders **Joe Carrolo, Archie Silverman** and **Maurice Safner.** . . . Independent Amusement Corp. has lodged a protest in Seekonk, Mass. with the zoning board, against issuing a building permit for another proposed drive-in in the town. The Seekonk Family drive-in is the proposed theatre owned by **Norkman Zalkind** and **Hyman C. Lepes** of Fall River. Independent operates the Bay State drive-in under the Yamins Enterprises banner. . . . Among the complaints, **John J. Harrington**, counsel for Independent, claims that the theatre's screen would violate the town height minimum. . . . Stadium theatre, Woonsocket, R. I. owned and operated by **Arthur Darman** opened August 24 with a gala celebration. Over $100,000 had been spent on the remodeling. . . . Another $100,000 is being spent on the Saxon, formerly the Majestic in Boston. **Benjamin Sack** has leased the house from the Shuberts and is installing the Todd-AO process. "Oklahoma!" will open there on Sept. 17. . . . **Robert White** operator of the Wicasset, Maine, is closing it September 8, for winter months following a summer season for vacationists. . . . **James Tibbetts, Jr.**, son of the Loew's Orpheum manager is recovering from minor surgery at the Leonard Morse Hospital, Natick. . . . **Tony Nercia,** manager of the Kittery-York, Maine drive-in was brought into the district by owner **Al Lourie** to be introduced to the exchange personnel.

Buffalo

About 1,000 guests were in North Tonawanda Aug. 23 to help celebrate the 100th anniversary of the Rudolph Wurlitzer Company, which company used to turn out those elaborate organs used in the de luxe movie palaces of other days. **Farny Wurlitzer,** chairman of the board; **R. C. Rolfing,** company president and R. F. **Waltemade,** vice-president in charge of the North Tonawanda division, acted as hosts for the three-day program that was mostly entertainment. . . . A colorful street parade marching up Main street Wednesday night heralded the opening of the third Cinerama production, "Seven Wonders of the World," in the Teck theatre. Proceeds of the premiere went to the building fund of the Children's Hospital. . . . **Arthur Rose,** manager of the Buena Vista branch, starts in a new Chevy on a motoring vacation Sept. 9 which will take him to Kansas City where he plans to visit with his elderly sister whom he has not seen in 21 years. . . . **Selwyne Ginsler** has been appointed sales manager at the local United Artists branch. He formerly was city salesman. **Albert Zamsky** is the new office manager at the same exchange, according to an announcement by U.A. branch head, **Stanley Kositsky.** . . . **Lester Pollock** put on a special back-to-school cartoon show Saturday Sept. 1 at Loew's theatre in Rochester. . . .

Charlotte

Harry Kerr, formerly with Astor Pictures here, has opened a new exchange to handle the theatrical reissue of the 754 Warner Bros. releases which were recently bought by TV interests. New exchange on W. 3rd St. will sell to theatres with territory protected against TV stations for two years. The branch is named Dominant Pictures Co. . . . **Mitchell Little,** former salesman with Southeastern Equipment Co. here, has accepted a new position with Gates Rubber Co. He will be on the road a good part of the time. . . . **Kermit High,** manager of the Carolina theatre, just returned from a two-week vacation to Miami. . . . A number of employes were laid off by Warner Bros. exchange here in line with the company's policy of streamlining distribution. . . . **Scott Lett,** Howco exchange manager, returned from Memphis. . . . "Walk the Proud Land" opened well at the Manor theatre here, following "Davy Crockett and the River Pirates." . . . No Charlotte theatres are planning an admission price reduction because of the new tax law.

Chicago

According to a citywide report, business for neighborhood theatres has increased noticeably with the cooler weather. . . . Funeral services were held here Sept. 24 for **Edward H. Wolk**, 63, who died following a heart attack. He was a pioneer in the motion picture industry, and has been active in it for nearly 40 years. . . . Movie Supply Company has received the Chicago area franchise for a new visual aid item, the Genarco 3000-watt automatic slide projector. . . . **Erwin Peterson** of Abbott Theatre Equipment Company is vacationing. When he returns, **Mr.** and **Mrs. Harold Abbott** will return to Arizona to spend some time on their interests there. . . . Also vacationing are **N. S. Barger,** owner of the State theatre. He is spending two weeks in Wisconsin. . . . **Joseph Grossman,** assistant at the Nortown, is vacationing in New York. **Erwin Noyer,** manager at the Nortown, and his wife are looking forward to a trip to New York, where they will greet their daughter and son-in-law, **Lt.** and **Mrs. Arthur Myberg.** The couple has been in Germany. . . . **John Manta** left for Greece in connection with his recent appointment as president of the Ahepa Organization.

Cleveland

Holding up strong in their second weeks in the main stem were "The Eddie Duchin Story" and "High Society." Of the new pictures, biggest gross went to the Hippodrome horror combination of "Werewolf" and "The Earth Versus Flying Saucers." . . . "The Proud and the Profane" reported a very good opening week. . . . **Max Mink,** manager of the RKO Palace, had the Cleveland Transit System working to exploit "Bus Stop." The CTS, in an unprecedented theatre alliance, put our 12,000 posters in its Greater Cleveland buses, announcing a mystery girl at specified bus stops at a specified time. Free tickets to see the picture were given to those identifying the mystery girl. . . . **Jerry McGowan,** MGM salesman the past two years has resigned reportedly to go into another business. No successor has been announced. . . . Columbia branch manager **Jerry Safron** states he has 21 prints working repeat engagements of "Picnic," which, in many instances is outgrossing its initial run. . . . Last week's heavy wind and rain storm caused damage to the new home of **Laura Kovac,** secretary to Universal district manager **Peter Rosian.** A 100-year old tree fell on the house and damaged the roof. . . . **Jack Share,** Buena Vista salesman, returned from visiting his family in Florida. . . . **Evelyn Stevens,** Associated Circuit cashier, is back from a west coast vacation. . . . **Tom Farrell,** former Cleveland now Cincinnati MGM salesman, visited with Toledo theatre men accompanied by his son, **Tom Jr.,** who attends the U. S. Merchant Marine Academy.

Columbus

Clyde Moore, theatre editor of the **Ohio State Journal; Ben Hayes,** Columbus *Citizen* columnist and **Norman Dohn,** Sunday editor of the Columbus *Dispatch,* have scheduled visits to the location site of "Raintree County," being filmed by Metro-Goldwyn-Mayer at Danville, Kentucky. . . . **H. E. Cherrington,** publicity manager of the Gayety, is hospitalized with pneumonia. Cherrington was theatre editor of the Columbus *Dispatch* in the twenties. . . . Work is progressing on a new drive-in

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being erected in the North James Road area near Port Columbus. **Frank Yassenoff,** who operates several drive-ins here, will operate the new open-air theatre. . . . **Lt. Richard Secord** of the U. S. Air Force, former assistant at Loew's theatres here, was a local visitor. Lt. Secord, a West Pointer, is stationed in Texas. . . . **Norman Nadel,** Columbus *Citizen* theatre editor who is conducting a theatre tour in Europe, visited the Elstree studios of Associated British Picture Corp. during filming of the musical version of J. B. Priestley's "The Good Companions."

Denver

Terry Carpenter, owner of the Terry's Carena, Terrytown, Neb., created quite a sensation last week when, as a member of the Nebraska delegation at the Republican Convention, he tried to nominate "Joe Smith" as a candidate for vice-president. He probably grabbed off more newspaper space than any other theatre man ever did. . . . **Joe Stone,** manager, National Theatre Supply branch, is on vacation. Took family to Mese Verde. . . . **Herman Wobber,** division manager, and **Reville Kniffen,** assistant, 20th-Fox, in for conferences with **Richard Fulham,** branch manager. . . . **Connie Rose,** longtime film salesman, goes to work for Dimension Pictures, and he and **Hal Fuller,** owner, took off to Albuquerque, N. M., on sales trip. . . . **George Simms,** who also owns the Prince, Ault, Colo., has reopened the Gem, Frederick, Colo. . . . **Tom Bailey** now distributing Associated Film Releasing Corp. product in Denver territory. . . . At last report **Paul King,** husband of **Marylee King,** Beuna Vista booker, still unconscious as result of stroke. . . . **Sidney Kibler,** Fox Inter-Mountain manager, Sun Valley, Idaho, moved to La Junta, Colo., succeeding **Joe Vleck,** who moves to Denver to manage Esquire and manage theatre chain's art theatre program. Vleck succeeds **Paul Anglim,** who goes into distribution. The Sun Valley post went to **Robert N. Roberts,** a newcomer to the company.

Des Moines

Ray Klenske, manager of the Firemen's theatre at New Hampton for 16 years, has resigned his post. Klenske joined the theatre staff in 1940 and was named manager in 1949. He has not announced his future plans. . . . In an all-out effort to keep the Perry theatre at Perry in operation, the promotion committee of the Perry Chamber of Commerce has announced a campaign to sell annual theatre tickets. **Harry Eddy,** chairman of the committee, said that because of lagging interest and attendance the past few years, Perry is faced with losing the downtown theatre altogether. A 52-week ticket admitting one adult once a week for a year will be offered for $26. . . . "The Boss" had its world premiere last week at the RKO Orpheum here. . . . **Clara Henkel,** Warner inspectress, is on vacation. . . . **Bea Sandquist Madsen** of Warners has resigned to move to Marshalltown with her bridegroom, **Robert.** They were married Aug. 18. . . . **Norma Fogel** of Columbia is enjoying a two-week vacation. . . . **Bert Thomas,** DCA manager, was in Kansas City recently helping transfer the files to the Des Moines office which will handle all the work in the future. . . . **Irwin Goddard,** RKO head shipper, is back at work after a month's illness and hospitalization. . . . **Barbara Highnote,** RKO steno, is taking a two-week leave in order to travel with her parents to Canada. **Helen Wallace** is helping out at the exchange during Barbara's absence.

Detroit

The 4-H Club, sponsored by the Detroit Department of Parks and Recreation sent five 7'8" stalks of corn to the "Corn as High as an Elephant's Eye" contest at Oklahoma City. . . . Arthur Murray Studios offered $50,000 worth of lessons to patrons of "Oklahoma!" at the United Artists during the week of August 12-19. Each patron received a $25 coupon for the lessons. . . . Allied Theatres of Michigan regional meeting and golf party was held at the Green Ridge Country Club in Grandrapids August 28. . . . The Michigan theatre, of the United Detroit chain, celebrated its 30th anniversary August 21. . . . Theatre Equipment Co., local branch of a Toledo outfit, closed this week. . . . **Dr. Bert London,** who helps operate the Midtown and Booth theatres, married **Beverly Falk.** . . . One of the first drive-ins in the area, the Walled Lake at that resort town, has been dismantled. It was operated on 16mm product by **Walter Rickens** and **Edward Papineau.** . . .**Sylvia Russell,** Universal-International bookers clerk, was badly injured in a motorcycle accident. . . . W. S. Butterfield Theatres is taking bids on their proposed four wall house to be built in Ann Arbor.

Hartford

Recording star **Jonie James** will headline the vaudeville revue at the 4200-seat State theatre Sept. 8. Incoming show marks reopening of Connecticut's only combination motion picture-vaudeville house, which traditionally shutters during the warm months. Theatre, owned and operated by the **Harris Bros.** (Ted, Martin and Sam), has run on a weekend policy only for a number of years now. . . . **William Mattis** has been named assistant manager, Stanley Warner Garde theatre, New London, Conn., succeeding **Douglas MacArthur** (no relation to the general), who has left the circuit. . . . **A. J. (Jack) Bronstein,** Connecticut drive-in theatre developer, and **Mrs. Bronstein** are due back Oct. 1, following extended stay in Los Angeles and Tucson. Their son and daughter-in-law, **Mr.** and **Mrs. Joseph Bronstein,** are expecting the stork for the first time. . . . **Sam Harris,** partner, State theatre, and **Mrs. Harris** have returned from a six-week vacation in Spain and Portugal. . . . **Lou Cohen,** Loew's Poli, served on entertainment committee of annual outing, Hartford Chamber of Commerce Retail Trade Board.

Indianapolis

Gale Sullivan, vice-president of Magna, was guest of honor for a luncheon given by **Dale McFarland,** general manager of Greater Indianapolis, Monday to complete plans for the state premiere of "Oklahoma." at the Lyric this week. . . . **Truman Lamar,** manager of the Pendleton Pike drive-in, celebrated the outdoor theatre's 17th anniversary with gifts and prize drawings last week. . . . Syndicate Theatres will close the Mode at Columbus and convert it for commercial use. . . . **Hilda Long,** who had leased the house to **George Rees,** now is operating the Hippodrome at Sherican again. . . . **Andrew Hall** has taken over the Strand at Marshall from **J. B. Curry.** . . . **Trueman Rembush** denies reports that his $3,840,000 anti-trust suit is being settled out of court. . . . **Sam Oshry,** U-I branch manager, and **Tom Dillon,** Buena Vista, are vacationing this week.

Jacksonville

Elmer Hecht, Wometco executive in Miami and MPEOF president, has sent a directive to all Florida exhibitors which fully explains how to comply with the Federal admissions tax cut, effective September 1. Except for the Miami area, tickets at Florida's first run houses have long been priced under 90 cents for other than road shows or special attractions. . . . The new Arlington theatre, which was opened by **Cecil Cohen,** has been taken over by a Georgia exhibitor, **J. H. Robinson,** who also operates the King's Bay drive-in, St. Marys, Ga., and the Brox theatre, Broxton, Ga. . . . **Carl Kristofferson** is now booking for United Artists. . . . In the Warner office, **Mike Seravo** has been shifted from sales to office manager and head booker, and **Henry Goldberg** has taken over the cashier's role. . . . **Abner Camp,** Howco branch manager, piloted his Cruiser plane on sales trips to Key West, Miami and Tampa. . . . Visiting exhibitors were **S. E. McDaniel,** Marianna; **B. B. Garner,** Lakeland; **Jim Partlow,** Orlando; **Mr.** and **Mrs. D. A. Haynes,** Naples; **J. R. McLeod,** Cedar Key; **E. C. Kaniaris,** St. Augustine; and **Mrs. S. F. Summerlin,** Homerville, Ga. . . . **Billy Knight** has resigned his post as manager of **Roy Smith's** branch theatre supply house in Tampa. . . . **Hy Martin,** new U-I Southern divisional manager in New York, and **Jimmy Frew,** Atlanta manager, were visitors at the local U-I branch office. . . . **Joel Stein** is a new member of the home office staff of Stein Theatres here.

Los Angeles

The Southern California Amusement Co. has leased the proposed Garden theatre in Garden Grove, to be operated as part of the Vinnicof Circuit. With construction of the theatre scheduled to begin immediately, it is expected the house should be ready to open for the Christmas holidays. . . . Back from a business trek to Arizona, was **Milt Frankel,** Favorite Films sales representative. . . . **Frank H. Ricketson, Jr.,** recently appointed to the newly created post of general manager of National Theatres, met with the circuit's Evergreen division theatre managers. With him were **Edwin F. Zabel,** general manager of Pacific Coast operations for Fox West Coast Theatres, and **Bert Pirosh,** chief film buyer. The trio were planning to plane to San Francisco the following day for similar meetings. . . . **Jack Berwick** is the new assistant to Columbia exploiteer **Mike Neuman.** . . . **Tom Charach,** who handles public relations for the Pacific Drive-Ins, is in Phoenix on business. . . . **David Irvine,** who operates the Adams theatre here, has

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reopened the shuttered Empire theatre, and has assigned the buying and booking to the **Roy Dickson** office. . . . **Herb Jack** of the Herb Jack Seating Co., is back at his desk after a fishing trip to Bernie Falls, Calif.

Memphis

The company making "A Face In The Crowd," moved into Memphis after two weeks shooting in Piggott, Ark. Scenes in Memphis included world-famous Beale Street, where the blues were born. **Elia Kazan**, director, and **Budd Schulberg,** author, report that shooting is on schedule. The company, including **Andy Griffith,** the star, moves on to New York from Memphis. . . .

Two Memphians were selected to play small speaking parts in film. They are **Dick Settoon,** branch manager, Universal Memphis, and **Lloyd Burgen,** businessman, who took the part of Memphis city commissioners. . . .

Gil Brandon, Memphis Variety chief barker, and his committees are now selling the tickets to the pro football game between the New York Giants and Chicago Cardinals in Memphis Sept. 22. Proceeds will be divided between Variety's children's hospital and Knights of Columbus. . . .

Charles Eudy, TriState president, and **Leon Roundtree,** Holly Springs, Miss., exhibitor, who is convention chairman, are busy making ready for the annual convention of Motion Picture Theatre Owners Association of Arkansas, Mississippi and Tennessee in Memphis Oct. 22 and 23.

Minneapolis

On September 1 most Loop theatres, which have been charging $1 admission, will reduce their price a dime to come within the non-taxable ticket bracket. Repeal of the tax and lowering of prices is expected to result in some saving in bookkeeping, circuit heads here said. . . . Variety Club of the Northwest will have its annual golf tournament Sept. 7 at Oak Ridge Country Club here. **Gil Nathanson,** independent theatre operator, is chairman and **Harry Levy,** 20th-Fox salesman, co-chairman. . . . **Irving Marks,** branch manager of Allied Artists, returned from Los Angeles where he attended the funeral of his father-in-law. . . . **Cliff Luzar,** formerly of Warners, is the new booker at 20th-Fox replacing **Bill Mussman,** who resigned. **Bill Westerman,** formerly a salesman at Warners, is temporarily a booker at the exchange. . . MGM office staff honored **George Turner,** salesman who has been with the company since 1920 and is retiring Sept. 8. His co-workers presented him with a radio. . . . Vacationers include **Howard Greenstein,** U-I salesman, who was at Detroit Lakes, Minn., and **Bill Westerman,** Warners, who was on a fishing trip in northern Minnesota.

New Orleans

Henry Heidrich, owner of the Lyceum here, was the lucky winner of a Cadillac raffled by the Colosseum of Motion Picture salesman. The drawing was held in Chicago at which New Orleans Paramount salesman, **Edgar Shinn,** was among the many salesmen present. . . . The Don, Gulfport, Miss., which was reopened by **Edwin Robinson** a short time ago, is closed again. . . . **Don Stafford,** New Orleans, head of Dixie Theatres Corp. announces that he has purchased the interest of **Mrs. Catherine Clark,** widow of the late **Arthur Higgenbotham,** who was the organizer of the corporation, and of **Charles O'Donnell.** These interests include the Dixie, Brookhaven, Miss.; Crystal and Folly, Crystal Springs, Miss.; Dixie and Palace, Yazoo City, Miss.; Paramount, Louisiana and Varsity, Baton Rouge, La. . . . **Vic Maurin,** former manager of the Fox, Houma, La., now holds the managerial reins of the Park in that city. . . . The RKO Orpheum held an invitational special preview showing of "The Bad Seed" August 25. . . . **Antoinette ("Tony") Bollhalter,** Harold F. Cohen Enterprises cashier, is on her annual vacation. . . . Joy's Theatres closed the Joy in Vinton, La.

Oklahoma City

United Theatre owners of Oklahoma held their regular board meeting August 27, instead of Sept. 3, because of the Labor Day holiday. **Bernard McKenna,** Perry, Okla., gave a report on the national Allied board meeting held in Louisville, and which he attended. . . . The remodeling program which has been going on for the past five months at the Villa theatre is nearing completion. Both the exterior and the interior have been redecorated. . . . **Betty Pierce,** cashier and booker at the Villa theatre, is on a three-week vacation in New York. . . . **Loretta Massard** and her baby son came here from Dallas to visit her parents, **Mr.** and **Mrs. Farris,** owners of the Villa theatre. . . . **Bob Busch,** manager of the Villa theatre, returned from his vacation in Florida, where he got in some good fishing. . . . Summer business has been very good at suburban theatres, due to hot weather and better releases, according to theatre managers. . . . **Mike Baden,** Tulsa, announced the formation of a film producing and distributing company to be known as the B and B Film Distributors of Tulsa. . . . **L. W. Brophy,** 86, retired Muskogee theatre owner, died Aug. 18. At the peak of his career he owned 10 theatres.

Omaha

The newly formed Women's Auxiliary of the Omaha Variety Club, Tent 16, has named **Regina Molseed** president; **Mrs. D. V. McLucas,** vice-president; **Mrs. George Regan,** secretary, and **Mrs. Meyer Stern,** treasurer. The group helped put over the successful summer outing of the tent last week at Peony Park. . . . The Norka theatre, Akron, Iowa, previously owned by **Cliff Shearon** of Fenoa, Neb., has reopened under **Alfred Klemme.** . . . **Harry Weiss,** RKO Theatres district manager at Minneapolis, has left Mercy Hospital at Council Bluffs, where he was taken after being injured in an auto crash. . . . **D. V. McLucas,** United Artists branch manager, paid a short visit to Film Row last week after nearly four months' absence with a hip injury. . . . **Ed Cohen,** Columbia salesman, and his wife were honored on the Cohen's 33rd wedding anniversary.

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Philadelphia

The Warner Brothers exchange marked this week as a special sales week to honor branch manager **Charles Beilan.** . . . Berlo Vending Company has transferred **Bob Warner,** formerly located here for the theatre concessions company, to New Orleans as branch manager. . . . **Milt Young,** local exploiteer for Columbia Pictures, marked his silver wedding anniversary last week; and it was the 52nd wedding anniversary for **William C. Hunt,** head of the Hunt Theatres in the Wildwood, N. J., area. . . . **Charles Eisenhower** was named to the newly-created post at Sinking Spring drive-in near Reading, Pa., as assistant to manager **Carelton S. Degenhart.** . . . **Jack Sidney** serving as relief manager at Loew's, Harrisburg, Pa. . . . **Morris Lev,** former New York circuit executive and more recently serving as manager for the Savar Corporation's first run Midway in Camden, N. J., has announced that he has leased the former North Camden in that city from **Lena Adelman,** and after extensive alterations will open the house under a new name. . . . With the closing of its local office by IFE, **Sieg Horowitz** has severed his relationship with the company. . . . **Jack Levine,** son of **Herman Levine,** head of the real estate department at the Stanley Warner Theatres here, has been released from the service and entered New York Law School in that city.

Pittsburgh

The Manor theatre, the newest art house in Pittsburgh, will follow its current "My Seven Little Sins" with "Ten Days To Die," based upon the book by **Justice Michael A. Musmanno,** a local jurist. . . . Comedian **Dick Shawn** and singing **Betty Ann Grove** will support **Hal March** in the Variety Club benefit show in Syria Mosque Sept. 9. . . . The Capitol theatre in nearby McKeesport will probably close down for good at the end of September since owner **Al Weiss** has indicated he will not renew his lease in the second-run house. . . . "Satellites in the Sky" and "Seven Men From Now" gave the Stanley one of its few dual bills. . . . "The Queen of Babylon" replaced "Bigger Than Life" on the Harris schedule, to be followed by "Bus Stop". . . . "Pillars in the Sky" set to follow "Away All Boats" in the Fulton. . . . "Oklahoma!" in its 17th week in the Nixon has reduced its top from $2.40 to $2. . . . "Bad Seed" and "The Burning Hills" are both set for the Stanley.

Portland

Journal drama editor **Arnold Marks** is off to Los Angeles for a week. . . . Paramount theatre manager **Dick Newton** is on vacation. . . . Paramount field man **Walter Hoffman** was off to Los Angeles for the opening of "War and Peace". . . . **Richard Wolff** has been appointed assistant manager at the Orpheum theatre. . . . Evergreen booker **Frank Christy** was here from Seattle. . . . **Ross Hobkirk** moves from Walla Walla to take over management of the Roxy theatre. . . . **Charles Schramm** leaves as city manager of the J. J. Parker Theatres in Astoria to go into super market business.

Providence

Cool heads prevailed when fire broke out in the mezzanine promenade of Loew's State. A smouldering drapery distracted a portion of the matinee audience, but quick work on the part of the theatre's employees quickly extinguished the blaze. **William Trambukis,** manager, reported that only two persons left his house. They were issued passes for use another day. . . . The Avon Cinema, continuing its policy of presenting request films, in-between art productions, profitably played an all-Hitchcock show. "The Man Who Knew Too Much," and "The Trouble With Harry," was well received by the patrons of the East Side art house. . . . **Harold Lancaster,** accompanied by his wife, recently returned from his annual vacation. The Pawtucket-Strand manager toured Maine, New Hampshire, and the Cape Cod area. . . . **Charlton Heston** is scheduled to return to the Newport Casino theatre late this month for an exclusive engagement in "Mister Roberts." The screen star appeared at the Newport house earlier this year in "Detective Story". . . . E. M. Loew's Providence drive-in is doing very well with a series of one-night vaudeville presentations.

St. Louis

The Arcade Shoe Salon of Ft. Smith, Ark., dealers in Robin Hood shoes, recently gave a free show for both children and adults at a local theatre. One of the pictures was "Tales of Robin Hood". . . . **Arthur H. Cole,** motion picture representative of Paramount Pictures in Kansas City, Mo., for more than forty years, recently was honored at the dedication of a cottage bearing his name at Camp Santosage in Northeast Jackson county. The cottage was donated to the Y.M.C.A. camp by the Motion Picture Association of Greater Kansas City. Cole is former president of the Motion Picture Association. . . . **Mr. and Mrs. Elmer Ross** and son have assumed management of the Time and Air-Way theatres at Memphis, Mo., succeeding **Clarence Locke,** the former manager, who has gone to Centerville, Ia., to manage the theatres there. . . . The Orpheum theatre, Quincy, Ill., a downtown landmark for more than 50 years, was sold under partition recently and was bid in by **Don McConnell,** a son of the late **Wiley McConnell,** one of the founders of the theatre.

Vancouver

Vancouver has gone for pro-football in a big way. On Monday night, 28,000 patrons were on hand for the Regina game. With football and baseball both playing night games, theatres are bound to lose some business. . . . On vacations are **Cathie Burdett,** Trans-Canada secretary; **Shirl Wilson,** Perkins Electric; **Jack Senior** of Harland-Fairbanks. . . . **Mabel Grant,** Astral Films, is in Portland. . . . **Wally Hamilton,** owner of Trans-Canada-Films, is moving with his family to Seattle where he will take over as production manager for KING-TV. Hamilton will retain ownership of TCF studios in the old film building here and appointed **Orville Burrell,** projectionist, as Vancouver manager in charge of productions. . . . By the end of September all British Columbia theatres will be on a one-man in-the-booth policy. . . . Another resignation is that of **Peggy Menzies,** of the FPC Dominion, after 20 years. . . . **Wally Hopp,** formerly Cinema manager, and **Warwick Johnson,** Orpheum, now are working in California.

Washington

George A. Crouch, Stanley Warner zone maanger, and **Louis Ribnitzki,** film buyer, attended home office meetings. . . . **Hy Bettinger,** formerly with 20th Century-Fox in Philadelphia, is now manager of the local Equity Film Exchange. . . . **Catherine Murphy,** MGM, celebrated 25 years with the company. . . . The 20th Century-Fox Dynamo Club had a picnic on August 21 in the Annapolis Country Club. . . . **Paul Roth,** vice-president of the Roth Theatre Circuit, and **Richard H. Nash,** manager of the Willard Hotel, are the newest members of Variety Club Tent 11. They will be inducted on September 10. . . . **Mrs. William Rosendorf,** wife of a Variety Club associate member, died on August 18 of a heart ailment. . . . **Harold Goldstein,** Columbia Pictures booker, resigned. . . . **George Nathan** and **Norman Kal** will be co-chairmen of the Variety Club's first fall dance in the club rooms on September 22.

Settle Union Dispute In Connecticut House

HARTFORD: The 900-seat Arch Street theatre, subsequent run house at New Britain, Conn., has reopened under the Perakos Theatre Associates banner, following announcement of an agreement between the union (Local 301, IATSE) and the circuit. Local 301 walked out late in May in a wage dispute. Under the new agreement, two projectionists and a relief man involved have the same rate of hourly pay and working conditions observed previously, but booth man start work half an hour later each day, according to Sperie Perakos, general manager of the independent circuit. The union dispute marked the first labor strife in a Perakos Connecticut house in 50 years.

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2:55 SCREEN ASPECT RATIO WITH MAGNETIC SOUND

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

SHOWMEN—Not Popular in Hollywood?

REVERBERATIONS within the trade indicate a certain feeling arising between production and distribution, with each blaming the other for poor business at the box office. Studio spokesmen say that it all stems from bad theatre operation—and Sidney Stern, president of Allied Theatre Owners of New Jersey, has just returned from the Coast with the conviction that "showmen are not popular in Hollywood."

Actually, we believe that all producers are showmen and all showmen are producers—and those that are not, are not, in either class. A manager who is not a producer, on his home grounds, is not a showman—and a Hollywood producer who has some of his basic training in public relations by actual theatre operation is better qualified to become a producer, in this market. We have long suspected that some Hollywood films were made exclusively for a select group of personal friends who see the picture in a private projection room—as the result shows.

On the other hand, some of the top production executives in Hollywood have come up from theatre backgrounds, and have known the direct contact with the public that comes from day-to-day understanding of what the public says and feels about family entertainment. From the earliest days a number of Hollywood's best have been graduates of the hard school of experience in the theatre. But Mr. Stein says that "the little people in Hollywood have been educated to believe that exhibitors are at the basic cause of all industry problems."

There is just enough truth on both sides of the argument to make it difficult to deny the allegation, in any sweeping statement that includes all phases of the problem. Theatres are outmoded and rundown, in many situations, and showmanship is lacking, along with good standards of theatre operations. Perhaps, the studios do have a point when they say that "product is a lot better than theatre men say it is" and that their output is not sold or appreciated on a proper basis.

But, we have new competition which cuts both ways, and has an opposite and adverse effect, on production as compared with exhibition. The studios are prospering—with television eating up many times more films than the theatres have ever consumed; and the hometown movie theatres of the country are faced with 36,000,000 television sets that operate an average of six hours a day. It is not difficult to see where the pinch comes and is felt, hardest.

COMING ATTRACTION

Next week, the Round Table will release a preview of the extravagant Lustre-Creme $35,000 Sweepstakes prize contest to name the top screen actress of the year, as determined by the 25th Annual FAME poll, which will be announced in the Herald at the end of the year. It compares with any great money contest that film industry has ever known—and theatre managers, or their loyal patrons are eligible, to win as much as $20,000 as the top prize.

There'll be nothing to buy; nothing to pay for; every contender may send in as many entries as they wish, using the simple form which is part of the national advertising, beginning in LIFE for September 17th, and continuing through a forthcoming issue of Ladies' Home Journal and a string of national magazines. Displays in local stores, and in theatre lobbies, will supply additional direct contact for the public. And anybody can win, on a strictly sweepstakes" basis, by picking the best female star. There is another sweepstakes this year, to elect a President and almost as many may vote for their choice.

We will appreciate direct mail response from Round Table members telling us how they have developed the value of this cooperative advertising at the local level. We never had a better break with prize money, for so many winners.

SURPRISE visitors from Canada—coming down from the north like a breath of cool, fresh air—to see the premiere of "War and Peace" at the Capitol. A delegation of Famous Players-Canadian managers and executives, including Morris Stein, Jimmy Nairn, Bob Eaves, Jim Cameron, Bert Brown—and even Ivan Ackery, all the way from Vancouver—to see this wonderful film, for a personal preview. The group sat in for a full day's business conference with Jerry Pickman and his home office staff at Paramount, had a briefing in policy and procedure, prior to the opening across Canada, early in October. It was a pleasure to see them all, and we wish that we had had more time to visit and talk shop with so many good showmen. But, we did greet them all, and enjoyed the new film with them, at the press screening. They went back across that friendly border with new ideas of opportunity in our business.

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NOW WE'VE SEEN the picture, so we can verify the fact that "War and Peace" is the greatest picture of this decade—more perfect than we had any right to expect, considering the many attempts to picture Leo Tolstoy's epic novel. Audiences everywhere will revel in the splendor of our new techniques, brought to fruition with this great story. Only one metropolitan newspaper critic diminished the film in his review—but the great unbiased and unslanted American public will agree that it is truly wonderful, and will return to see it over and over again, for years to come. The original novel had political implications of that period and of today—but "War and Peace" doesn't follow any party line with a political "message"—so you may understand why the left-wing won't like it. The story also has deep religious significance, and there could be no better recommendation to the American family, who will find it visually and historically correct and gratifying entertainment.

—*Walter Brooks*

Metro Buses stop at street corners to deliver ticket buyers for the Chinese Theatre, Hollywood, and these several photos prove that a bus-length blow-up of Marilyn Monroe can attract attention even on top of a bus; and the cute girl can be found at your "Bus Stop."

These Are Stoppers

Charlie Doctor, managing director of Famous Players' Capitol in Vancouver, was pretty pleased to have Terry Saunders stop-over as a guest star for "The King and I."

They lined up as early as 3 a.m. to see Frank Sinatra at the Paramount Theatre, New York, and here you see ushers serving coffee at the pre-dawn hour. It's surely wonderful to be so popular. Below, two rival Sinatra fan groups picket the Majestic theatre, Dallas, with their claims for the "old type" and the "new Sinatra"—as if either side had an argument.

Coral Records and Bantam Books were part of the promotion for "Away All Boats" at Loew's State theatre, on Broadway, and here is a lobby counter for early bird patrons.

Showmen in Action

Jim Hardiman stopped over in New York between planes, en route from Toronto to Hollywood, where he will make his future home. Jim has left Odeon Theatres (Canada) Ltd., and joined the executive staff of an industry leader who has long been a friend of the Round Table. Announcements of his new assignment will come from the West Coast and the proper authority, at his request.

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Interesting to note—a newspaper advertisement from the Paramount Theatre, Seattle, which appeared in Vancouver papers—telling potential patrons "You will never see Cinerama in Vancouver"—and that "the Paramount Theatre, Seattle, is the only theatre in the Northwest, *within 1,000* miles, that can or will be able to present the century's greatest show." Tickets are offered for sale at a Vancouver music store. They say, "It's worth a special trip to Seattle to see Cinerama."

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M. O. Strausberg, vice president of the Interboro circuit in New York City, announces with regret the resignation of Lew Preston, who leaves after a cordial relationship of more than 25 years duration. From the time of his first association with Interboro and its founder, Samuel Strausberg, he has moved up to the post of supervisor for the Long Island theatres. Lew's plans for the future will shortly be announced.

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H. N. Everhart, manager of the State theatre, Walker, Minn., agrees with Elmer Rhoden that the newspapers are giving a better break to TV than to motion pictures, and encloses tear sheets from the *Minneapolis Star* to prove it. The difference is not only vastly in favor of the lesser amount of TV advertising — but we'll gamble that the theatres pay a higher advertising rate for a smaller reciprocal appreciation on the part of the papers.

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Walter Reade Theatres announce two winners in their "Manager of the Month" contest for the best over-all job in advertising, exploitation, public relations and management of the theatre. Joe Somers, of the Paramount in Long Branch, won first prize, and John Balmer, of the Mayfair, Asbury Park, was second, for cash awards.

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Jim Guarino, manager of the Memorial Ave. Drive-In theatre, West Springfield, Mass., has instituted Family Plan charging $1 for all cars, regardless of number of passengers, Mondays through Thursdays. The local newspaper picked up the story and complimented the drive-in for their attention to the family trade.

W. "Buzz" Blondell, manager of the Capitol theatre, Niagara Falls, Ontario, writes to say that for years he has been trying to get two full pages of cooperative advertising on a current attraction. And now, he has not only done it—but twice within a three-day period, at no cost to the theatre. One spread was on "Guys and Dolls"—the other on "Value for Money"—and both had the benefit of strong interest on the part of the sponsors in results they could see in the newspapers, and in the cash register.

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Russ Barrett, manager of the Stanley Warner Capitol theatre, Willimantic, Conn., gave a cocker spaniel puppy to the lucky ticket stub holder at a recent Saturday kiddie matinee.

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John T. Basil, manager of Basil's LaSalle theatre in Niagara Falls, N. Y., has shown that he can carry on the traditions of an old theatre family, in his promotion of "Trapeze" where he made good use of his college degree in advertising. Good newspaper ads in both regular and shopping papers were combined with radio coverage, store displays and the use of 24-sheet posters. The well planned campaign resulted in a healthy box office.

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Fred Trebilcock, manager of the Tivoli theatre, Toronto, was in last summer and saw a preview of "Oklahoma!" as part of his trip here. Now he writes to enclose a sample of the current advertising of the film, prepared by Jimmy Nairn's home office staff, and "Oklahoma!" is now in its fifth month at the Tivoli—a lengthy and successful run which must break records for Toronto.

One of our favorite people, W. J. "Bill" Connor, general manager of the Hamrick Theatres in Seattle, greets one of his favorites, Margaret O'Brien, preview hostess for the advance showing of "The Ambassador's Daughter" at the Liberty theatre.

The sixth anniversary of the Barber Drive-In theatre in Portland, Oregon, was celebrated by every sixth car being admitted free; the first 300 customers were served coffee and cake, and the youngsters were given balloons. The feature attraction was Disney's "The Great Locomotive Chase."

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Five thousand Marilyn Monroes—cut-out cardboard figures of the sexy blonde in bespangled cabaret costume, were removed from bus stop signs throughout the city of Los Angeles during the night—by order of the Board of Public works. Happiest in the rumpus were the press agents who promoted the stunt for the opening of Marilyn's latest picture, "Bus Stop" at the Chinese theatre, since the stop-order landed big space in all the newspapers.

Richard Widmark, star of "Run for the Sun," is greeted by Philadelphia showmen on his national tour in behalf of the new picture. Left to right: Gene Tunich; Sanford Gottlieb, Jay Wren, director of Sley Theatres; Charles MacDonald, owner of Southern and York Theatres, York, Pa.; Jack Greenburg, head of the Greenburg circuit; Jack Zamsky, and Alfred Davis, of the Fried circuit.

Anna Bell Ward Uses High School Bands

Somerset, Kentucky, High School Band, directed by Don Stone—of fifty members, with fifteen baton girls, serenade the opening of "The King and I" at the premiere of the picture, which was exploited by Anna Bell Ward through seven adjoining towns. One of the outstanding high school bands in the country, they paraded to the theatre and gave an informal sidewalk concert of music from the delightful 20th Century-Fox, CinemaScope—55 picture.

Anna Bell Ward, old friend of the Round Table in the Kentucky provinces, writes to tell us of her opening of "The King and I" at the Ward Enterprises Kentucky theatre in Somerset, Ky. Since we have a citation from the Governor, making us a Kentucky Colonel just from now on—and for the past twenty years, we can use the word "Kentucky" as often as we like, in this reporting.

The Somerset High School Band, pictured above, was the feature of this particular exploitation, since it tied the community with the attraction, as you see. Fifty members of the band, and the fifteen "baton" girls, paraded and serenaded, in front of the theatre, with music from the picture. But, that wasn't nearly all of the very complete campaign which Miss Ward staged for such a good picture, from her headquarters office in Lexington, Kentucky. She started with 150 window cards in seven adjoining towns, to announce the playdates, plus a 14-inch ad in each of the seven weekly papers, published in these towns. Then, 24 one-sheets were posted on as many street corners. (What, no 24-sheets?) Four 10-foot streamers on as many local buses that traveled into the Somerset area, followed up.

Then, 3000 cards were mailed out by the Kentucky Telephone Company with their monthly bills, and 1000 heralds distributed through the local circulation of the Louisville *Courier-Journal*. (She pays one cent each for this very effective advertising.) The picture was announced before every civic club in Somerset and surrounding towns. Theatres in other situations have CinemaScope, but not StereoPhonic Sound, so this was stressed, just to boast of superiority. The four-track sound system adds something to such a show as "The King and I"—something that might not be missed in a lesser picture.

Ten radio spots for five days prior to playdates—with the station playing all possible "King and I" music for all possible plugs in advance. Then, the 40-70 age group were reached with a special approach that brought people to the movies that hadn't seen a film in ten years, and were much impressed with the big screen and high-fidelity sound. The Catholic priest spoke of the picture in his church, and urged all of his congregation to see it. They had a two-column, front-page editorial comment in the Somerset paper, and window displays in local stores.

Miss Ward says she made one mistake, and we'll tell you just what it was in her own words. She raised the prices—and she thinks she would have had an even larger gross at her regular scale. That's something they know out in the local areas, which cannot be understood at mohogany desks in New York. When the film industry finally decides to let the manager at the local level run his own business, we will all be better off—for he knows what he is talking about, from first-hand information, at the point of sale.

Cooperative Canadians

Archie M. Laurie, Canadian press representative for United Artists, sends us a page from the *Toronto Telegram* reproducing that good industry copy from Donahue & Coe, entitled "The Big Squeeze"—which the newspaper underlines as "an advertisement we've always liked" as a tribute to the Movie Industry.

Jack Matlack's Double-Truck With 40 Ads

At long last, Jack Matlack has been heard from, but he says that he's running his own promotion service in Portland, Oregon, with the Motion Picture Herald and the Managers' Round Table as staff contributors in the idea department. Universal is one of Jack's clients and he reports on splendid handling of "Away All Boats"—featuring a two-page cooperative newspaper advertisement with forty sponsors, who collectively paid $2300 for the space. We are looking at it now, with the idea of reproducing it, but in our limited space, the reduction in size would be too great.

Enough to say, all forty cooperative advertisers, and the Portland Navy League, urged the public to "join the Navy, see the World — and attend the Captain's Premiere of 'Away All Boats' at J. J. Parker's Broadway theatre." The whole procedure was to support the Naval Recruiting Service program in Portland. A special cocktail party preceded a parade of automobiles to the theatre. Free radio and TV time was part of the complete campaign arranged by Herbert Royster, manager of the Broadway theatre, and Herman Kass, exploitation manager from Universal's home office.

Exploitation From Edmonton, Alberta

Bill Wilson, manager of Famous Players' Paramount theatre in Edmonton, Alberta, Canada—who is a card-carrying member in the active file of the Managers' Round Table—sends a report of his showmanship to the Editor of the Herald, which we are glad to quote as news from the prolific Northwest, where good showmen are numerous. He has been thrilled with "The King and I"—both as a picture, and a promotion, so he put it over locally on a par with the national publicity. Fox gave him a nice assist, he says, as far as radio and disc jockeys were concerned, and Capitol Records cooperated with material. The *Provincial News* went along with bannered trucks and concession sales, and a local dealer gave away a $400 Frigidaire as part of a contest which had 23,000 entries, 28 of them being correct. So, the first won, and others got consolation prizes.

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Norm Levinson, who has been thawing out in Florida since he transferred as MGM field man from Minneapolis, is in the mail with a resume of his campaign on "Somebody Up There Likes Me" at the Florida theatre, Jacksonville.

Selling Approach

THE BAD SEED — Warner Brothers. The terrifying story of a sweet little girl who was actually a killer—and chalked up several murders in her brief career. "The Bad Seed" is a shocker—but if you handle it well as the pressbook suggests, it will prove to be satisfying adult entertainment. But it's not for children, so you can omit the picture as a kiddie matinee. Special ad mats and unique treatment throughout will make this new and different as an attraction for grown-ups. It follows the best-selling novel, and the Broadway play, to success on the screen. The little girl was star of the stage play—and others of the cast carry their talents from the theatre to the film version. No posters larger than the 6-sheet, which suggests that the film should have "little art theatre" handling in almost every situation. The window card is recommended to sell the title and the idea of the story. Newspaper ad mats are striking and you should use one or more of the "explanatory" style, which will plant the picture properly for adults only. Such an ad as No. 207, showing the bad little girl's eyes, will haunt you. A "step-off" ad starts with a very tall question mark and graduates down to smaller sizes through several columns. You must credit the producers for giving you an exact low-down in the pressbook, with their sincere advice as to advertising and publicity. Special mat No. 409 is devoted to slugs which say "Not recommended for children" in various styles. The composite ad mat, selling for 35c, has six small ads and two publicity mats, in conventional style, but all warn against audience of children. A "quiz" test for patrons, to discover whether they are prepared for this kind of film subject, is a special mat, and can provide a throwaway at the theatre in advance of playdates. Hang some of them out with a "Take one" sign, and watch for the reaction on the part of the public. A special screening for opinion makers is a good way to determine the final steps in your campaign.

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THE FIRST TRAVELING SALESLADY—RKO Radio Pictures. Told with a wink—in Technicolor shocking pink! The merchandise with the big surprise—handle with care! Here's the pitch—your pressbook is the sample case for showmen. Follow the gal who knows how to sell goods! Ginger Rogers, Carol Channing & Co., hit the road, loaded with laughs. It's a big deal, beginning with the 24-sheet and all posters, which have art materials for lobby and marquee display. Herald keys the campaign—tells the girls to "hustle your bustle" if they want to keep up to date. Newspaper ad mats in plenty of good humor, and with punch lines that will get quick attention. A set of teasers is simply headed, "Have you heard the one about . . .?" She knows the ropes and all the jokes. Please don't tell what Ginger sells—it's a product banned in Texas! The 35¢ campaign mat for small situations is complete with seven 1- and 2-column ad mats and slugs, and three publicity mats. There are special mats to sell these TV favorites to their fans—at your theatre. Big merchandising stunts possible through the title and tieups that will sell cooperative advertising in your town. Lustre-Creme is one of the national tieups through cosmetic dealers. "The First Traveling Saleslady" made more deals than Marshall Field's, and man what merchandise!

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SOMEBODY UP THERE LIKES ME — MGM. Based on the life-story of Rocky Graziano, but this is not a "fight" picture. The producers of "I'll Cry Tomorrow" and "Blackboard Jungle" bring forth an able successor at the box office. Stories founded on real life make powerful movies, and this has the inspiration of a young and beautiful girl, who can lift a fellow to the skies! Pier Angeli and Paul Newman head the cast of young stars you have been asking for, and they can deliver the goods. Herald from Cato Show Print also delivers all the best advertising approach in a miniature pressbook for the public. Buy the herald blank and have it imprinted locally by a cooperative advertiser. Two kinds of 24-sheets, because of the importance of this attraction, and you are urged to use both—all posters have pictorial art in the largest measure at the least cost, for your lobby and marquee displays. Newspaper ad mats in good assortment, with the composite mat offering nine ad mats and slugs in small sizes, plus two publicity mats, for theatres who can thus obtain the entire assembly for only 35¢—the price of just one mat at National Screen. Other newspaper ad mats are in two varying styles and all shapes and sizes—you can pick what you want from the pressbook, and be interested in the choice that is available. The line to push is "Everybody Likes 'Somebody'" — and prove it with quotes from the critics. Paul Newman is plugged as a handsome new star—and there is a standee for him.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

PCA Schedules 4 Panels On Theatre Concessions

Four panel discussions of theatre refreshment merchandising will be featured by the Popcorn and Concessions Association at its convention, in conjunction with the TOA, Tesma and Teda, in New York this month. The PCA Trade Show will adjoin that of Tesma at the Coliseum, but convention meetings of the refreshment organization will be held at the Hotel Statler, starting September 20th. Topics announced by the PCA for the theatre panel discussions are:

September 20, *enclosed theatres*: Proper Color Combinations and Lighting Sell More Food, New Ideas in Ice Cream Merchandising, Automatic Drink Machine Operation, Successful Manual Operation and Promotions. The Future of the Vending Machine in Theatres, Ice Cream and Milk Vending, New Ideas in Merchandising.

September 21, *drive-in theatres:* Popcorn Merchandising and Promotional Aids, Newest Ideas in Signs and Point-of-Sale Display, Latest Improvements in Planning a Concession Layout, New Equipment to Speed Up Service, Cents Per Person and Averages to Shoot For, Intermissions and Trailers As an Aid to Snack Bar Sales, New Trends and Ideas in Successful Snack Bar Operation.

September 22, *drive-in theatres:* Dusk to Dawn Shows and Other Promotional Ideas to Help Box Office Receipts, Prepared Foods for Drive-Ins, Free Use of Drive-Ins for Local Church Services, Playgrounds, Kiddie Rides, Swimming Pools—Their Importance to Snack Bar Sales, Important Factors to Look For in a Good Concession Operation.

September 24, *combined PCA-TOA summary session:* Vending Machines and Their Importance, New Ideas in Ice Cream Merchandising, Latest Trends in Concession Stand Merchandising, Cents Per Person and Averages to Shoot For, New Items to Sell in Drive-Ins, Promotional Ideas to Help the Box Office, Prepared Foods for Drive-Ins, Special Promotions to Help Increase Concession Business.

Bert Nathan, president of the PCA and head of the Theatre Popcorn Vending Corp., Brooklyn, N. Y. states that this will be the largest convention and exhibition in the history of the organization. The general convention chairman is Lee Koken, director of concessions of RKO Industries.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

REBUILT LIKE NEW—COMPLETE DUAL OUTfit with Super Simplex Projectors, cabinet pedestals, 3000' magazines, Magnarc lamphouses, 70/140 generator, Kollmorgen lenses, RCA PG230 sound system—$3950.00 (similar Drive-In Outfit $3750.00). Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak, "Sunray" Series I; 2", 3", 3½", 3¾", 5", 5½", 6", 7¾"—$35.00 pair. Superlite Series III "C" coated 2¾"-3"-3¼" $150.00 pr. Others available—tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

CENTURY SOUND SYSTEM, REBUILT, $975; Brenkert BX-80 Mechanisms, rebuilt, $875; Century CC Mechanisms, rebuilt, $775; Rectifiers, 80 ampere single phase, reconditioned with twelve new tubes, $445 pr.; Griswold Splicers $9.95; Super-Simplex heavy duty pedestals $215 pr; Lowest prices on new and used lenses. STAR CINEMA SUPPLY, 621 West 55th St.. New York 19.

THEATRES

FOR RENT—PASSAIC, N. J. FULLY EQUIPPED CinemaScope & air-conditioned. Parking, ideal for family operation, projectionist, manager. BOX 2930. MOTION PICTURE HERALD.

NEW EQUIPMENT

INTERMITTENT MOVEMENTS - NEW SURplus for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEAT COVERS: SEWED COMBINATIONS, 95¢ up: all colors. Send $1.50, old cover, will duplicate, best match. Vinyl leatherettes; all colors; 54 inches wide; $1.10 yd. up. Also precut 24x27; 2 dozen minimum order 44¢ up. Complete line upholstery materials, mystic tapes, mohairs, corduroys, velvets; low prices; send for samples. MANKO FABRICS CO., INC., 156 W. 28th St., N Y.

STUDIO EQUIPMENT

EYEMO 35MM NEWSREEL CAMERAS, FROM $99.50; Mitchell 35mm Standard Tracking Camera, $995.00; Neumade automatic film cleaners, 35mm 2000' capacity, $425.00 value unused $245.00; combination 16/35, $295.00; Houston 16mm K-3 negative/positive/reversal Automatic Film Processors, unused, $5,450.00 value ,$2595.00; Moviolas, from $195.00; Hallen synchronous magnetic 17½mm recorder, B22, $1950.00 value, $495.00; Neumade RK-102 Film Racks —hold 102—1000' reels, originally $165.00, new $87.50; Amer. Cinematographers Handbook, ½ price, $2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

IN CAR SPEAKERS $4.25—YEAR WARRANTY! 4" unit, steel case, attractive blue-white finish. Pert set 2 speakers, junction box $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

KIDDIE FIRE TRUCK FOR SALE. MANUFACturer: Overland. Excellent park ride, holding 24 children. Also may be used as advertising medium when driven on metropolitan Sts. Complete with loud speaker and siren. Good condition. PLAYLAND CENTERS, 60 State St., Boston, Mass.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DON'T WASTE IN THESE TOUGH TIMES. Hundreds of ways to save money in theatre operation, all based on practical theatre experience, are yours in the Master Guide To Theatre Maintenance. One of them alone may be worth far more to you than the $5. the book costs. Send for your copy Today. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York.

Tough Censor Lloyd Binford Dies at 89

MEMPHIS: Lloyd T. Binford, 89, who retired January 31 after 28 years as chairman of the Memphis and Shelby County board of censors, died here August 27. He was one of the most controversial figures in the history of Memphis and brought national attention to the city by his strict censorship of films.

He was named chairman of the censor board January 9, 1928 and agreed to accept the job for 60 days "as a favor to the mayor." Many times he tried to resign but his resignations were not accepted until he had held the job 28 years and had become celebrated as the nation's "toughest censor."

He went through a period of several years in the 1930s without censoring any films, after having been in a hassle for censoring "King of Kings," claiming it did not follow the Bible accurately and was anti-semitic. He always claimed he did not personally censor pictures, that the board did it and he only voted in case of a tie, but he was always credited with doing the censoring.

Mr. Binford began to be known for the pictures he banned in the late 1940s. For a while, he would ban any picture that hinted of racial equality. He banned Hal Roach's "Curley" in 1947, a film which showed white and Negro children in the same school. United Artists and the Hal Roach Corp. went to court and the state Supreme Court held the Memphis board had no power to disapprove a film simply because there were Negro actors in it. He then eased up on racial bans.

Other pictures he banned include "Duel in the Sun," "The French Line," "The Bamboo Prison" and all Charlie Chaplin and Jngrid Bergman films.

Edward H. Wolk

CHICAGO: Edward H. Wolk, 63, owner of a theatre equipment and parts company here, died August 23. He was a pioneer in the film industry and had been connected with it for almost 40 years in many phases.

Set Meet Committee

PITTSBURGH: Harry Hendel, general chairman of the forthcoming annual Allied Motion Picture Theatre Owners of Western Pennsylvania convention, has announced his committee. It includes Danny Castelli, Morris M. Finkel, Dave Hadburg, Elmer Hasley, Norman Mervis, Steve Rodnok Jr., Bert Stearn, Ernie Stern and Ernie Warren. Several important industry leaders have been asked to speak at the convention, to be held October 1-2 at the Hotel Roosevelt here.

Fit Picture to Performer For Success: Pasternak

The best way to make both a picture and a star successful is to fit the picture to the star, according to Joseph Pasternak, MGM producer, who will soon start production on "10,000 Bedrooms," in which Dean Martin will play his first solo lead without Jerry Lewis. Mr. Pasternak says the film was not written "with Dean in mind, but when he came in with us, we changed it to suit his talents. . . . Story is important, but not the only important thing. It's not enough to write a story for a specific star and then have that star fit himself into the role. The star has to be able to express his talents naturally. You have to fit the role to him like a tailor."

Circuit Publishes New Film Guide for Public

ST. LOUIS: The first issue of the St. Louis Movie Guide has been published by Fanchon and Marco—St. Louis Amusement Company Theatres for distribution by mail and managers in the Greater St. Louis area, it was announced by the circuit. A select mailing list plus personally supervised distribution by managers in the theatres will insure "that the 50,000 copies of the Movie Guide will bring news about motion pictures, personalities and industry activities to those who make up our best potential audience," according to Edward B. Arthur, president.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 111 attractions, 3,528 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	6	—	10	7
All That Heaven Allows (U-I)	5	29	25	20	4
Animal World, The (W.B.)	—	7	7	5	2
Anything Goes (Par.)	3	4	3	13	14
Autumn Leaves (Col.)	—	2	1	2	2
Away All Boats (U-I)	1	3	3	—	1
Backlash (U-I)	—	18	4	23	7
Battle Stations (Col.)	—	7	3	2	4
Benny Goodman Story, The (U-I)	1	12	17	30	19
Bhowani Junction (MGM)	1	6	4	9	5
Birds and the Bees (Par.)	2	16	8	3	2
Blackjack Ketchum Desperado (Col.)	—	2	1	1	5
Bold and the Brave (RKO)	1	13	3	5	1
Bottom of the Bottle (20th-Fox)	—	2	15	17	27
Carousel (20th-Fox)	1	17	5	30	21
Catered Affair, The (MGM)	—	7	3	4	4
Cockleshell Heroes (Col.)	—	3	—	5	—
Comanche (U.A.)	—	7	1	13	20
Come Next Spring (Rep.)	—	1	5	27	4
Come On, The (A.A.)	—	—	—	1	4
Congo Crossing (U-I)	—	5	—	2	3
Conqueror, The (RKO)	17	14	13	12	10
Court Jester, The (Par.)	—	10	9	13	10
Creature Walks Among Us (U-I)	1	4	4	2	1
Crime in the Streets (A.A.)	—	7	1	1	1
D-Day the Sixth of June (20th-Fox)	—	13	8	1	1
†Davy Crockett and the River Pirates (B.V.)	—	2	—	1	2
Day of Fury (U-I)	—	3	—	10	5
Day the World Ended (A.R.C.)	—	22	2	1	—
Diane (MGM)	—	—	1	8	29
Earth vs. Flying Saucers (Col.)	—	2	13	—	—
Eddy Duchin Story (Col.)	—	3	6	—	—
Fastest Gun Alive (MGM)	1	4	3	7	—
First Texan, The (A.A.)	—	2	2	2	1
Forbidden Planet (MGM)	1	15	18	3	6
Forever Darling (MGM)	7	31	33	12	8
†Francis in the Haunted House (U-I)	—	3	1	1	—
Fury At Gunsight Pass (Col.)	—	1	3	2	2
Gaby (MGM)	—	13	1	12	5
Glory (RKO)	1	3	8	9	9
Goodbye, My Lady (W.B.)	—	11	4	11	2
Great Day in the Morning (RKO)	—	8	—	5	2
Great Locomotive Chase, The (B.V.)	—	6	8	4	2
Guys and Dolls (MGM)	20	10	9	4	8
Harder They Fall, The (Col.)	—	4	1	25	19
Helen of Troy (W.B.)	—	11	30	11	14
Hell on Frisco Bay (W.B.)	1	8	13	12	26
Hilda Crane (20th-Fox)	—	8	—	7	7
Hot Blood (Col.)	—	5	11	12	6
I'll Cry Tomorrow (MGM)	11	35	11	1	1
Invasion of the Body Snatchers (A.A.)	—	1	3	11	19
Jubal (Col.)	—	20	2	27	2
Kettles in the Ozarks (U-I)	2	12	16	18	3
Killer Is Loose (U.A.)	1	—	—	7	1
King and I, The (20th-Fox)	7	6	4	1	—
Last Frontier (Col.)	—	3	21	21	8
Last Hunt, The (MGM)	—	3	22	24	7
Leather Saint (Par.)	—	3	—	3	5
Lieutenant Wore Skirts, The (20th-Fox)	—	10	31	26	3
Littlest Outlaw (B.V.)	7	20	13	9	23
Lone Ranger, The (W.B.)	9	28	12	7	2
Man in the Gray Flannel Suit (20th-Fox)	21	11	28	4	8
Man Who Knew Too Much (Par.)	1	16	8	2	2
Man Who Never Was (20th-Fox)	—	20	15	2	15
Man With the Golden Arm (U.A.)	7	22	25	15	1
Maverick Queen, The (Rep.)	—	1	1	6	1
Meet Me in Las Vegas (MGM)	6	23	9	15	16
Miracle in the Rain (W.B.)	—	7	5	19	26
Mohawk (20th-Fox)	—	3	2	4	1
Never Say Goodbye (U-I)	—	27	10	23	16
On the Threshold of Space (20th-Fox)	—	6	9	13	16
Our Miss Brooks (W.B.)	—	—	11	19	12
†Pardners (Par.)	1	3	1	1	—
Patterns (U.A.)	—	—	—	—	10
Picnic (Col.)	22	41	14	2	—
Price of Fear (U-I)	—	—	—	1	6
Proud and Profane, The (Par.)	—	4	4	—	—
Proud Ones, The (20th-Fox)	—	8	8	10	—
Quincannon, Frontier Scout (U.A.)	—	2	2	3	2
Ransom (MGM)	1	3	22	19	13
Rawhide Years (U-I)	—	5	3	2	7
Red Sundown (U-I)	—	10	8	9	5
Revolt of Mamie Stover (20th-Fox)	—	18	10	9	1
Rock Around the Clock (Col.)	18	13	16	1	1
Rose Tattoo The (Par.)	11	9	16	9	4
Safari (Col.)	—	6	7	7	—
Santiago (W.B.)	—	6	—	2	—
Scarlet Hour (Par.)	—	—	—	—	7
Screaming Eagles (A.A.)	—	4	2	5	3
Searchers, The (W.B.)	5	9	9	1	—
Serenade (W.B.)	—	4	1	7	17
Slightly Scarlet (RKO)	—	2	9	9	7
Spoilers, The (U-I)	1	12	21	18	4
Star in the Dust (U-I)	—	5	1	11	—
Storm Fear (U-I)	—	—	—	5	3
Storm Over The Nile (Col.)	—	1	—	4	3
Stranger at My Door (Rep.)	—	2	1	1	3
Swan, The (MGM)	3	16	10	11	7
That Certain Feeling (Par.)	—	6	7	11	3
There's Always Tomorrow (U-I)	—	—	11	8	25
Three Bad Sisters (U.A.)	—	4	4	2	1
Timetable (U.A.)	—	—	—	3	4
Toy Tiger (U-I)	—	12	5	4	1
Trapeze (U.A.)	10	2	2	7	—
Tribute to a Bad Man (MGM)	—	12	2	10	14
23 Paces to Baker Street (20th-Fox)	1	11	3	4	16
Uranium Boom (Col.)	—	—	—	3	4
While the City Sleeps (RKO)	3	—	17	—	2
World in My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	1	4	—	1	2

MR. SHOWMAN!

READ EVERY WORD AND YOU'LL WIND UP WITH A "SOLID GOLD CADILLAC" FOR SURE!

(Reading time: 65 seconds)

MOTION PICTURE DAILY

REVIEW:

THE SOLID GOLD CADILLAC

COLUMBIA

JAM-PACKED WITH entertainment which will have audiences everywhere continually erupting in spontaneous laughter, Columbia Pictures' "The Solid Gold Cadillac" is a first-class contender for top comedy honors of the year. Filmed in black-and-white, except for its final sequence which is in color, the picture stars "Oscar" winning Judy Holliday and Paul Douglas in a reenactment of a highly successful stage play written by George S. Kaufman and Howard Teichman. It should do excellent business in all situations.

Written for the screen by Abe Burrows, the script provides Miss Holliday with a role as good as that which won her an Academy Award in "Born Yesterday." She is wonderful here, and Douglas also deserves "a pat-on-the-back" for his characterization. In many instances, they bring forth laughter in sufficient volume to overwhelm the dialogue.

In fact, the whole cast and crew have every right to wear bright red feathers in their caps, stick out their chests and crow, "we got a hit!" This hilarious story, about a small shareholder who upsets the economic apple cart of an internationally known organization, is fast-paced through the capable direction of Richard Quine. Fred Kohlmar produced.

Miss Holliday is cast as an "actress," who, while unemployed in her profession, finds time to attend stockholder meetings. With fragmentary knowledge of big business, but with common sense, she soon "smells a rat" in the operations of International Products, and by asking straight forward but awkward questions, she manages to get the board of directors of the company alarmed. In order to stifle her probing, the board offers her a job, which she accepts knowing the duties are negligible.

Douglas, who had headed this company, but resigned and sold his interests in order to accept a governmental post, becomes attracted to Miss Holliday. In their few meetings, which are wonderfully amusing, they realize that they are in love. The board of directors, meantime, are still worried about Miss Holliday and her questions about company affairs, and in order to get her out of the way, send her to Washington to be an unofficial lobbyist. She persuades Douglas to return to the company, but both find that the directors are adamant about keeping themselves in control.

Following a court fight and a riotous stockholder's meeting, the situation is resolved by Miss Holliday getting herself elected board chairman. She installs Douglas as company president and the jubilant stockholders give the pair, as a wedding gift, a solid gold Cadillac.

The excellent performing principals are supported by such actors as Fred Clark, Hiram Sherman, Ralph Dumke, John Williams, Neva Patterson, Arthur O'Connell and Ray Collins. At times, throughout the running of the film, a narration on the proceedings is presented by George Burns.

Running time, 99 minutes. General classification. Release, not set.

LESTER DINOFF

SOLID IS THE WORD FOR

THE SOLID GOLD CADILLAC

FROM *Columbia!*

SEPTEMBER 8, 1956

MOTION PICTURE HERALD

The HERALD INSTITUTE of Industry Opinion

PANELISTS URGE STUDIOS TO:

- *Set Sights on Youth*
- *Cut Down Violence*
- *Cater to the Family*
- *Develop New Talent*

PROMOTING FILMS WITH RECORDS

—by Walter Brooks

REVIEWS (In Product Digest) LUST FOR LIFE, PRIVATE'S PROGRESS, THE VAGABOND KING, PORT AFRIQUE, GUN BROTHERS, THE BOSS, A STRANGE ADVENTURE

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 204, No. 10 — September 8, 1956

Paramount Reply to Allied

BARNEY BALABAN, president of Paramount, last week replied to the suggestion in a letter from Ruben Shor, president of National Allied, that there be held "a top level conference." The Allied proposal suggested a discussion of industry problems and the seeking of ways and means "of stabilizing the business on a permanent and prosperous basis."

That Mr. Balaban, for legal and other reasons, declined to agree to an all-industry conference was not surprising. On the other hand there will be some who will be surprised to learn that he has expressed a willingness to meet exhibitor leaders or heads of exhibitor associations provided Paramount's competitors are not present.

The president of Paramount took the opportunity afforded by his letter to emphasize several points that undoubtedly would be made at any meeting. He pointed out that production, as well as exhibition, has its problems; that Paramount serves some accounts at film rentals "little above, and even below, the cost of physical handling" in its effort to keep the maximum number of theatres operating.

A plea was made for a statesmanlike approach to industry problems. Mr. Balaban indicated his belief that there are areas in which exhibitors and a distributor may cooperate for the benefit of the entire industry.

The HERALD believes that neither party has anything to lose and each has much that may be gained in participating in a conference. The least that can result from a meeting is that the participants will gain more knowledge of the problems of those on the other side of the table.

■ ■ ■

Loew's Television Policy

THE policy that the Loew management, headed by Arthur M. Loew, president, has adopted with regard to television is gradually unfolding. It is the most interesting and may prove the most progressive policy adopted thus far by any of the major companies. While the RKO and the Warner film inventories (pictures made prior to 1948) were sold substantially outright for television exhibition, the Loew board of directors rejected such offers. It was reported that one group proposed paying $50,000,000 for the old Loew pictures. Also the prospect of capital gains treatment of the proceeds was an additional allure, as it was in the RKO and Warner cases.

Initially it was thought that Loew's had rejected the offer because the figure was too low and that more could be obtained by direct television distribution. It has since developed that there are other factors in the situation. It seems likely that Loew's will ultimately obtain as much as twice the offered gross of $50,000,000 for its backlog. The first four city deals total $20,000,000.

Most significant is that Loew's is not out just to make good deals for its inventory. Hand in hand with the pursuits of that policy is the company's desire to acquire a substantial interest in a number of television broadcasting stations. It would seem that, at least in some cases, the sale of the backlog and the purchase of a strong minority interest are going to be jointly negotiated.

Charles C. "Buddy" Barry, vice-president in charge of television operations, said last week that the company hopes eventually to own the five VHF television stations permitted to any one owner by the FCC. It also hopes to have a participation in the earnings of a number of other TV stations.

Exhibitors, Mr. Barry believes, will benefit at least to the extent of having new interest in theatrical pictures created by the showing of the older MGM films on television. In any event exhibitors, he said, have accepted the move of MGM into television as "good business" for a major producer-distributor.

The Loew television policy is being studied carefully not only by exhibitors but also by other distributors and by television interests, especially the networks.

■ ■ ■

RAISED EYEBROW DEPT.—"Our films (sold behind the Iron Curtain) will not be tampered with in any way if and when they are put on exhibition."—Arnold M. Picker, vice-president in charge of foreign distribution, United Artists. Mr. Picker is quoted as basing his belief "on the public's ability to be able to distinguish between right and wrong."

The record of the public in countries where the Government controls the sources of information, including films, up to now has not demonstrated such ability. How people who have seen few if any U. S. films in a decade or more and are regularly subjected to Kremlin-directed propaganda, can determine whether new U. S. releases are doctored in editing or dubbing, is something that needs explaining.

■ ■ ■

THE COMMITTEE on Eyestrain in Cinema, established by the British Illuminating Engineering Society, has just issued a report which confirms previous studies that there is nothing the matter with seeing motion pictures under normal conditions. This British Society established its first inquiry on this subject in October, 1919. The new committee was set up as a result of the introduction of CinemaScope and other wide screen systems. It was found that the lateral angle of viewing, determined by the width of the screen, was not significant in connection with eyestrain. On the other hand, the report recommends that seating be arranged so that the height of the picture subtends an angle no greater than 35 degrees.

—Martin Quigley, Jr.

Letters to the Herald

Second Feature

To the Editor:

Try to get film makers to cut out second features. Let them concentrate on good fillers, like two reelers, cartoons or other shorts, where they may be fitted in with the main feature, so people may enjoy a good program and go home satisfied. Generally, 99 out of 100 always complain about the second feature, and most of them try to bypass it, when they ask about the starting time of main feature.—*JED C. RODIS, Astoria Theatre, Astoria, L. I.*

•

Place in the Sun

To the Editor:

The "johnny-come-lately" type of showmen are fast getting back into other lines of business. The motion picture business was green pastures to many greenhorns for several years—but no longer. There's still a place in the sun for well operated theatres, small as well as large.—*ROY ROWE, Pender Theatre, Burgaw, N. C.*

•

Family Films

To the Editor:

Give us more good family type films. My customers are fed up with sex, murder and gambling.

Give us decent terms on the "supers". The lavish period picture and musicals hardly make film rental in my town.—*I. E. CLEVENGER, Yancey Theatre, Burnsville, N. C.*

•

Report from India

To the Editor:

I was very happy to read a note on the student Movie Card in Motion Picture Herald issue March 24, 1956.

Sure—this is a money-getter and one which has turned to our advantage. The writer was director of publicity for RKO Radio Pictures in India at Bombay for many years and for health reasons was forced to retire. Show business was too deep in my bones to lie low and it chased me to Bangalore to turn an Exhibitor.

Vijayalakshmi was a language house and the writer taking it over as manager convinced the proprietors that there is money in the second run English picture business. Now, here we are with a CinemaScope screen considered to be "one of the best in Bangalore" and running foreign films. How is business? Well, good!

With all this prejudice against American pictures, an average Indian would still go in a great way for a good American film. That is what our experience has proved. To give you just an example: We revived last week "Gone with the Wind" on wide screen and lo! every seat was "full" and we had patrons actually "begging" for accommodation.

Now, let me come back to the Student Discount Card. We got the College and school authorities interested in this scheme and through their cooperation students registered themselves for the concession. To the writer's knowledge a card of this type has been introduced in India for the first time and that too by a small downtown theatre. Today on our roster we have 500 registered students who have made the theatre their matinee rendezvous. There is practically a scramble for these cards. In the words of one of our young student friends, Vigayalakshmi is today considered as their own home cinema and we have now caught up with the slogan Vigayalakshmi —"Your Own Home Cinema."—*K. V. RAJAN, Mgr., Vigayalakshmi Talkies, Bangalore.*

•

TV Advertising

To the Editor:

In the past producers have advertised only "quickie" exploitation pictures on TV —now how about giving a real "top-notch" production, not only national, but local TV paid advertising, not too far in advance of playdates in most cities of 15,000 and above. I believe it would work beyond expectations! Free TV time is OK but is not looked on as paid advertising would be.—*HALL C. HOUPE, Rogers Theatre, Shelby, N. C.*

•

No Film Clips

To the Editor:

I would like it better if pictures advertized on TV did not carry excerpts from the movie itself. A star appearing and just discussing the picture would be more to my liking.—*C. J. OTTS, Wakea Theatre, Waskom, Tex.*

•

New Faces

To the Editor:

There's only one sure way of introducing new faces that will appeal to the public and satisfy exhibitors. Co-star them with the best established money-making actors and in a production that will rate "A" time anywhere. — *RALPH RASPA, State Theatre, Riverville, W. Va.*

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On the Horizon

BIGNESS

Director King Vidor of the $5,500,000 "War and Peace" may have rimmed the horizon of the cinema's future when he said on his return to Hollywood and the problem of American TV, "The destiny of the motion picture theatre is dependent upon entertainment of such magnitude that it cannot be properly appreciated if similar presentation is crowded into the television screen."

CAROLINA GLAMOUR

Directors of the Theatre Owners of North and South Carolina, Inc. plan to inject a little Hollywood glamour into various parades in the Carolinas. The directors, meeting recently in Charlotte, plan to build a huge float which will be entered in all sizable parades in the states which feature floats. A Hollywood personality will be sought to grace the floats in the larger parades.

WIDE WIDE FILMS

The names of Hollywood personalities who will participate in the television salute to the film capital on the "Wide Wide World" show September 30 have been announced by NBC. Director George Sidney will be seen rehearsing Kim Novak for a new film; Roy Rogers and his wife, Dale Evans, will be visited at their ranch and will show how Western films are made; Joseph Cotten will be seen filming a new television series on a side street here; director Mervyn LeRoy will be host to a number of stars at his home; Mary Pickford and Leon Ames will tell about the work of the Motion Picture Relief Fund, and there will be a behind - the - scenes visit with Ernest Borgnine, Sheree North and Dan Dailey rehearsing a scene. Dore Schary will serve as spokesman for the industry and Dave Garroway will provide the commentary.

MONEY-BACK

In this day of showmanly responsibility there isn't an exhibitor in the United States who refuses to refund the price of admission to an honestly dissatisfied patron. In other fields of commerce this readiness to back up merchandise is capitalized with becoming pride in advertising copy mentioning the very money-back-guarantee that the motion picture theatre has neglected thus far to declare in profitable print, although practicing it in all kinds of theatre advertising?

Mayn't this period of attention to trade-wide promotion possibilities be a good time to start carrying a universally identical money-back-guarantee line?

LABOR DAY WEEKEND GROSSES BIG

The Labor Day weekend witnessed lively business at most Broadway houses, with healthy grosses for the week. At Radio City Music Hall, MGM's "High Society" garnered $143,000 over the holiday period and $180,000 was seen for the week. The first week of 20th Century-Fox's "Bus Stop" was expected to hit a substantial $132,000 for an opening week at the Roxy. It was said to have done the biggest Labor Day weekend gross in five years, and a new record for Sunday business. The CinemaScope production scored $101,000 in its first four days and capped Sunday by a gross of $33,000 representing more than 20,000 admissions.

According to the Paramount theatre, United Artists' "The Ambassador's Daughter" drew $45,000 opening week, while Paramount's "War and Peace" at the Capitol chalked up $65,000 for the three-day weekend, with a second week gross of $121,000. The ninth week of "Moby Dick" at the Criterion theatre saw $26,000 and a high $12,000 at the Sutton theatre, where the Warner film is also playing. Republic's "Lisbon" is also doing well at the Mayfair with $19,000 for an opening week's gross. Universal's "Away All Boats" at Loew's State chalked up $17,500 for the Labor Day weekend with a $22,500 week gross expected.

WHEN and WHERE

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment and Supply Manufacturers Association, the Theatre Equipment Dealers Association and Popcorn and Concessions Association, at the Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza, Atlanta. Atlanta.

October 1-2: Annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania, Roosevelt Hotel, Pittsburgh.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, scheduled to be in Los Angeles.

October 9-10: Montana Theatre Association, regular Fall meeting, Finlen Hotel, Butte.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 22-23: Annual convention of Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

October 22-24: Allied Theatre Owners of Indiana, meeting at the Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 13-14: Annual convention of the Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbia.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 24-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

HIS "PRIVATE's PROGGRESS" is moving along and through DCA may even get 2,500 bookings here, British producer John Boulting indicated in New York, right. It's a matter of getting the customers conditioned, he opined, and it needs some help from exhibitors. A gamble on British pictures (television's been doing it) would enable people to recognize British actors, and even humour. British picture men need a larger market. They also need, if they have anything to give this art-industry, to retain their individuality. American co-producers compromise, he believes.

Herald picture

IT'S WELCOME to Hollywood, left, to J. Addington Warner, National Commander of the convening American Legion, from Y. Frank Freeman, producers' association chairman, right.

This week in pictures

WHITE MAN plus headdress means Big Chief, and that's David Lipton, Universal's vice-president in charge of advertising and publicity, and that mean's there's promotion brewing. It was the opening of "Pillars of the Sky" at the J. J. Parker Broadway Theatre, Portland, Ore., and Dave's now honorary chief of the Umatillas.

WELCOME TO JAPAN, said Japanese starlets as Joshua Logan and his wife arrived at Tokyo Airport. The director will work on William Goetz's "Sayonara" for Warner release. He is looking in Japan's larger cities for a female lead.

THE AUDITION. One of the hundreds of girls chosen in theatre contests, recites from "Saint Joan" for producer-director Otto Preminger. New York auditions were this week. There will be others in many cities for the lead role in the Shaw story.

Herald picture

Each Year

. . . the manager who won the Quigley Grand Award for showmanship receives it at special ceremonies. Last week, at the Stanley Warner Newark office, George Kemp, of the Montauk, Passaic, center, picture at upper right) received his plaque from Harry Goldberg (holding it), vice-president for advertising and publicity. With them, Bergen district manager Tony Williams, zone manager Charles Smakwitz, and zone advertising manager Edgar Goth.

HARRY GOLDBERG, a 1935 winner, tells what the award meant to him and what it means to the field.

CHARLES SMAKWITZ introduces his guests, and tells about the guest of honor, who also won the circuit's showmanship contest.

WALTER BROOKS, Managers' Round Table director, above, tells how conscientiously entries are examined, and how in a field of mediocrity enterprise shines.

The Quigley Award

[*A Report by Floyd Stone*]

THE MEETING: left, below, Bernard Silverman, Harold C. Widenhorn, Michael Artist, Mr. Williams, Edward Kane, John Stanek, Mortimer Bratter, John Damis, John Deverell, Robert Phillips, Al Barilla, Fred De Angelis, Adolph Finkelstein, Larry Albanese. Right, John Matthews, Adolph Finkle, Frank Costa, George Isenberg Nyman Kessler, Murray Spector, Milton Weill, John Conhaim, Jules Daniels, Andrew Garfolo and Jack Barratt.

The HERALD INSTITUTE of Industry Opinion

AIM AT YOUTH AND REDUCE VIOLENCE, PANELISTS INSIST

by JAMES D. IVERS

PRODUCT should be aimed at the 15 to 25 age group, there should be less emphasis on violence, specific efforts should be made to search out more unique stories, more pictures should be of the so-called family type and they should have more feminine appeal. In addition there are not enough stars of sufficient box office appeal.

Those are some of the opinions of the panel members of The HERALD Institute of Industry Opinion expressed in a study of what should be done to bring more of the public to the theatres more often. This seventeenth study by the Institute is concerned with 10 different aspects of that problem of which those concerning product will be treated in this section. Later sections will cover the physical exhibition plant, credit cards, the parking problem, newspaper publicity, program timing, the Audience Awards, and a survey project.

Grade Ingredients

Panel members were asked to grade in the order of importance 10 suggested product ingredients. After the first five listed above the over-all average listed comedy-drama, very expensive production, musicals, melodrama and violent action in the order of descending importance, with very little relative weight given to the last three and an almost negligible vote for the last.

The questionnaire to panel members listed the requirements for product as: a greater number of expensively produced, powerful attractions, even though the terms for these must necessarily be high; greater feminine appeal both in stories and in stars; appeal to the age group between 15 and 25; more pictures which are comprised mostly of violent action; less concentration on violent action; family type pictures made on modest budgets; big musical specials; comedy-dramas; melodramas; pictures that are unique in some special way.

There were of course natural differences between the choices made by exhibition and by production and distribution panel members but there were also some significant differences between exhibition panel members representing situations of different size. The need for pictures appealing to the 15 to 25 age group was listed as most important by all classes of exhibition and by production as well, but distribution placed it fifth. The heavy percentage of opinion for this one factor, incidentally, is one outstanding fact of the study.

Second in order of importance is the strong expression of opinion against extreme violence. Exhibition placed this second or third, and very emphatically so. Production listed it third after stories of unique appeal and distribution placed it third also after family pictures. The converse proposition, however, that there should be more pictures comprised mostly of violent action received only a negligible scattering of votes in the very smallest and very largest theatre situations and none at all from the two middle areas of exhibition or from distribution.

The suggestion that product should emphasize some unique quality of story received strong support from exhibition in the smallest and largest towns and cities, very heavy support from distribution and only slightly less from production. Similarly the suggestion for more family type pictures was strongly supported by exhibition in the three largest population categories and was very heavily favored by distribution.

Need Not Be Lavish

Stories with feminine appeal, comedy-drama, musicals and melodramas divided the remaining support.

Little importance apparently is attached to distribution's argument that only lavish and expensively mounted productions can bring in the public in this market. Exhibition uniformly placed this category seventh, production made it sixth, and only distribution listed it importantly in fourth place.

The panel members left no doubt on

(*Continued on opposite page*)

HOW THE PANELISTS RATE PRODUCT FACTORS

Kind of Product	Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Total Exhibition	Production	Distribution	Average all-industry
Aimed at ages 15-25	56	80.9	57.1	62.5	64.1	82.3	71.4	68.4
Less violence	48	76.2	66.7	43.7	58.7	41.1	71.4	57.8
Unique stories	48	61.9	71.4	50	57.8	52.9	85.7	61.7
Family type	20	76.1	81	46.9	56	23.5	85.7	55.5
Appeal to women	46	57.1	57.1	43.7	50.9	41.1	42.8	47.9
Comedy-drama	44	47.6	52.4	37.5	45.4	35.4	28.5	40.9
Very lavish	20	42.8	42.9	25	32.7	29.4	71.4	38.6
Musicals	8	19.5	28.6	21.9	19.5	23.5	—	16.9
Melodramas	8	4.7	19	25	14.2	11.7	28.5	16.2
More violent action	8	—	—	9.4	4.4	5.9	—	3.9

Relative evaluation computed on scale of 100

THE INSTITUTE

(*Continued from opposite page*)

their position on the present lack of stars of sufficient box office appeal and on the need for developing new ones.

More than 80 per cent of exhibitor members who answered the question of whether or not there now are enough stars to attract regular audiences in the age groups which constitute the best potential audience said there were not and almost 80 per cent said they would be willing to cooperate in a nationwide search to discover new personalities for the screen. There were no significant differences in the result in the returns from exhibition in different sized towns.

The production panel members felt the same way although a much higher proportion did not answer the question. In distribution the returns were unanimous on both questions.

ON PRESENT STARS AND NEW TALENT

The Institute panelists are overwhelmingly of the opinion that there are not now enough stars of box office appeal and they further believe there should be a search for new talent. The questions and the answers:

Are there now enough stars of both sexes who have sufficient appeal to attract the age groups which constitute the best potential audiences?

	Yes	No	No Opinion
Exhibition	9.1%	81.4%	9.5%
Production	5.9	76.4	17.7
Distribution	..	100	..
Total all-industry	7.6	83.7	8.7

Do you favor and would you cooperate with a suitably worked out plan for a nationwide search to discover new personalities?

	Yes	No	No Opinion
Exhibition	79.3%	10.7%	10%
Production	52.9	5.9	41.2
Distribution	100	..	..
Total all-industry	78.4	8.1	13.5

20th-Fox Sets 12 Pictures to End of Year

A program of 12 major attractions, tailored to the Fall-Winter exhibition season between September and December, has been set by 20th Century-Fox, bringing to 31 the total number of productions the company will release this year.

The films, nine of which are in CinemaScope and three in Regalscope, an anamorphic medium compatible with CinemaScope, are part of a multi-million-dollar project set by the company. Preceded in national release by "The King and I" and "Bus Stop," the 12-picture roster will feature such pictures as "Anastasia" starring Ingrid Bergman, Yul Brynner and Helen Hayes, and "Love Me Tender," in which Elvis Presley makes his film debut. Both films will be available for Thanksgiving.

September releases include "The Last Wagon," Western drama starring Richard Widmark and co-starring Felicia Farr, produced by William B. Hawks and directed by Delmer Daves, and "The Best Things in Life are Free," a musical drama of the Jazz Age starring Gordon MacRae, Dan Dailey, Ernest Borgnine and Sheree North, produced by Henry Ephron and directed by Michael Curtiz.

October releases are: "Between Heaven and Hell," starring Robert Wagner, Terry Moore, Broderick Crawford and co-starring Buddy Ebson, produced by David Weisbart and directed by Richard Fleischer; "Stagecoach to Fury" in Regalscope, the first of six pictures produced for 20th Century-Fox release by Regal Films, Inc., and starring Forrest Tucker, Mari Blanchard, Wally Ford and Paul Fox. Earle Lyon produced and Eric Norden directed; "Teenage Rebel," starring Ginger Rogers and Michael Rennie and three newcomers, Betty Lou Keim, Warren Berlinger and Diane Jergens. The film was produced by Charles Brackett and directed by Edmund Goulding.

November releases include "Anastasia," a Buddy Adler production, directed by Anatole Litvak; and "Love Me Tender" in which Elvis Presley stars with Richard Egan, Debra Paget and Neville Brand, produced by David Weisbart and directed by Edmund Goulding.

Another November release is "The Outlaws are in Town," in Regalscope starring Robert Arthur, Rex Reason and Cathy Nolan, produced and directed by Kurt Neumann.

December releases include the new CinemaScope version of "Jesse James" starring Robert Wagner, Jeffrey Hunter and Hope Lange, produced by Herbert B. Swope Jr. and directed by Nicholas Ray; "Three Brave Men," starring Ernest Borgnine and Ray Milland, produced by Herbert B. Swope, Jr.; "Do Re Mi," written by Garson Kanin, starring Tom Ewell, with screenplay and direction by Nunnally Johnson; and "The Black Whip" in Regalscope, starring Hugh Marlowe, Colleen Gray, Adele Mara and Paul Newman, produced by Robert Stabler and directed by Charles Marquis Warren.

Two of David O. Selznick's most popular attractions of the past, "Rebecca" (1940) starring Sir Laurence Olivier and Joan Fontaine, and "The Third Man," (1949) starring Orson Welles, Joseph Cotten and Alida Valli, also will be released in October.

Exhibitors Are Urged To Pay COMPO Dues

Exhibitors all over the country have been urged to make prompt payments on their dues to COMPO in a letter sent out last week by Robert J. O'Donnell, national chairman of COMPO's recent successful campaign for the reduction of Federal admission taxes. The dues campaign opens next Monday, with the collections to be made by salesmen for the major distributors. Branch managers of the distributors meet in their respective exchange areas this week to coordinate plans.

National Theatres Sells New York Roxy To Rockefellers, But Continues on Lease

HOLLYWOOD: Elmer C. Rhoden, National Theatres president, announced this week that the Roxy theatre in New York had been sold to Westprop, Inc., a subsidiary of Rockefeller Center, Inc., for $6,200,000. At the same time it was disclosed that Roxy Theatre, Inc., NT subsidiary, has leased the theatre and will continue to operate it without a policy or personnel change. Mr. Rhoden said, "The Roxy is a profitable operation, but it was not considered wise to have so much capital invested in a single piece of real estate. This and other sales made during the past year and a half under our program of reducing and realigning real estate holdings have aggregated nearly $10,000,000.

The tenure of the lease was not disclosed.

The Roxy sale will result in a long term capital gain after taxes to National approximating $2,370,000, equal to 88 cents per share on 2,699,486 shares common outstanding. After deducting Roxy mortgage bonds, $2,000,000, capital gains taxes and other items, company cash will be increased by approximately $3,000,000. Mr. Rhoden added that cash received from the Roxy sale will be available to carry out a diversification policy, decided upon at a recent board meeting, and stated, "our objective will be an investment in a company outside the theatre business."

Nothing can stop it

coming

20th CENTURY-FOX *presents*

Richard Widmark
in
The Last Wagon

COLOR by DE LUXE CINEMASCOPE co-starring FELICIA FARR

Produced by WILLIAM HAWKS · Directed by DELMER DAVES · Screenplay by JAMES EDWARD GRANT, DELMER DAVES and GWEN BAGNI GIELGUD · Story by GWEN BAGNI GIELGUD

from

through big!

Balaban Agrees on Meeting with Allied

. . . But Paramount president, in a reply to Shor, says such parley should be held without company competitors present at talks

Paramount Pictures will be willing and glad to discuss common problems "with a few exhibitor leaders or heads of exhibitor organizations" in the hope of arriving at solutions of mutual advantage, Barney Balaban, Paramount president, said in a letter made public last weekend, to Ruben Shor, Allied States Association president.

However, he said, "such a conference should be held without our competitors being present. Apart from possible legal complications, no useful purpose would be served in doing otherwise. Each company has its own problems, its own way of doing business and its own policies. These could not and should not be discussed at a conference at which other film company heads are present."

His letter was in reply to one which Mr. Shor sent to the presidents of the 11 national producing and distributing companies August 2 in which he requested a meeting, first, of company presidents with an Allied delegation. This was to be followed by a larger meeting of sales executives of the 11 companies with exhibitor representatives for the purpose of carrying out any agreements reached at the first session.

In a spot check of producer-distributor home offices last week, it was indicated by a number of them that they will meet at any time with their customers or their customers' accredited representatives to discuss mutual problems or individual, specific complaints but that, on the advice of counsel, they must decline all invitations to participate in joint sessions which include their competitors for the purpose of discussing policies.

All Have Problems

In his reply Mr. Balaban said he is aware of the problems confronting the industry today to which Mr. Shor referred and asserted Paramount has been doing its utmost to meet those problems by making "greater and better" pictures which the public will want to see, and by spending more money than ever before to bring the pictures to the public's attention. He added that Paramount has taken cognizance of the difficulties of many small exhibitors and has continued to service them with films at near or less than the break-even film rental level.

Mr. Balaban also observed that "many exhibitors" have failed to recognize or admit that the problems of the industry today affect distribution and production as much as they do exhibition. "If this attitude is retained by exhibition leaders as well as by exhibitors individually," he said, "how can any conference result in any constructive conclusion about anything?"

He suggested the record be reviewed and note taken of the "chaotic results to all branches of the industry of the programs fostered by exhibitor leadership which were not statesmanlike enough to view the industry as a whole." A different and more constructive approach, he said, "is indeed overdue.

"I concur with the report of the Senate Small Business committee in which they say that there is a vital need for a new spirit of cooperation among the various segments of the industry. Is it not time for us to first honestly define the area in which mutual assistance may occur and then go on—as far as possible—to try to implement a program designed to help all of us?," Mr. Balaban asked.

Unilateral Struggle

"Without prejudging anything, it may be that under present conditions some exhibitors, as some of us, may have to continue to struggle unilaterally with the economic and competitive problems that beset them, just as such problems have beset us.

"But, if not in this area, why should other areas not be explored where common problems exist, hopefully to arrive at solutions of mutual advantage? If such a meeting could be held in the spirit of these comments, we would not only be willing, we would be glad to sit down at a conference."

20th-Fox Sales Drive To Honor Silverstone

A sales drive in honor of Emanuel Silverstone, vice-president and general manager of 20th Century-Fox International and 20th Century-Fox Inter-America, will be conducted by the foreign sales force November 11-17. It will be the first sales drive named for the executive, who joined the company in 1946. Every foreign office of 20th-Fox will attempt to set a new high during the drive, which will take in the four weeks preceding and following the special drive week. The normal weekly gross for the 20th-Fox foreign department is $1,000,000. Special prizes will be posted for drive winners.

See U. S. Not Halting Move To Streamline

WASHINGTON: The streamlining of physical distribution practices under current distribution by some national distributors would not arouse objections from the Justice Department even though it entailed use of the same physical facilities by two or more distributors. This was the consensus of opinion of Justice Department officials to whom the theoretical question of use of joint facilities for purposes of economy in operations was presented. Speaking unofficially, Justice officials concurred in the statement that occupancy of a single office building, use of a common film vault or film delivery service and the like by two or more distribution companies very probably would not involve anti-trust considerations.

The officials, however, also expressed belief that use of a common salesman by a group of companies, with such a representation applying the same or similar policies and following similar instructions would almost certainly be an anti-trust violation.

Specific cases in between the two extremes would depend upon the details and manner of carrying out each plan, it was said. In any event, the Justice officials said, the question would be solely whether a specific operating plan could be construed as eliminating competition in motion picture distribution. The existing industry Federal consent decree is not involved, it was pointed out, because nothing in the decree prohibits consolidations of physical distribution facilities. Should questionable legal complications evolve from the operation of such an undertaking, it would require the bringing of an entirely new anti-trust action by the government to obtain court determination of the legality or illegality, as the case might be, of the operations in question, it was stated.

Streamlining of physical distribution for purposes of greater efficiency and economy has been recommended to the industry from time to time. The industry was prepared to make an elaborate test of a specific plan in the New York City exchange area three years ago, but it was deferred when 20th Century-Fox withdrew from the plan in the interest of an individual launching of its CinemaScope process.

Ban Lift Not Protested

HUMBOLDT, TENN.: Residents of this community failed to protest when a Sunday ban on motion pictures was lifted recently by the Board of Aldermen. Humboldt's only theatre now operates Sundays between 1 P.M. and 6 P.M., and will show one performance after 8:45 P.M.

Dear Columbia:

Your ad on Solid Gold Cadillac is all wrong!

Now it's 7 days!

Should be 106.85%

SOLID, MAN, SOLID!

FIRST TWO DAYS

COLUMBIA'S

SOLID GOLD CADILLAC

WARNER'S BEVERLY, L.A.

98.91 PERCENT OF

THE EDDY DUCHIN STORY*

*And THE EDDY DUCHIN STORY broke every record for gross and film rental at that theatre!

Signed: *Nat Fellman*

Assistant General Manager

Stanley Warner Theatres

Rank Profit Decrease Expected Development

. . . London financial paper in tribute to Rank operations but urges caution, saying costs still rising; tax drain is cited

by PETER BURNUP

LONDON: The Rank Organisation's £730,000 profit setback and the repeated 12½ per cent dividend for 1955-56 excited little critical comment here. The decline of around seven per cent in theatre attendance generally, in the period covered by the accounts, coinciding with a continuing rise in operating costs, is cited as the circumstance why the figures must be very much what the stockholders had been expecting.

In 1954-55 almost exactly half the Rank total profits, it is pointed out, came from the exhibition of films in the United Kingdom: so that it is no surprise to find that Gaumont-British, with trading profits of £4 million against £4.4 million, accounts for over half of the total decline in profits.

Word of Caution

The *Financial Times*, however, has a word of caution for its stock-market readers in saying that costs are still rising and that it is not clear that the profitability of cinemas has stopped declining.

"The outlook," says the newspaper, "while not bleak, is hardly encouraging. It looks as though the exhibitors' profits will fluctuate with the Summer weather while they try to offset rising costs by more elaborate equipment and by making more attractive films. One hope is, of course, for a reduction in entertainment tax, which takes about one-third of box office receipts, but prospects of a reduction in the near future are not very bright. So far as the industry is concerned, one reassuring fact to emerge from post-war experience is that Television has not proved the threat that had been expected."

Tribute to Rank

The *Financial Times*, in common with other commentators, pays tribute to the prudent financing and operational practice of the Rank Organisation. "So far as the Organisation itself is concerned, one source of assurance is the simple fact that a significant proportion of total profits is earned outside film production and exhibiting," the *Times* says.

"In 1954-55, £2.1 million of the group's £7 million gross profits came from manufacturing—from Bush Radio, and from a wide range of light specialized engineering such as cinema equipment, electronic instruments and office machinery. Admittedly, a large part of these companies' profits goes to outside shareholders, but recent years' expansion in Rank's interests outside films has been very impressive."

It is pointed out also that the Rank board's reply to the TV challenge has been to keep on developing their cinema interests and to expand the manufacturing side. Other than considerable expansion in the production of advertising films for TV, they have declined to take a direct interest in the medium.

So far, they have been proved right, it is generally said. Over the last few years, Mr. Rank has used his annual statement to his stockholders as an instrument for the expression of acute and illuminating views not only on his own group's progress but the motion picture industry generally. The accounts and the accompanying statement are looked for eagerly this year.

GOLDWYN IN LONDON FOR "GUYS" OPENING

Arriving this week for an 18-day stay here, Samuel Goldwyn and his wife face a strenuous schedule in connection with the opening of "Guys and Dolls" at MGM's Leicester Square Empire theatre September 19. On the evening of his arrival Mr. Goldwyn held a press conference at Claridge's Hotel and arranged to meet a further number of newsmen inquisitors at Metro's office on Tuesday.

Tuesday, September 11, he is to be joint guest of honour, with the Lord Mayor of London, at a luncheon given by Variety Club at the Savoy Hotel. A dinner has been arranged in Mr. Goldwyn's honour by the Trade's Four Associations. This will take place at the Savoy on the evening of Thursday, September 13.

The opening of "Guys and Dolls" is sponsored by the Variety Club. Proceeds of the performance will go to the Club's Heart Fund and the British Council for the Welfare of Spastics. Mr. and Mrs. Goldwyn plan to leave this country by air for Rome Friday, September 21.

Plans for a Saturday night film quiz with the most tempting prizes yet offered by commercial TV this side have been abandoned following a decision by the KRS Council not to cooperate in the scheme and bitter protests from a large body of exhibitors.

Associated British Cinemas (Television)—a subsidiary of ABPC—which puts on week-end programmes at the Birmingham and Manchester commercial stations—had announced that from September 15 a current Saturday night show, "Film Parade," would be dropped. Viewers were to be invited to the Elstree Studios and then questioned about their knowledge of films and film-stars. The prizes were advertised as expense-paid trips to Hollywood, with visits to film studios and meetings with the stars. There were to be other trips to New York, Rome and Paris.

In the ordinary course of events, the matter would have been taken to the joint committee of the Trade's Four Associations, but, following the bitter remonstrances from individual exhibitors and KRS's blunt refusal to cooperate, ABC (TV) have scrapped their plans. It is understood that its original "Film Fanfare" programme will continue in a revised form and will include a modified quiz "with more modest prizes."

The matter of screening of films by the BBC will figure on the agenda of the next meeting—September 12—of CEA's general council. Strong opposition is still evinced among exhibitors to the release of any feature films to TV, but KRS and the Producers' Association have already agreed, at least in principle, to the BBC's proposals. CEA's Finance and Management Committee will recommend that a similar agreement be registered by the Association.

American Screenings for Chaplin Film Unlikely

By Henry Kahn

PARIS: Charles Chaplin's "A King in New York" is completed and Chaplin has been cutting the film, he told the press, adding that it will not be ready for exhibiting before Easter 1957. Declaring his belief that "this is the best film I have made" he refused to discuss his next since he said the details were not yet completed. He added, however, that he hoped to remake his 1928 picture "The Circus" some time in the future. It is unlikely that "A King in New York" will be shown in the United States because of Mr. Chaplin's departure for Europe on a permanent basis and the likelihood of the U. S. Government appropriating profits on the film for taxes.

U. S. Documentary Wins Venice Prize

The American documentary produced by Lionel Rogosin, "On the Bowery," has won the Great Prize in the shorts and documentaries classification of the Venice Film Festival, it was announced by Vittorino Veronese of the festival jury. According to the jury, Mr. Rogosin's documentary is "a splendid describing page where the most authentic and severe sincerity was served by an artistic style of rare composedness and of social admonishing documentation."

MUSIC PROMOTION A HAPPY HUNTING GROUND FOR FILMS

by **WALTER BROOKS**
Director, Managers' Round Table

FROM THE EARLIEST days, motion picture sources have had their affiliations with the music trades. Adolph Zukor created Famous Music Co., as a subsidiary of Famous Players-Lasky Corporation, before Paramount was born. Marcus Loew found his basic association with music through Leo Feist. In the beginning, there was Herman Starr, who guided music rights for the Warners.

But these were subsidiaries of production, primarily for profit, and not a promotional factor in distribution or exhibition. In fact, profits from these subsidiaries were considered quite outside the interest of others, and their operations were not widely publicized in the trade.

Now, however, something new has been added. Music has become a prime factor in the promotion of motion pictures, and the stimulation of interest at the box office. Not on an accumulative basis as in the case of "Oklahoma!"—which was a successful property for 10 years prior to the film production—but as a skillfully planned supplement to the release of a picture and the sale of tickets to the public. In our contemplation of advertising, publicity and exploitation, the "music tieups" are often wrapped up in the complete package with a mention in the pressbook, or taken for granted as a part of the promotion plan, without proper indication of volume.

Box-Car Figures

We have grown accustomed to the magnification of numbers to show "penetration" by the national magazines, or other self-advertising sources which have something to sell. Recently, a total of more than 500,000,000 was quoted as the number of persons who will be alerted to the release of a new picture through magazine advertising and the use of the air waves. These box-car figures are probably accurate enough, but unprovable in fact, for nobody has ever actually counted any such total coverage, except in the vague, general way that radio and TV surveys indicate their listening audience.

Lyle Kenyon Engel is a specialist in music for promotion, who has graduated from the magazine field to become an advisor and consultant to the film industry, for his well-rounded experience and skill in developing the sheet music and recording field for promotional purposes. He originally had a string of publications of his own, headed by Song Hits magazine, which had a newsstand circulation of over 3,000,000 copies per issue. He sold these magazines to concentrate in his field as an expert in the preparation of music promotions, and is retained by United Artists, Universal and other companies for his special knowledge of what to do and how to do it. He contributes to national magazines, such monthly departments as "Talk of the Teens" for *Woman's Home Companion*, and "Record Quiz" for *Seventeen* magazine, which offer recognition to the recording trades, and popular disc jockeys, with teen-agers.

It is an interesting, if not alarming fact, that *records* obtain as much or more newspaper space than movies. Free space, that is—in the manner described recently by Elmer Rhoden, in his survey of comparative coverage by the press. *Woman's Home Companion*, for example, in a corporate move towards diversification, have acquired through the Crowell-Collier ownership of their publications, five record clubs for an investment of $2,500,000 and this will become one of their principle interests in the future, along with TV stations and a film studio. *Seventeen* is published by Triangle Publications, who also own *TV Guide*, and music is uppermost in their policies.

When music became a routine matter in the industry, it lost sight of the volume, and the value, of direct promotion through recordings. As in the film business, there are eight major record sources—and 250 independents of lesser importance. But the combined output of all of these can be as much as 1,500 "sides" per month, and certainly no disc jockey or other outlet can begin to find the time or energy to hear them all, or distinguish between them, in the flow of new records, to determine promotion values.

That's where Lyle Engel serves the motion picture industry, in this discrimination, and finding disc jockey and other means of deriving a maximum benefit for a new film, via the recording field. He estimates there are 2,500 disc jockeys in the top 100 cities—64 in New York alone—and he encourages public recognition of these platter spinners, at both the national and local level, in something like the way we serve theatre managers, through the Managers' Round Table.

Add Disc Jockeys

When you add disc jockey coverage to the juke box totals, you reach box-car figures that make the "penetration" of national advertising look pale and weak by comparison. Mr. Engel estimates that this coverage costs about one per cent of card rate—if there were a rate charged for such tie ups, measured in advertising agency language. He has organized 90 "Teen Age Panels" as part of his background service to motion pictures through recordings, and has a total readership of 40,000,000 per month for "Music from the Movies." He figures that 75 per cent of the free plugs for movies via recordings, are on radio or other outlets, as compared with only 25 per cent on television. He stresses the idea that these are not "plugs" in the manner of a "song plugger"—but swift promotion for the motion picture tieup that is behind his method and his planning.

Max Youngstein, who is always among the "first" in film exploitation, put Mr. Engel at work on "Moulin Rouge"—and with an original song, "La Songe de La Seine" as a theme. This became "The Song from Moulin Rouge," and was one

(*Continued on following page*)

U. A. Sells 39 Pictures To Television Station

. . . Package, mostly in color, goes to WRCA-TV for reported $1,000,000 with terms of labor agreement yet to be worked out

For the first time, a group of films from a major distributor, released since 1948, have been sold to television. WRCA-TV, National Broadcasting Company station in New York, has purchased a package of 39 films from United Artists, it was announced this week by William N. Davidson, station manager.

A high spokesman for U.A. said last Wednesday, "The company is still in negotiations and a deal has not been consummated." He also said the negotiations are with the network.

Sets Up TV Division

At the same time, U.A. has set up a television film department which will operate under the guidance of the company's regular sales department, it was announced by Arthur B. Krim, U.A. president. The company has retained the services of John Leo, former sales manager of Lippert Pictures, as a salesman in the TV department.

Previously, the major companies and the labor organizations had agreed that no pictures produced after August 1, 1948, were to be shown on television. It is reported negotiations between the two parties on terms of a new contract are currently in progress.

According to spokesmen for the American Federation of Musicians and the Screen Actors Guild, the AFM would receive five per cent of the scoring fees on each of the new films and the SAG would receive 12½-15 per cent of the actors' salaries. However, these figures are based on the old sales negotiations.

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MUSIC PROMOTION A HAPPY HUNTING GROUND FOR FILMS

by **WALTER BROOKS**
Director, Managers' Round Table

FROM THE EARLIEST days, motion picture sources have had their affiliations with the music trades. Adolph Zukor created Famous Music Co., as a subsidiary of Famous Players-Lasky Corporation, before Paramount was born. Marcus Loew found his basic association with music through Leo Feist. In the beginning, there was Herman Starr, who guided music rights for the Warners.

But these were subsidiaries of production, primarily for profit, and not a promotional factor in distribution or exhibition. In fact, profits from these subsidiaries were considered quite outside the interest of others, and their operations were not widely publicized in the trade.

Now, however, something new has been added. Music has become a prime factor in the promotion of motion pictures, and the stimulation of interest at the box office. Not on an accumulative basis as in the case of "Oklahoma!"—which was a successful property for 10 years prior to the film production—but as a skillfully planned supplement to the release of a picture and the sale of tickets to the public. In our contemplation of advertising, publicity and exploitation, the "music tieups" are often wrapped up in the complete package with a mention in the pressbook, or taken for granted as a part of the promotion plan, without proper indication of volume.

Box-Car Figures

We have grown accustomed to the magnification of numbers to show "penetration" by the national magazines, or other self-advertising sources which have something to sell. Recently, a total of more than 500,000,000 was quoted as the number of persons who will be alerted to the release of a new picture through magazine advertising and the use of the air waves. These box-car figures are probably accurate enough, but unprovable in fact, for nobody has ever actually counted any such total coverage, except in the vague, general way that radio and TV surveys indicate their listening audience.

Lyle Kenyon Engel is a specialist in music for promotion, who has graduated from the magazine field to become an advisor and consultant to the film industry, for his well-rounded experience and skill in developing the sheet music and recording field for promotional purposes. He originally had a string of publications of his own, headed by Song Hits magazine, which had a newsstand circulation of over 3,000,000 copies per issue. He sold these magazines to concentrate in his field as an expert in the preparation of music promotions, and is retained by United Artists, Universal and other companies for his special knowledge of what to do and how to do it. He contributes to national magazines, such monthly departments as "Talk of the Teens" for *Woman's Home Companion*, and "Record Quiz" for *Seventeen* magazine, which offer recognition to the recording trades, and popular disc jockeys, with teen-agers.

It is an interesting, if not alarming fact, that *records* obtain as much or more newspaper space than movies. Free space, that is—in the manner described recently by Elmer Rhoden, in his survey of comparative coverage by the press. *Woman's Home Companion*, for example, in a corporate move towards diversification, have acquired through the Crowell-Collier ownership of their publications, five record clubs for an investment of $2,500,000 and this will become one of their principle interests in the future, along with TV stations and a film studio. *Seventeen* is published by Triangle Publications, who also own *TV Guide*, and music is uppermost in their policies.

When music became a routine matter in the industry, it lost sight of the volume, and the value, of direct promotion through recordings. As in the film business, there are eight major record sources—and 250 independents of lesser importance. But the combined output of all of these can be as much as 1,500 "sides" per month, and certainly no disc jockey or other outlet can begin to find the time or energy to hear them all, or distinguish between them, in the flow of new records, to determine promotion values.

That's where Lyle Engel serves the motion picture industry, in this discrimination, and finding disc jockey and other means of deriving a maximum benefit for a new film, via the recording field. He estimates there are 2,500 disc jockeys in the top 100 cities—64 in New York alone—and he encourages public recognition of these platter spinners, at both the national and local level, in something like the way we serve theatre managers, through the Managers' Round Table.

Add Disc Jockeys

When you add disc jockey coverage to the juke box totals, you reach box-car figures that make the "penetration" of national advertising look pale and weak by comparison. Mr. Engel estimates that this coverage costs about one per cent of card rate—if there were a rate charged for such tie ups, measured in advertising agency language. He has organized 90 "Teen Age Panels" as part of his background service to motion pictures through recordings, and has a total readership of 40,000,000 per month for "Music from the Movies." He figures that 75 per cent of the free plugs for movies via recordings, are on radio or other outlets, as compared with only 25 per cent on television. He stresses the idea that these are not "plugs" in the manner of a "song plugger"—but swift promotion for the motion picture tieup that is behind his method and his planning.

Max Youngstein, who is always among the "first" in film exploitation, put Mr. Engel at work on "Moulin Rouge"—and with an original song, "La Songe de La Seine" as a theme. This became "The Song from Moulin Rouge," and was one

(*Continued on following page*)

U. A. Sells 39 Pictures To Television Station

. . . Package, mostly in color, goes to WRCA-TV for reported $1,000,000 with terms of labor agreement yet to be worked out

For the first time, a group of films from a major distributor, released since 1948, have been sold to television. WRCA-TV, National Broadcasting Company station in New York, has purchased a package of 39 films from United Artists, it was announced this week by William N. Davidson, station manager.

A high spokesman for U.A. said last Wednesday, "The company is still in negotiations and a deal has not been consummated." He also said the negotiations are with the network.

Sets Up TV Division

At the same time, U.A. has set up a television film department which will operate under the guidance of the company's regular sales department, it was announced by Arthur B. Krim, U.A. president. The company has retained the services of John Leo, former sales manager of Lippert Pictures, as a salesman in the TV department.

Previously, the major companies and the labor organizations had agreed that no pictures produced after August 1, 1948, were to be shown on television. It is reported negotiations between the two parties on terms of a new contract are currently in progress.

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Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Divisions at strategic centers. Inquiries invited.

East Coast Division
342 Madison Avenue, New York 17, N. Y.
Midwest Division
130 East Randolph Drive, Chicago 1, Illinois
West Coast Division
6706 Santa Monica Blvd., Hollywood 38, Calif.

TOA Agenda To Cover All Trade Phases

Film practices and showmanship, along with ways and means of revitalizing the box office by a more careful and thorough utilization of showmanship, will highlight the agenda of the 1956 International Convention and Trade Show which Theatre Owners of America will stage at the New York City Coliseum September 20-25. The board of directors of the national exhibitor association, headed by chairman E. D. Martin of Columbus, Ga., will meet September 19 to form membership committees to study conditions and problems within the industry and those affecting small theatre owners. Chairman of the 1956 TOA nominating committee will be Albert M. Pickus, Stratford, Conn., TOA vice-president.

Executives of TOA in the association's headquarters here have set up a tentative agenda for the board meet and the five-day meeting which includes forums on the TOA national showmanship conference, on equipment, drive-in theatres, concessions and specialized foreign films and their handling. According to reports, the tentative TOA agenda is highlighted by film practices and problems confronting theatre men, plus the alleged shortage of product.

Another important item is small theatre problems and the Small Business Administration's attitude toward extension of loans for these theatres. Among other topics which will be delved into by the TOA directors and the organization's membership committees are such issues as: real estate; taxes and insurance; foreign motion picture handling; advertising and publicity; the all-industry conference which has been recommended by the Senate Small Business subcommittee and which has been called for by Allied States Association; arbitration; the furtherance of TOA liaison with foreign film associations, and other topics.

Special consideration will be given by the TOA directors and membership to the suggestion offered by Sam Pinanski, a member of COMPO's triumvirate, concerning an industry financial conference.

Fabian Set to Deliver TOA's Keynote Address

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The box office champions are selected on the basis of reports from key city first run theatres throughout the country.

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Producer: Jerry Wald. *Director:* George Sidney. *Writer:* Samuel Taylor. Technicolor. *Cast:* Tyrone Power, Kim Novak, Victoria Shaw, James Whitmore, Rex Thompson, Mickey Maga, Shepperd Strudwick, Frieda Inescourt, Gloria Holden. *(Champion for the second month).*

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20th-Fox Net $2,156,670

Twentieth Century-Fox Film Corporation and wholly-owned subsidiaries have reported consolidated earnings of $2,156,670 for the 26 weeks ended June 30, 1956. This amounted to 82 cents per share on the 2,644,486 shares of common stock outstanding as compared with earnings for the 26 weeks of 1955 of $2,790,800 or $1.06 per share on the same number of shares.

The earnings for the second quarter ended June 30, 1956 amounted to $1,695,931, equal to 65 cents per share, compared with $1,366,989 for the second quarter of 1955, equal to 52 cents per share.

A quarterly cash dividend of 40 cents per share on the outstanding common stock has been declared, payable September 29, 1956, to stockholders of record at the close of business September 14, 1956.

AB-Paramount Buys Instrument Share

Continuing its policy of diversifying its interests, American Broadcasting-Paramount Theatres and the Western Union Telegraph Co. announce that each has purchased a 25 per cent interest in Wind Tunnel Instrument Co., Inc., of Newton, Mass. The company produces engineering and aeronautical instruments.

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POPCORN & CONCESSION ASSOCIATION
THEATRE EQUIPMENT DEALERS ASSOCIATION
THEATRE OWNERS OF AMERICA

SEPTEMBER 20-21-22-23-24
1956

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'Divided Heart' Wins Golden Laurel Award

EDINBURGH: "The Divided Heart," Great Britain's film entry, has been selected as the 1956 recipient of the Golden Laurel Award, presented annually by David O. Selznick to the motion picture making the greatest contribution to international good will and understanding. This is the third time in seven years that a British film has won the award. The Right Honorable Walter Elliot presented the top award to Sir Michael Balcon of Ealing Studios to climax the major film festival held in Edinburgh.

Screenings of the four contending films were shown to an audience comprised of leading film figures, Government officials, members of the diplomatic corps, and a record turnout of the world press. The other three films were "Maddalena" (Italy), "Umberto D" (Italy) and "The Last Ten Days" (Germany).

Golden Laurel medals were awarded to Marta Toren, who stars in "Maddalena"; Albin Skoda, who plays Hitler in "The Last Ten Days" and Charles Crichton, director of "The Divided Heart." Finalists and award winners were selected and judged by the Golden Laurel jury composed of: Dr. Ralph J. Bunche, Under Secretary, United Nations; Gardner Cowles, president, Cowles Magazines, Inc.; William O. Douglas, Supreme Court Justice; Otto Harbach, librettist and lyricist; Rene D'Harnoncourt, director of the Museum of Modern Art, New York; Mrs. Franklin D. Roosevelt, and Herbert Bayard Swope.

Ticket Tax Threatens Drive-ins in Ohio

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SEPTEMBER 20-21-22-23-24
1956

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'Divided Heart' Wins Golden Laurel Award

EDINBURGH: "The Divided Heart," Great Britain's film entry, has been selected as the 1956 recipient of the Golden Laurel Award, presented annually by David O. Selznick to the motion picture making the greatest contribution to international good will and understanding. This is the third time in seven years that a British film has won the award. The Right Honorable Walter Elliot presented the top award to Sir Michael Balcon of Ealing Studios to climax the major film festival held in Edinburgh.

Screenings of the four contending films were shown to an audience comprised of leading film figures, Government officials, members of the diplomatic corps, and a record turnout of the world press. The other three films were "Maddalena" (Italy), "Umberto D" (Italy) and "The Last Ten Days" (Germany).

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Reopen Conn. Theatre

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CBC Expenditure Rise

The Canadian Government reports that expenditures for the Canadian Broadcasting Corporation in the 1955-56 fiscal year increased to $31,155,977 from $29,236,931 in the 1954-55 fiscal year.

Tax Revenue For Year at $104,018,000

WASHINGTON: Federal general admissions tax collections in the year ended June 30 were just a sliver behind collections in the previous year, according to the Internal Revenue Service.

The Service reported collections in the 1956 fiscal year as amounting to $104,018,000, compared with $106,086,000 in the 1955 fiscal year. General admissions tax collections include taxes paid on admissions to legitimate theatres, sports events and other spectator entertainment, as well as to motion picture theatres.

Collections in the quarter ending June 30 amounted to $23,666,000, slightly ahead of the $23,321,000 for the like 1955 period, the Service reported.

This will be the last period for some time when one quarter's collections can be compared to those of a corresponding quarter in the previous year. That's because the recently-enacted admissions tax cut will reduce receipts in the July-September quarter, throwing off comparisons.

Philadelphia Fire Code Being Revamped

PHILADELPHIA: The fire code which governs the showing of motion pictures and the seating of audiences in Philadelphia theatres is undergoing a drastic revamping under orders of Fire Commissioner Frank L. McNamee, a theatre circuit owner himself and a one-time president of United Artists. He explained that the change in the old fire code is due to the fact that in the past four years the film manufacturers have been producing a new-type safety film that is not flammable, and this type has been in use in Philadelphia's film houses.

Japanese Film Companies Seek $2,000,000 Gross

Japanese motion picture companies are striving to boost their business in the U.S. market to a gross of $2,000,000 annually by creating more interest in their product among American audiences and exhibitors and by producing a portion of their films in wide screen processes, according to Yoshihiko Tamura, foreign manager for the Daiei Motion Picture Company of Tokyo. Mr. Tamura, who is in the U.S. supervising the dubbing of "Seven Wonders of the World" into Japanese, said that one way in which his country's five top producers will seek to boost interest in their films is by holding a film festival.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended September 1 were:

Albany: Bus Stop (20th-Fox); High Society (MGM).

Atlanta: The Ambassador's Daughter (U.A.) 2nd week; Bus Stop (20th-Fox); High Society (MGM); Raw Edge (U-I).

Baltimore: Davy Crockett and the River Pirates (Disney); High Society (Par.); Oklahoma (Magna) 27th week; The Proud and Profane (Par.); Satellite in the Sky (W.B.); While the City Sleeps.

Boston: The Eddy Duchin Story (Col.) 2nd week; High Society (MGM) 3rd week; Madame Butterfly (I.F.E.).

Buffalo: Away All Boats (U-I) 2nd week; The Bad Seed (W.B.) 3rd week; Bus Stop (20th-Fox); The Eddy Duchin Story (Col.) 6th week; High Society (MGM) 3rd week.

Chicago: The Ambassador's Daughter (U.A.) 6th week; The Burning Hills (W.B); The First Texan (AA); High Society (MGM); I've Lived Before (U-I) 2nd week; The King and I (20th-Fox) 10th week; The Ladykillers (Cont.) 10th week; Rififi (UMPO) 5th week; Screaming Eagles (A.A.); Somebody Up There Likes Me (MGM).

Denver: Away All Boats (U-I); The Burning Hills (W.B.); High Society (MGM) 2nd week; Pardners (Par.) 2nd week.

Des Moines: High Society (MGM); Bus Stop (20th-Fox); The Catered Affair (MGM).

Detroit: The Eddy Duchin Story (Col.) 3rd week; High Society (MGM) 2nd week; Pardners (Par.).

Hartford: Away All Boats (U-I) 2nd week; The Burning Hills (W.B.); Citizen Kane (RKO) (Reissue); Raw Edge (U-I); Rebel in Town (U.A.); The Vagabond King (Par.).

Indianapolis: Away All Boats (U-I); The Eddy Duchin Story (Col.); Oklahoma (Magna).

Jacksonville: The Ambassador's Daughter (U.A.); The Burning Hills (W.B.); Bus Stop (20th-Fox); The Proud Ones (20th-Fox).

Kansas City: The Proud and Profane (Par.) 2nd week; Simon and Laura (U-I) 2nd week.

Memphis: The Burning Hills (W.B.); The Fastest Gun Alive (MGM); High Society (MGM) 2nd week.

Milwaukee: The Eddy Duchin Story (Col.); The King and I (20th-Fox) 5th week.

Minneapolis: Bus Stop (20th-Fox); Godzilla, King of the Monsters (Trans.); High Society (MGM) 3rd week; The King and I (20th-Fox) 7th week.

New Orleans: Autumn Leaves (Col.); The Bad Seed (W.B.); The Fastest Gun Alive (MGM); Lisbon (Rep.); My Seven Little Sins (Kingsley Int.); Oklahoma (Magna) 10th week; Pardners (Par.) 2nd week.

Oklahoma City: Autumn Leaves (Col.); Bus Stop (20th-Fox); High Society (MGM); Oklahoma (Magna) 3rd week; Walk the Proud Land (U-I); 2nd week.

Omaha: Earth vs. the Flying Saucers (Col.); Pardners (Par.) 2nd week; The Proud and Profane (Par.); Somebody Up There Likes Me (MGM) 2nd week; The Werewolf (Col.).

Philadelphia: High Society (MGM); The King and I (20th-Fox) 7th week; Pardners (Par.) 2nd week; The Proud and Profane (Par.) 8th week; Somebody Up There Likes Me (MGM) 2nd week.

Pittsburgh: Away All Boats (U-I) 2nd week; Bus Stop (20th-Fox); High Society (MGM) 2nd week; The Killing (U.A.) 3rd week; Oklahoma (Magna) 12th week; Rififi (UMPO).

Providence: The Eddy Duchin Story (Col.) 2nd week.

Toronto: Bus Stop (20th-Fox); High Society (MGM); The King and I (20th-Fox) 5th week; Oklahoma (Magna) 19th week.

Vancouver: The King and I (20th-Fox) 4th week; Kiss Before Dying (U.A.).

Washington: The Bad Seed (W.B.); The Eddy Duchin Story (Col.) 6th week; High Society (MGM) 2nd week; Rififi (UMPO); Somebody Up There Likes Me (MGM) 2nd week.

De Laurentiis to Produce "Sea Wall" for Columbia

Dino DeLaurentiis, producer of "War and Peace," has been signed to produce "The "Sea Wall" for Columbia, it is announced by Harry Cohn, Columbia president. With a cast headed by Sylvana Mangano, Mrs. DeLaurentiis in private life, the picture will go before the cameras in Indo-China in January, Mr. Cohn said. Anthony Perkins will be featured. Rene Clement, French film director, was named director.

Legion Approves 7 of 8 New Productions

The National Legion of Decency this week reviewed eight pictures, putting three in Class A, Section I, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally unobjectionable in part for all. In Section I are "The Mountain," "The Silent World" and "War and Peace." In Section II are "As Long as You're Near Me," "Finger of Guilt," "Papa, Mama, the Maid and I" and "The Unguarded Moment." In Class B is "The Doctors," for "suggestive sequences and dialogue."

Goldwyn-Fox West Coast Suit to Trial Oct. 1

Trial of the Samuel Goldwyn Production anti-trust suit against Fox West Coast Theatres has been set for October 1 in the U.S. District Court at San Francisco. James A. Mulvey, president of Samuel Goldwyn Productions, returned to New York this week following conferences with Goldwyn attorneys in San Francisco and a visit to the Goldwyn studio in Hollywood.

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Reopen Conn. Theatre

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CBC Expenditure Rise

The Canadian Government reports that expenditures for the Canadian Broadcasting Corporation in the 1955-56 fiscal year increased to $31,155,977 from $29,236,931 in the 1954-55 fiscal year.

Tax Revenue For Year at $104,018,000

WASHINGTON: Federal general admissions tax collections in the year ended June 30 were just a sliver behind collections in the previous year, according to the Internal Revenue Service.

The Service reported collections in the 1956 fiscal year as amounting to $104,018,000, compared with $106,086,000 in the 1955 fiscal year. General admissions tax collections include taxes paid on admissions to legitimate theatres, sports events and other spectator entertainment, as well as to motion picture theatres.

Collections in the quarter ending June 30 amounted to $23,666,000, slightly ahead of the $23,321,000 for the like 1955 period, the Service reported.

This will be the last period for some time when one quarter's collections can be compared to those of a corresponding quarter in the previous year. That's because the recently-enacted admissions tax cut will reduce receipts in the July-September quarter, throwing off comparisons.

Philadelphia Fire Code Being Revamped

PHILADELPHIA: The fire code which governs the showing of motion pictures and the seating of audiences in Philadelphia theatres is undergoing a drastic revamping under orders of Fire Commissioner Frank L. McNamee, a theatre circuit owner himself and a one-time president of United Artists. He explained that the change in the old fire code is due to the fact that in the past four years the film manufacturers have been producing a new-type safety film that is not flammable, and this type has been in use in Philadelphia's film houses.

Japanese Film Companies Seek $2,000,000 Gross

Japanese motion picture companies are striving to boost their business in the U.S. market to a gross of $2,000,000 annually by creating more interest in their product among American audiences and exhibitors and by producing a portion of their films in wide screen processes, according to Yoshihiko Tamura, foreign manager for the Daiei Motion Picture Company of Tokyo. Mr. Tamura, who is in the U.S. supervising the dubbing of "Seven Wonders of the World" into Japanese, said that one way in which his country's five top producers will seek to boost interest in their films is by holding a film festival.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended September 1 were:

Albany: Bus Stop (20th-Fox); High Society (MGM).

Atlanta: The Ambassador's Daughter (U.A.) 2nd week; Bus Stop (20th-Fox); High Society (MGM); Raw Edge (U-I).

Baltimore: Davy Crockett and the River Pirates (Disney); High Society (Par.); Oklahoma (Magna) 27th week; The Proud and Profane (Par.); Satellite in the Sky (W.B.); While the City Sleeps.

Boston: The Eddy Duchin Story (Col.) 2nd week; High Society (MGM) 3rd week; Madame Butterfly (I.F.E.).

Buffalo: Away All Boats (U-I) 2nd week; The Bad Seed (W.B.) 3rd week; Bus Stop (20th-Fox); The Eddy Duchin Story (Col.) 6th week; High Society (MGM) 3rd week.

Chicago: The Ambassador's Daughter (U.A.) 6th week; The Burning Hills (W.B); The First Texan (AA); High Society (MGM); I've Lived Before (U-I) 2nd week; The King and I (20th-Fox) 10th week; The Ladykillers (Cont.) 10th week; Rififi (UMPO) 5th week; Screaming Eagles (A.A.); Somebody Up There Likes Me (MGM).

Denver: Away All Boats (U-I); The Burning Hills (W.B.); High Society (MGM) 2nd week; Pardners (Par.) 2nd week.

Des Moines: High Society (MGM); Bus Stop (20th-Fox); The Catered Affair (MGM).

Detroit: The Eddy Duchin Story (Col.) 3rd week; High Society (MGM) 2nd week; Pardners (Par.).

Hartford: Away All Boats (U-I) 2nd week; The Burning Hills (W.B.); Citizen Kane (RKO) (Reissue); Raw Edge (U-I); Rebel in Town (U.A.); The Vagabond King (Par.).

Indianapolis: Away All Boats (U-I); The Eddy Duchin Story (Col.); Oklahoma (Magna).

Jacksonville: The Ambassador's Daughter (U.A.); The Burning Hills (W.B.); Bus Stop (20th-Fox); The Proud Ones (20th-Fox).

Kansas City: The Proud and Profane (Par.) 2nd week; Simon and Laura (U-I) 2nd week.

Memphis: The Burning Hills (W.B.); The Fastest Gun Alive (MGM); High Society (MGM) 2nd week.

Milwaukee: The Eddy Duchin Story (Col.); The King and I (20th-Fox) 5th week.

Minneapolis: Bus Stop (20th-Fox); Godzilla, King of the Monsters (Trans.); High Society (MGM) 3rd week; The King and I (20th-Fox) 7th week.

New Orleans: Autumn Leaves (Col.); The Bad Seed (W.B.); The Fastest Gun Alive (MGM); Lisbon (Rep.); My Seven Little Sins (Kingsley Int.); Oklahoma (Magna) 10th week; Pardners (Par.) 2nd week.

Oklahoma City: Autumn Leaves (Col.); Bus Stop (20th-Fox); High Society (MGM); Oklahoma (Magna) 3rd week; Walk the Proud Land (U-I); 2nd week.

Omaha: Earth vs. the Flying Saucers (Col.); Pardners (Par.) 2nd week; The Proud and Profane (Par.); Somebody Up There Likes Me (MGM) 2nd week; The Werewolf (Col.).

Philadelphia: High Society (MGM); The King and I (20th-Fox) 7th week; Pardners (Par.) 2nd week; The Proud and Profane (Par.) 8th week; Somebody Up There Likes Me (MGM) 2nd week.

Pittsburgh: Away All Boats (U-I) 2nd week; Bus Stop (20th-Fox); High Society (MGM) 2nd week; The Killing (U.A.) 3rd week; Oklahoma (Magna) 12th week; Rififi (UMPO).

Providence: The Eddy Duchin Story (Col.) 2nd week.

Toronto: Bus Stop (20th-Fox); High Society (MGM); The King and I (20th-Fox) 5th week; Oklahoma (Magna) 19th week.

Vancouver: The King and I (20th-Fox) 4th week; Kiss Before Dying (U.A.).

Washington: The Bad Seed (W.B.); The Eddy Duchin Story (Col.) 6th week; High Society (MGM) 2nd week; Rififi (UMPO); Somebody Up There Likes Me (MGM) 2nd week.

De Laurentiis to Produce "Sea Wall" for Columbia

Dino DeLaurentiis, producer of "War and Peace," has been signed to produce "The "Sea Wall" for Columbia, it is announced by Harry Cohn, Columbia president. With a cast headed by Sylvana Mangano, Mrs. DeLaurentiis in private life, the picture will go before the cameras in Indo-China in January, Mr. Cohn said. Anthony Perkins will be featured. Rene Clement, French film director, was named director.

Legion Approves 7 of 8 New Productions

The National Legion of Decency this week reviewed eight pictures, putting three in Class A, Section I, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally unobjectionable in part for all. In Section I are "The Mountain," "The Silent World" and "War and Peace." In Section II are "As Long as You're Near Me," "Finger of Guilt," "Papa, Mama, the Maid and I" and "The Unguarded Moment." In Class B is "The Doctors," for "suggestive sequences and dialogue."

Goldwyn-Fox West Coast Suit to Trial Oct. 1

Trial of the Samuel Goldwyn Production anti-trust suit against Fox West Coast Theatres has been set for October 1 in the U.S. District Court at San Francisco. James A. Mulvey, president of Samuel Goldwyn Productions, returned to New York this week following conferences with Goldwyn attorneys in San Francisco and a visit to the Goldwyn studio in Hollywood.

The National Spotlight

Albany

A new lower front for the Strand was the chief topic of conversation at a meeting here between Stanley Warner zone manager **Harry Feinstein,** asst. zone manager, **James Totman,** chief construction engineer **Herman Meier;** house manager **Alfred J. Swett** and architect **Henry J. Blattner.** Mr. Feinstein and Mr. Totman came from New Haven, and Mr. Meier from New York. The trio also visited Utica. . . . **Jules Perlmutter** reported a fine summer at the Fort George drive-in, Lake George Village, and at the Cobleskill drive-in, Richmonville; a good July and August at the indoor Lake in Lake George. . . . **John Smith, Jr.** succeeded **Fred Keefe, Jr.** as a 20th-Fox booker. . . . The RKO branch is going all out in the **Dan Shea** drive, Aug. 31-Dec. 20. Manager **Max Westebbe** said the company is making steady progress. . . . Patron donations to the Will Rogers Memorial Hospital, Saranac Lake, amounted to more than $7,000, on the basis of incomplete returns.

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Manager **Rodney Collier** and publicist **George Browning** prepared a big campaign on "The Bad Seed," currently at Warners' Stanley theatre, with assists from **Joe Friedman** of Warners' New York office and **Irvin Blumberg** of Philadelphia, both in town for the campaign. . . . Variety Tent No. 19 opening Saturday, September 8 for the Winter, with a considerable social program set, and some relaxation for the hardworking crew that put over the club's second successful promotion of "Ice Capades" to support Variety's Heart Fund. . . . **John Recher,** publicity director of the Hicks-Baker circuit, back from two weeks tour with the Marine Corps Reserve. . . . **Jack Fruchtman,** owner, and **Nat Hodgdon,** manager of Fruchtman's Theatres back on the job after short vacations.

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(*Continued on following page*)

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spent his vacation with relatives in Georgia. . . . **John Thompson,** head of publicity for Columbia in this area, returned this week from a vacation in New York. He is starting a publicity campaign for "Solid Gold Cadillac," soon to open at the Chicago theatre. . . . According to **John Praught,** manager of the Bryn Mawr, the adoption of an "art policy" has been quite successful. . . . **Eddie Seguin** of B&K's publicity staff, is on vacation.

Cleveland

Jerry Wechsler, former local Warner branch manager now manager of the company's Milwaukee branch, was here briefly to attend the wedding of his nephew . . . **Mrs. Helen Smith Russell,** wife of **Judge Hoy L. Russell,** owner of the Russell theatre in Millersburg, O., is a patient in St. Thomas Hospital, Akron. . . . **Leo Burkhart,** owner of the Crest theatre, Crestline, and his wife are both on a weight-losing contest. **Robert Szabo,** former Shaker theatre assistant manager, has been appointed manager of the Broadvue Theatre. . . . The Hilliard Square theatre in suburban Lakewood, is anticipating better business and better service with acquisition of a new 300-car parking lot . . . **Jerry Lipow,** Paramount salesman, this week moved from Euclid to Shaker Heights and has as his house guest for the month, his mother from New York. . . . **Jack Gutilla** notified exchanges of the Sept. 16 reopening of his Attica theatre, Attica, O. . . . **Jerome Steel,** owner of the Apollo theatre, Oberlin, is now the sole owner of the Star View drive-in, Norwalk, O., having bought the interest of his partner, **Louis Ratener** . . . **Michael Koury,** recent purchaser of the Lorain theatre block and the Grove theatre block, both in Lorain, will personally operate the Lorain theatre which had been leased to **Nate Schultz'** Selected Theatres.

Columbus

Rivoli, West Side neighborhood, severely damaged by vandals several weeks ago, has been taken over by **William Petrakis** and **Tony Nelson** and will be reopened after extensive repairs and remodeling . . . "High Society" at Loew's Broad and "Bus Stop" at RKO Palace are two of the biggest box office hits of the summer season and are expected to go into additional playing time after their first week's showings over Labor Day . . . Western star **Roy Rogers** and his troupe including **Dale Evans, Pat Buttram** and **Trigger,** earned over $90,000 in a five-day appearance at the Ohio State Fair here . . . **Dan Clancy,** writing a series in the **Columbus Dispatch** on movie history of Columbus, recalled that the Exhibit, 155 N. High Street, was the first local theatre built specifically for the showing of films. **Max Stearn** opened the Exhibit April 20, 1907, and the 300-seat house during the 1907 State Fair week played to 34,000 patrons and grossed $1,700 at five cents per person. **Mrs. Lelia Stearn,** widow of **Max,** still operates the downtown Southern. Mr. Clancy said that other theatres operating in 1907 in downtown Columbus (mostly converted store rooms) included the Wonderland, Valentine, South Side Amusement Parlors, Phoenix, Shubert, Pantomime Electric and Nickelodeon.

Denver

Magdalene Staub, paymistress at Fox Inter-Mountain Theatres headquarters, was given a luncheon by the organization last week on the occasion of her retirement after 39 years with the company. Starting as a secretary-bookkeeper at the Ogden, where she was later assistant manager, she was moved to the headquarters offices in 1935. During her many years with the company she continued special studies at the University of Denver in insurance, law and corporate accounting. Miss Staub and a sister will tour eastern United States and Canada as the first thing on her retirement. . . . **Richard Fulham,** branch manager for 20th-Fox, was in Mercy Hospital for a week for a checkup. . . . Black Hills Amusement Co. have turned over their lot shipments to Denver Film Center. . . . **Richard Klein,** general manager of the Black Hills Amusement Co., was in from his Rapid City, S. D., headquarters. . . . **Wayne Ball,** Columbia division manager, was in calling on the circuits and conferring with **Robert Hill,** branch manager.

Des Moines

Clarence Locke, former Centerville theatre man who was an operator there for many years, has returned to the city after 12 years to take over the management of the Ritz and Majestic theatres. Locke first went to Centerville in 1929 in the employ of the late **Leo Moore.** He left to take over the management of the theatres in Memphis, Mo. He succeeds **Robert J. Paul,** who just recently had taken over for **Harold Johnson.** . . . **Mrs. George Basta,** manager of the Watson at Graettinger, has announced that the Monday, Wednesday and Friday night movies have been discontinued and that showings will be on Saturday and Sunday nights only. . . . **Bernard N. Bisbee** has been named to manage the Perry theatres, the Perry and Corral. Mr. Bisbee, who goes to Perry from Jefferson, succeeds **Carl Schwanebeck,** who will go to Jefferson. . . . New manager of the Clarion at Clarion is **Gerald D. Darner** of Norfolk, Neb. Darner also will serve as manager of the Princess at Eagle Grove. . . .

Detroit

The opening night ceremonies of "Seven Wonders of the World" (Cinerama) was a benefit performance for the Detroit Memorial Hospital with tickets going for $25, $10 and $5. The house was a sellout. On the previous night the management was host to the press and radio people, with over 1,000 opinion makers attending. **Lowell Thomas** was presented citations from the Kiwanis Downtown Club, The Central Business District Association and The Federation of Motion Picture Councils, Inc. . . . **Donald Lovewell** has leased the Gold Coast from Sol Krim. He will operate the 1,400-seat house on an all night policy. Occasional stage and kiddie shows will be featured . . . "Oklahoma!", now in the second half year at the United Artists theatre, announced a new Fall running schedule. Single showings are now Monday, Tuesday and Thursday evening only, Wednesday, Saturday and Sunday matinees and on Friday, Saturday and Sunday there are two night showings.

Hartford

Harry Brandt, the New York theatre owner, is listed as president of a new Connecticut corporation, the Fairfield Theatre Corporation, Stamford, Conn., which has filed a certificate of organization with the Secretary of State's office at the State Capitol here. The firm lists subscribed capital, $1,000; paid in cash, $1,000; president, **Brandt;** vice-presidents, **Melvin Miller** and **Richard Brandt;** treasurer, **Henry L. Barber;** secretary, **George Goldson;** directors, same as officers . . . There's joy again in metropolitan Hartford film industry. **Joe Miklos,** manager of the Stanley Warner Embassy theatre, New Britain, Conn., has retained his city tennis crown in the annual tournament sponsored by the New Britain Municipal Recreation Department. He has taken the lead in city sports competitions for a number of years . . . **Frank Dzikot,** manager, Shulman Theatres' Rivoli, Hartford, and **Mrs. Dzikot,** the former **Dorothy Opalacz,** have returned from a New York honeymoon . . . **B. E. Hoffman,** Connecticut Theatres Circuit, New Haven, has been named chairman of the New Haven Hebrew Scholarship Fund . . . **Chester Pickman,** Connecticut salesman for Paramount, has been shifted to the New York exchange. He had been selling in the Connecticut territory for about two years.

Indianapolis

State and city officials and social leaders turned out for the reopening of the Lyric with "Oklahoma!" at the premiere sponsored by the Press Club Wednesday night. The Todd-AO film got away to a fast start, estimated gross for its first week being $18,000. . . . The Allied Theatre Owners of Indiana board will resume its monthly meetings in the Variety Club September 11. . . . The Variety Club will reopen for noon luncheons September 22. Its first party is scheduled for Saturday, September 22. . . . **Harry Davidson,** manager of the Vogue, is back from a two-week fishing trip in Canada. . . . **Bob Jones,** general manager of Affiliated and chief barker of the Variety Club, is vacationing in southern Illinois. .

Jacksonville

J. D. Woodard, Warner exploiteer, was here on one of his infrequent trips from Atlanta to help **Sheldon Mandell** with his first run promotion of "The Bad Seed" at the St. Johns. . . . **Byron Adams,** United Artists branch manager, invited the state's leading exhibitors and other Film Row distributors to the opening of U. A.'s beautiful new air-conditioned offices in the Florida Theatre Building. . . . **Elmer Hecht** of Miami, president of the Motion Picture Exhibitors of Florida, has scheduled a Fall meeting of the directors at the local Variety Club. . . . **Herman Allen,** Paramount booker, and **Mrs. Allen** have named their new daughter **Kim Reba Allen.** . . . **Jos J. Deitch,** FST executive, left on a month's tour of the circuit's theatres. . . . WOMPI members held their monthly

(*Continued on following page*)

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spent his vacation with relatives in Georgia. . . . **John Thompson**, head of publicity for Columbia in this area, returned this week from a vacation in New York. He is starting a publicity campaign for "Solid Gold Cadillac," soon to open at the Chicago theatre. . . . According to **John Praught**, manager of the Bryn Mawr, the adoption of an "art policy" has been quite successful. . . . **Eddie Seguin** of B&K's publicity staff, is on vacation.

Cleveland

Jerry Wechsler, former local Warner branch manager now manager of the company's Milwaukee branch, was here briefly to attend the wedding of his nephew . . . **Mrs. Helen Smith Russell**, wife of **Judge Hoy L. Russell**, owner of the Russell theatre in Millersburg, O., is a patient in St. Thomas Hospital, Akron. . . . **Leo Burkhart**, owner of the Crest theatre, Crestline, and his wife are both on a weight-losing contest. **Robert Szabo**, former Shaker theatre assistant manager, has been appointed manager of the Broadvue Theatre. . . . The Hilliard Square theatre in suburban Lakewood, is anticipating better business and better service with acquisition of a new 300-car parking lot . . . **Jerry Lipow**, Paramount salesman, this week moved from Euclid to Shaker Heights and has as his house guest for the month, his mother from New York. . . . **Jack Gutilla** notified exchanges of the Sept. 16 reopening of his Attica theatre, Attica, O. . . . **Jerome Steel**, owner of the Apollo theatre, Oberlin, is now the sole owner of the Star View drive-in, Norwalk, O., having bought the interest of his partner, **Louis Ratener** . . . **Michael Koury**, recent purchaser of the Lorain theatre block and the Grove theatre block, both in Lorain, will personally operate the Lorain theatre which had been leased to **Nate Schultz'** Selected Theatres.

Columbus

Rivoli, West Side neighborhood, severely damaged by vandals several weeks ago, has been taken over by **William Petrakis** and **Tony Nelson** and will be reopened after extensive repairs and remodeling . . . "High Society" at Loew's Broad and "Bus Stop" at RKO Palace are two of the biggest box office hits of the summer season and are expected to go into additional playing time after their first week's showings over Labor Day . . . Western star **Roy Rogers** and his troupe including **Dale Evans**, **Pat Buttram** and **Trigger**, earned over $90,000 in a five-day appearance at the Ohio State Fair here . . . **Dan Clancy**, writing a series in the **Columbus Dispatch** on movie history of Columbus, recalled that the Exhibit, 155 N. High Street, was the first local theatre built specifically for the showing of films. **Max Stearn** opened the Exhibit April 20, 1907, and the 300-seat house during the 1907 State Fair week played to 34,000 patrons and grossed $1,700 at five cents per person. **Mrs. Lelia Stearn**, widow of **Max**, still operates the downtown Southern. Mr. Clancy said that other theatres operating in 1907 in downtown Columbus (mostly converted store rooms) included the Wonderland, Valentine, South Side Amusement Parlors, Phoenix, Shubert, Pantomime Electric and Nickelodeon.

Denver

Magdalene Staub, paymistress at Fox Inter-Mountain Theatres headquarters, was given a luncheon by the organization last week on the occasion of her retirement after 39 years with the company. Starting as a secretary-bookkeeper at the Ogden, where she was later assistant manager, she was moved to the headquarters offices in 1935. During her many years with the company she continued special studies at the University of Denver in insurance, law and corporate accounting. Miss Staub and a sister will tour eastern United States and Canada as the first thing on her retirement. . . . **Richard Fulham**, branch manager for 20th-Fox, was in Mercy Hospital for a week for a checkup. . . . Black Hills Amusement Co. have turned over their lot shipments to Denver Film Center. . . . **Richard Klein**, general manager of the Black Hills Amusement Co., was in from his Rapid City, S. D., headquarters. . . . **Wayne Ball**, Columbia division manager, was in calling on the circuits and conferring with **Robert Hill**, branch manager.

Des Moines

Clarence Locke, former Centerville theatre man who was an operator there for many years, has returned to the city after 12 years to take over the management of the Ritz and Majestic theatres. Locke first went to Centerville in 1929 in the employ of the late **Leo Moore**. He left to take over the management of the theatres in Memphis, Mo. He succeeds **Robert J. Paul**, who just recently had taken over for **Harold Johnson**. . . . **Mrs. George Basta**, manager of the Watson at Graettinger, has announced that the Monday, Wednesday and Friday night movies have been discontinued and that showings will be on Saturday and Sunday nights only. . . . **Bernard N. Bisbee** has been named to manage the Perry theatres, the Perry and Corral. Mr. Bisbee, who goes to Perry from Jefferson, succeeds **Carl Schwanebeck**, who will go to Jefferson. . . . New manager of the Clarion at Clarion is **Gerald D. Darner** of Norfolk, Neb. Darner also will serve as manager of the Princess at Eagle Grove. . . .

Detroit

The opening night ceremonies of "Seven Wonders of the World" (Cinerama) was a benefit performance for the Detroit Memorial Hospital with tickets going for $25, $10 and $5. The house was a sellout. On the previous night the management was host to the press and radio people, with over 1,000 opinion makers attending. **Lowell Thomas** was presented citations from the Kiwanis Downtown Club, The Central Business District Association and The Federation of Motion Picture Councils, Inc. . . . **Donald Lovewell** has leased the Gold Coast from Sol Krim. He will operate the 1,400-seat house on an all night policy. Occasional stage and kiddie shows will be featured . . . "Oklahoma!", now in the second half year at the United Artists theatre, announced a new Fall running schedule. Single showings are now Monday, Tuesday and Thursday evening only, Wednesday, Saturday and Sunday matinees and on Friday, Saturday and Sunday there are two night showings.

Hartford

Harry Brandt, the New York theatre owner, is listed as president of a new Connecticut corporation, the Fairfield Theatre Corporation, Stamford, Conn., which has filed a certificate of organization with the Secretary of State's office at the State Capitol here. The firm lists subscribed capital, $1,000; paid in cash, $1,000; president, **Brandt**; vice-presidents, **Melvin Miller** and **Richard Brandt**; treasurer, **Henry L. Barber**; secretary, **George Goldson**; directors, same as officers . . . There's joy again in metropolitan Hartford film industry. **Joe Miklos**, manager of the Stanley Warner Embassy theatre, New Britain, Conn., has retained his city tennis crown in the annual tournament sponsored by the New Britain Municipal Recreation Department. He has taken the lead in city sports competitions for a number of years . . . **Frank Dzikot**, manager, Shulman Theatres' Rivoli, Hartford, and **Mrs. Dzikot**, the former **Dorothy Opalacz**, have returned from a New York honeymoon . . . **B. E. Hoffman**, Connecticut Theatres Circuit, New Haven, has been named chairman of the New Haven Hebrew Scholarship Fund . . . **Chester Pickman**, Connecticut salesman for Paramount, has been shifted to the New York exchange. He had been selling in the Connecticut territory for about two years.

Indianapolis

State and city officials and social leaders turned out for the reopening of the Lyric with "Oklahoma!" at the premiere sponsored by the Press Club Wednesday night. The Todd-AO film got away to a fast start, estimated gross for its first week being $18,000. . . . The Allied Theatre Owners of Indiana board will resume its monthly meetings in the Variety Club September 11. . . . The Variety Club will reopen for noon luncheons September 22. Its first party is scheduled for Saturday, September 22. . . . **Harry Davidson**, manager of the Vogue, is back from a two-week fishing trip in Canada. . . . **Bob Jones**, general manager of Affiliated and chief barker of the Variety Club, is vacationing in southern Illinois. .

Jacksonville

J. D. Woodard, Warner exploiteer, was here on one of his infrequent trips from Atlanta to help **Sheldon Mandell** with his first run promotion of "The Bad Seed" at the St. Johns. . . . **Byron Adams**, United Artists branch manager, invited the state's leading exhibitors and other Film Row distributors to the opening of U. A.'s beautiful new air-conditioned offices in the Florida Theatre Building. . . . **Elmer Hecht** of Miami, president of the Motion Picture Exhibitors of Florida, has scheduled a Fall meeting of the directors at the local Variety Club. . . . **Herman Allen**, Paramount booker, and **Mrs. Allen** have named their new daughter **Kim Reba Allen**. . . . **Jos J. Deitch**, FST executive, left on a month's tour of the circuit's theatres. . . . WOMPI members held their monthly

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Kansas City

Ed Hartman of Hartman Booking Agency is chairman of a committee to raise funds for a memorial to the late **Robert Withers**, manager of Republic Pictures in Kansas City. Other members are **George Baker**, Baker Enterprises; **Glen Dickinson**, Dickinson Theatres; **Beverly Miller**, president of Kansas-Missouri AITO; **Ben Shylen**, publisher of *Box Office;* **Fred Souttar**, Fox Midwest, and **M. B. Smith**, Commonwealth Amusement Corp. Plans have been made for Republic to give a percentage of proceeds from pictures booked, Oct. 1-Nov. 5. Money raised may be used to add to facilities at Camp Santosage for boys near Kansas City, which is a project of the local film industry. . . . Mid-Central's drive-in at Grandview Plaza in Junction City, Kans. lost a 100-foot screen in a windstorm. . . . A Kodad, who came to Kansas City from Iran seven years ago to study at Kansas City University, is the manager of the Rockhill theatre, recently reopened for art films. Some foreign-language pictures are to be shown. . . . The Tivoli theatre in Maryville, Mo. was chosen for the American Royal queen contest for Miss Northwest Mo. . . . Kaw theatre was reopened by Dickinson Theatres at Topeka, Kans. after being closed for remodeling and the addition of a new screen. **Mrs. Amanda Stepena** is the manager.

Los Angeles

The shuttered Empire theatre has been reopened by **D. V. Irvine**, who operates the Adams theatre here . . . The owners of the Smith Ranch Dr.-In at Twenty-nine Palms, **Mr.** and **Mrs. Art Clemons**, plan to open a new drive-in in Kingman, Ariz. . . . **Herbert Kaufman**, president of Associated Producers, announced completion of negotiations for a lease on distribution headquarters for the new producing and releasing company, which will be located on Sunset Blvd. in Hollywood . . . **Bill Wasserman**, president of the Los Angeles Motion Picture Salesmen's Association, announced the annual dinner-dance and show will be October 27, with **Jules Gerlich**, chairman of the event. . . . **Fred Siegel**, who operates the Palomar in Oceanside, has opened a new theatre, the Star, in the same vicinity . . . **Mel Evidon**, Favorite Films sales manager, was in the Mt. Sinai Hospital for a checkup . . . Back from a flying trip to Phoenix was **Ben Taylor**, Allied Artists salesman . . . Several visitors from Arizona were among the bookers and buyers on Film Row. Among them was **Harry Nace**, president of Nace Theatres with offices in Phoenix, accompanied by his general manager, **Vince Murphy** . . . **George Diamos** was here from Nogales, as were **George N. Diamos** of the Tri-Delta Amusement Co. in Tucson and **Jim Snelson** of Bagdad . . . **Gene Burgoyne**, former manager of the Lakewood theatre, is slated to become manager of the Rubidoux drive-in in Riverside in September.

Memphis

A second west Tennessee city within a month has legalized Sunday movies during non-church hours. The city is Humboldt, Tenn. **Wayne Harrington**, exhibitor, called on **Mayor L. D. Nowell, Jr.**, and asked permission to show pictures on Sunday because a nearby city—Jackson, Tenn., had just legalized Sunday movies by a vote of the citizens. Mayor Nowell and the Board of Aldermen voted unanimously to permit them. This is the first time motion pictures have ever been permitted in Humboldt on Sunday. . . . **L. N. Haynes**, owner, has reopened his Haynes theatre at Nettleton, Ark. . . . **Melvin Weaver**, owner, has reopened his New theatre, Peach Orchard, Ark. . . . **T. E. Smith**, owner, has reopened his Dixie Theatre, Marmaduke, Ark. . . . Drive-In, North Little Rock, Ark., has changed its name to Broadway Drive-In. . . . Met-N-Movie, Jackson, Tenn., closed for some time, has been reopened by Malco Theatres, Inc. . . . **Russell Holder** and **W. C. Patterson**, Crescent Amusements Co., Nashville, were in Memphis on business . . . **Lyle Richmond**, Richmond, Senath, Mo., was a Film Row visitor . . . **Whyte Bedford**, Marion Theatre and Ford drive-in, Hamilton, Ala., was in town.

Miami

Florida State Theatres' **Louis Finske** and **LaMar Sarra** were down from Jacksonville for conferences . . . The Miami was host to an invitational screening of BIGGER THAN LIFE for the medics and pharmacists of the area. . . . District supervisor for FST, **Harry Botwick**, returned from a holiday in New England, and **James Fuller**, manager of the Regent was back from a Canadian jaunt . . . **John Calio**, managing director of Brandt's Flamingo and Lincoln, was looking forward to his coming vacation, the first in several years . . . **John S. Allen**, vice-president and general sales manager of WTVJ, announced the appointment of **William R. Brazzil** to the post of national sales director which brings the television station's sales staff up to 22. . . . Olympia manager **Jimmie Barnett** was expected back at his post after time out for a vacation cruise and some surgery.

Milwaukee

One of the best golf outings Wisconsin Variety has ever had was held last week at the North Hills Country Club. Everyone agreed that the food was wonderful, and the prizes were plenty. Chief barker **Oliver Trampe** announced the winners, including **Joe DePaul**, Mr. Trampe himself and **Frank Fuzzio**. . . . **Harold Fitzgerald** won a set of match irons that Fox-Wisconsin Amusement Co. has been giving as a gift for many years. . . . Longest drive was made by **Ben Poblocki** and **Tony Kolinski**. . . . **John Mednikow**, National Screen, September 7 for a trip West. He'll visit San Francisco, Los Angeles and Las Vegas. . . . **Oliver Trampe** was in New York to attend the National Film Service board meeting. . . . A boy, named **Robert Francis**, was born to **Mr.** and **Mrs. Buzz Hubert.** He's a salesman at RKO here. . . . Seen along film row this week was **Floyd Albert**, Grand Theatre, Mount Horeb; **Bill Robe**, Port Washington, and **Ernest Bozyske**, Cass theatre, Cassville.

Minneapolis

Minnesota Amusement Co. is remodeling the front of its neighborhood Rialto. Cost of the project will be about $8,000. . . . **Harry Weiss**, RKO Theatres district manager, is recuperating at Mount Sinai hospital from an operation on his arm which was injured in an auto accident near Omaha . . . Home Theatres circuit of Brainerd, Minn., has purchased land near Wahpeton, N. D., for a 400-car drive-in theatre. The circuit plans to open the new stand next Spring . . . A bingo game to raise funds for an addition to the Variety heart hospital scheduled by Northwest Variety Club at the stadium in suburban Bloomington Sept. 7 has been postponed until next June . . . **Leo Doty**, office manager at Universal, is vacationing in Dallas . . . **Saul Malisow**, former branch manager for 20th-Fox, will handle sales in this area of 25 old Warner Bros. pictures . . . **C. J. Dressell**, RKO branch manager, was in northern Minnesota calling on accounts with salesman **Vern Nelson** . . . **Robert E. Rosen**, manager of the Bismarck and Dakota theatres in Bismarck, N. D., is engaged to **Roberta Guon** of Mandan, N. D.

New Orleans

Paul Brunet, who has owned and operated the Dixie, a neighborhood all-colored theatre successfully the past 16 years was forced to close its door because of the demolishment of scores of residences in the vicinity to make way for an approach to the new Mississippi River bridge. **Lonnie H. Davis** of the Pike Booking & Supply Co., McComb, Miss. an affiliation of N. Solomon Theatres advised that the Hi-Way 90 Drive-In, Pensacola, Fla. closed on September 1. . . . **Fred E. Warner** closed the Beach Walk-In, Fairhope, Ala. . . . **Major J. B. Isbell** opened the new Sky View drive-in, Leesville, La., August 29. Equipment was furnished by Southeastern. **Don Wilmoth** handled the sale. **Joel Bluestone** is doing the buying and booking. . . . **Charlie Johnson** reopened the Fox drive-in, Alexandria, La. . . . **Tom Neely, Sr.**, manager, National Theatre Supply, has very good reasons for being happy these days. First, as the recipient of a beautiful watch with the inscription, "Presented to T. W. Neely by National Theatre Supply in appreciation of 25 years of loyal service," second, the **Tom Neely, Jr.**s presented him with a second granddaughter. **Neely, Jr.** is on the sales staff at 20th Century-Fox. . . . **Augusta Woolverton**, WOMPI, and secretary to MGM branch manager **C. J. Briant** is hospitalized at Touro Infirmary.

Oklahoma City

United Theatre Owners of Oklahoma, Inc., held their regular monthly board meeting August 27, with 18 members attending. **Bernard McKenna**, president of the association, gave a report on the Allied convention, held at Louisville, Ky. August 12-15 which he attended. It was

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decided to hold the annual convention of United Theatre Owners of Oklahoma in February, 1957. A special meeting will be held to decide the date. The committee chosen for this consists of Bernard McKenna, Claude Motley and E. R. Slocum. Mr. Slocum was named delegate to attend the Theatre Owners of America convention, to be held Sept. 19-25 in New York. The membership report was ahead of the same date last year. Eight new members have joined the organization recently. The next regular board meeting will be October 1, when a delegate will be named to attend the Allied States meeting in Dallas Nov. 24-29. . . . **Dick Thompson**, secretary of UTOO is spending two weeks vacation in Colorado. . . . The Airline drive-in Theatre grounds will be used for parking during the National Air Show in Oklahoma City, Sept. 1-2. . . . **Mr.** and **Mrs. R. Lewis Barton, Mr.** and **Mrs. Harold Combs, Mr.** and **Mrs. Bob Barton,** and **Mrs. Thomas,** manager of the NE 66 drive-in plan to attend the Theatre Owners of America convention in New York, Sept. 19-25.

Omaha

Al Myrick, president of the Iowa-Nebraska Allied and exhibitor at Lake Park, Ia., spoke on the benefits and necessity of patronizing and boosting home businesses in small towns before civic groups in Madison, Greeley, St. Paul and Cedar Rapids, Neb. . . . **Don McLucas,** United Artists branch manager absent three months with a fractured hip, checked in at the office last week. . . . The Variety Club's family picnic at Peony Park drew a large crowd of distribution personnel, exhibitors and others in the industry. . . . **Cal Bard** and his wife, now in Dallas, where Cal is a United Artists salesman, sent back word of the arrival of a baby girl.

Philadelphia

A feature story on **Mel Kopf,** new owner of the suburban Keswick, reviewing his activity in the industry, was featured in the suburban Jenkintown *Times-Chronicle* newspapers. . . . **William Kanefsky,** manager of the Studio, had City Councilman **Samuel Rose** bury a time capsule in front of the theatre at ceremonies that tied in with the opening of "1984." . . . **Virginia McGowan,** a booker for Warner Brothers here for the past 32 years, has left the company. . . . Members of the Lancaster, Pa., IATSE Local 662, picketed the opening of the new Columbia drive-in near Columbia, Pa., because it did not employ union men. . . . **Conrad Koch** reopens the Royal in upstate Nazareth, Pa., with Tri-State Buying and Booking Service here handling the house. . . . **A. R. Boyd,** veteran local independent chain exhibitor, reopened the old Colonial in Lancaster, Pa., after being completely rebuilt and refurnished, with a new name—the Boyd. **Charles Koerner** continues as house manager for the theatre which was acquired by the Boyd interests earlier this year. . . . **Sieg Horowitz,** who was the local IFE representative until the closing of the local branch, is now area representative for DGA with offices at the local Screen Guild exchange. He succeeds **Elmer Hollander,** who is now with Lopert in New York City. . . . Theatre architect **David Supowitz** named a member of the executive committee conducting the Cash Mobilization Drive of the Philadelphia Allied Jewish Appeal.

Pittsburgh

The Guild theatre gets one of the first showings of MGM's "Lust for Life" with September 19 as the opening date . . . The double bill of "High Noon" and "Moon Is Blue" has been a terrific success there. The dual bill is now there in its third week. . . . The Guild and Squirrel Hill art houses are both prospering with gangster melodramas, "The Killing" in the Guild and "Rififi" in the neighboring Squirrel Hill. . . . **Harold Cohen** and his wife, **Stephanie,** back from three weeks at Cape Cod with Cohen resuming his daily movie column in the *Post-Gazette*. **Win Fanning** subbed for him. . . . The **Arthur Mansons** welcomed their first child, a daughter, **Cynthia Ann.** Dad is the Cinerama publicist, and mother is **Florence Sando,** top TV commentator locally. . . . Theatre operators happy that "Ice Capades" has left town. It took in a huge $181,000 in eight nights at Forbes Field.

Providence

A new drive-in theatre will be built in this city at Harborside Park, the site of the old Walsh-Kaiser shipyard. Three permits issued by the local building inspector's office to the Berry Hill Corporation are for structures to cost a total of $38,000. A fourth permit was issued at the Cranston building inspector's office for ticket booths to cost $2,500, bringing the total estimated cost of the project to $40,500. . . . **Marie Violo,** secretary, and **Dorothy Marvin,** cashier, both employed at Loew's State, are vacationing at Cape Cod, and Newport. . . . "The Eddy Duchin Story" is holding a second week at Loew's . . . The Avon Cinema was the locale of the first Rhode Island showing of "One Summer of Happiness." . . . Local owners and operators are not too pleased with the amount of news space given motion picture entertainment in comparison to the plugs given radio and television, by the local press.

St. Louis

Charles Beninati of Carlyle, Ill., has leased the Kay drive-in and Roxy theatres at Shelbyville, Ill., and will operate the drive-in until cold weather sets in and then the Roxy will be opened. Mr. Beninati was manager of the Roxy 16 years ago. He also owns a drive-in and the uptown theatre at Carlyle and the theatre in St. Elmo, Ill. . . . The Jewell theatre at Clarence, Mo., has been giving free shows to persons whose names appear in their advertisements in the Clarence newspaper. . . . **Charles Hoffman,** sales manager of the National Auto Supply Co. in East St. Louis, Ill., whose hobby is photography, has been giving free movies every Friday night in his backyard for the children of the area. . . . The Huntsville Lions Club at Huntsville, Mo., is giving movies on Friday and Saturday nights in the former Roxy Theatre in that city, and will continue to sponsor and manage it through a committee of its organization. The building has been completely redecorated inside and out.

Toronto

The Ontario Board of Censors placed three films in the "Adult" category during July. . . . New members of Motion Picture Theatres Association of Ontario are the Royal, Bowmanville, and the Haro, Harrow. . . . New Brunswick exhibitors are being assisted in their battle for a lower admission tax by **A. J. Mason** of Springhill, N. S., and **Jim McDonough** of Famous Players, Halifax. Exhibitors in Nova Scotia recently won a battle for lower admission taxes. A brief on the matter will be presented to the Government. . . . With proceeds labelled for community service, the Pembroke Drive-in has started weekly Bingo nights under the auspices of a service club. It joins the Star-Top, Cyrville, and the Port Elmsley Drive-ins in the Rideau Lakes District in holding Bingo nights.

Vancouver

Ivan Ackery, Orpheum manager, left for New York via air to attend the opening of Paramount's "War and Peace." It plays the Orpheum late next month. . . . **Alf Shackleford,** Famous Player partner in four Lethbridge theatres and former Mayor of Lethbridge, is hospitalized for a checkup. . . . Another veteran Famous Player manager **Jack McNicol,** manager of the Columbia in New Westminster, has resigned and will move with his family to California. . . . It's reported that Famous Players will reopen the Paramount in New Westminster this Fall, and possibly some of the now closed Vancouver suburban houses. . . . Three local projectionists, the **Brewer boys, Len, Victor** and **Denny,** are now operating The Royal City Neon Company in New Westminster, and report business brisk. . . . The projectionist union, which have been picketing the New Westminster drive-in in the Fraser Valley since it opened last Spring, are now using a 24-sheet stand reading that the drive-in is unfair to labor. The owner is now doing his own operating with a license from the British Columbia Government. . . . Business continues in high gear on the ace pictures despite the heat or anything else.

Washington

Agnes Turner, RKO, celebrated 26 years with the company. . . . **Marvin Goldman,** chairman of the local Variety Club's 21st annual dinner dance, which will be held November 17 at the Statler Hotel, has appointed the following to his various committees: **Hirsh de La Viez, Joel Margolis, Sam Galanty, Harry Bachman, Sol Kullen, Jack Fruchtman, Nathan D. Golden, Eugene M. Kramer, and Barney Klateman.** . . . **Jeanette Adams,** MGM, left the company to accept a position at George Washington University. . . . 375 people attended the Variety Club's kick-off luncheon at the Shoreham Hotel August 25. . . . The Little theatre closed September 7. It had been run by the Trans-Lux management. . . . The Avenue Grand theatre is being renamed the Capitol Hill, and will adopt an art policy Monday through Friday, and a policy for younger audiences Saturday and Sunday.

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Florida State Theatres' **Louis Finske** and **LaMar Sarra** were down from Jacksonville for conferences . . . The Miami was host to an invitational screening of BIGGER THAN LIFE for the medics and pharmacists of the area. . . . District supervisor for FST, **Harry Botwick,** returned from a holiday in New England, and **James Fuller,** manager of the Regent was back from a Canadian jaunt . . . **John Calio,** managing director of Brandt's Flamingo and Lincoln, was looking forward to his coming vacation, the first in several years . . . **John S. Allen,** vice-president and general sales manager of WTVJ, announced the appointment of **William R. Brazzil** to the post of national sales director which brings the television station's sales staff up to 22. . . . Olympia manager **Jimmie Barnett** was expected back at his post after time out for a vacation cruise and some surgery.

Milwaukee

One of the best golf outings Wisconsin Variety has ever had was held last week at the North Hills Country Club. Everyone agreed that the food was wonderful, and the prizes were plenty. Chief barker **Oliver Trampe** announced the winners, including **Joe DePaul,** Mr. Trampe himself and **Frank Fuzzio.** . . . **Harold Fitzgerald** won a set of match irons that Fox-Wisconsin Amusement Co. has been giving as a gift for many years. . . . Longest drive was made by **Ben Poblocki** and **Tony Kolinski.** . . . **John Mednikow,** National Screen, September 7 for a trip West. He'll visit San Francisco, Los Angeles and Las Vegas. . . . **Oliver Trampe** was in New York to attend the National Film Service board meeting. . . . A boy, named **Robert Francis,** was born to **Mr.** and **Mrs. Buzz Hubert.** He's a salesman at RKO here. . . . Seen along film row this week was **Floyd Albert,** Grand Theatre, Mount Horeb; **Bill Robe,** Port Washington, and **Ernest Bozyske,** Cass theatre, Cassville.

Minneapolis

Minnesota Amusement Co. is remodeling the front of its neighborhood Rialto. Cost of the project will be about $8,000. . . . **Harry Weiss,** RKO Theatres district manager, is recuperating at Mount Sinai hospital from an operation on his arm which was injured in an auto accident near Omaha . . . Home Theatres circuit of Brainerd, Minn., has purchased land near Wahpeton, N. D., for a 400-car drive-in theatre. The circuit plans to open the new stand next Spring . . . A bingo game to raise funds for an addition to the Variety heart hospital scheduled by Northwest Variety Club at the stadium in suburban Bloomington Sept. 7 has been postponed until next June . . . **Leo Doty,** office manager at Universal, is vacationing in Dallas . . . **Saul Malisow,** former branch manager for 20th-Fox, will handle sales in this area of 25 old Warner Bros. pictures . . . **C. J. Dressell,** RKO branch manager, was in northern Minnesota calling on accounts with salesman **Vern Nelson** . . . **Robert E. Rosen,** manager of the Bismarck and Dakota theatres in Bismarck, N. D., is engaged to **Roberta Guon** of Mandan, N. D.

New Orleans

Paul Brunet, who has owned and operated the Dixie, a neighborhood all-colored theatre successfully the past 16 years was forced to close its door because of the demolishment of scores of residences in the vicinity to make way for an approach to the new Mississippi River bridge. **Lonnie H. Davis** of the Pike Booking & Supply Co., McComb, Miss. an affiliation of N. Solomon Theatres advised that the Hi-Way 90 Drive-In, Pensacola, Fla. closed on September 1. . . . **Fred E. Warner** closed the Beach Walk-In, Fairhope, Ala. . . . **Major J. B. Isbell** opened the new Sky View drive-in, Leesville, La., August 29. Equipment was furnished by Southeastern. **Don Wilmoth** handled the sale. **Joel Bluestone** is doing the buying and booking. . . . **Charlie Johnson** reopened the Fox drive-in, Alexandria, La. . . . **Tom Neely, Sr.,** manager, National Theatre Supply, has very good reasons for being happy these days. First, as the recipient of a beautiful watch with the inscription, "Presented to T. W. Neely by National Theatre Supply in appreciation of 25 years of loyal service," second, the **Tom Neely, Jr.s** presented him with a second granddaughter. **Neely, Jr.** is on the sales staff at 20th Century-Fox. . . . **Augusta Woolverton,** WOMPI, and secretary to MGM branch manager **C. J. Briant** is hospitalized at Touro Infirmary.

Oklahoma City

United Theatre Owners of Oklahoma, Inc., held their regular monthly board meeting August 27, with 18 members attending. **Bernard McKenna,** president of the association, gave a report on the Allied convention, held at Louisville, Ky. August 12-15 which he attended. It was

(*Continued on opposite page*)

(Continued from preceding page)
decided to hold the annual convention of United Theatre Owners of Oklahoma in February, 1957. A special meeting will be held to decide the date. The committee chosen for this consists of Bernard McKenna, Claude Motley and E. R. Slocum. Mr. Slocum was named delegate to attend the Theatre Owners of America convention, to be held Sept. 19-25 in New York. The membership report was ahead of the same date last year. Eight new members have joined the organization recently. The next regular board meeting will be October 1, when a delegate will be named to attend the Allied States meeting in Dallas Nov. 24-29. . . . **Dick Thompson**, secretary of UTOO is spending two weeks vacation in Colorado. . . . The Airline drive-in Theatre grounds will be used for parking during the National Air Show in Oklahoma City, Sept. 1-2. . . . **Mr.** and **Mrs. R. Lewis Barton, Mr.** and **Mrs. Harold Combs, Mr.** and **Mrs. Bob Barton**, and **Mrs. Thomas**, manager of the NE 66 drive-in plan to attend the Theatre Owners of America convention in New York, Sept. 19-25.

Omaha

Al Myrick, president of the Iowa-Nebraska Allied and exhibitor at Lake Park, Ia., spoke on the benefits and necessity of patronizing and boosting home businesses in small towns before civic groups in Madison, Greeley, St. Paul and Cedar Rapids, Neb. . . . **Don McLucas**, United Artists branch manager absent three months with a fractured hip, checked in at the office last week. . . . The Variety Club's family picnic at Peony Park drew a large crowd of distribution personnel, exhibitors and others in the industry. . . . **Cal Bard** and his wife, now in Dallas, where Cal is a United Artists salesman, sent back word of the arrival of a baby girl.

Philadelphia

A feature story on **Mel Kopf**, new owner of the suburban Keswick, reviewing his activity in the industry, was featured in the suburban Jenkintown *Times-Chronicle* newspapers. . . . **William Kanefsky**, manager of the Studio, had City Councilman **Samuel Rose** bury a time capsule in front of the theatre at ceremonies that tied in with the opening of "1984." . . . **Virginia McGowan**, a booker for Warner Brothers here for the past 32 years, has left the company. . . . Members of the Lancaster, Pa., IATSE Local 662, picketed the opening of the new Columbia drive-in near Columbia, Pa., because it did not employ union men. . . . **Conrad Koch** reopens the Royal in upstate Nazareth, Pa., with Tri-State Buying and Booking Service here handling the house. . . . **A. R. Boyd**, veteran local independent chain exhibitor, reopened the old Colonial in Lancaster, Pa., after being completely rebuilt and refurnished, with a new name—the Boyd. **Charles Koerner** continues as house manager for the theatre which was acquired by the Boyd interests earlier this year. . . . **Sieg Horowitz**, who was the local IFE representative until the closing of the local branch, is now area representative for DGA with offices at the local Screen Guild exchange. He succeeds **Elmer Hollander**, who is now with Lopert in New York City. . . . Theatre architect **David Supowitz** named a member of the executive committee conducting the Cash Mobilization Drive of the Philadelphia Allied Jewish Appeal.

Pittsburgh

The Guild theatre gets one of the first showings of MGM's "Lust for Life" with September 19 as the opening date . . . The double bill of "High Noon" and "Moon Is Blue" has been a terrific success there. The dual bill is now there in its third week. . . . The Guild and Squirrel Hill art houses are both prospering with gangster melodramas, "The Killing" in the Guild and "Rififi" in the neighboring Squirrel Hill. . . . **Harold Cohen** and his wife, **Stephanie**, back from three weeks at Cape Cod with Cohen resuming his daily movie column in the *Post-Gazette*. **Win Fanning** subbed for him. . . . The **Arthur Mansons** welcomed their first child, a daughter, **Cynthia Ann.** Dad is the Cinerama publicist, and mother is **Florence Sando**, top TV commentator locally. . . . Theatre operators happy that "Ice Capades" has left town. It took in a huge $181,000 in eight nights at Forbes Field.

Providence

A new drive-in theatre will be built in this city at Harborside Park, the site of the old Walsh-Kaiser shipyard. Three permits issued by the local building inspector's office to the Berry Hill Corporation are for structures to cost a total of $38,000. A fourth permit was issued at the Cranston building inspector's office for ticket booths to cost $2,500, bringing the total estimated cost of the project to $40,500. . . . **Marie Violo**, secretary, and **Dorothy Marvin**, cashier, both employed at Loew's State, are vacationing at Cape Cod, and Newport. . . . "The Eddy Duchin Story" is holding a second week at Loew's . . . The Avon Cinema was the locale of the first Rhode Island showing of "One Summer of Happiness." . . . Local owners and operators are not too pleased with the amount of news space given motion picture entertainment in comparison to the plugs given radio and television, by the local press.

St. Louis

Charles Beninati of Carlyle, Ill., has leased the Kay drive-in and Roxy theatres at Shelbyville, Ill., and will operate the drive-in until cold weather sets in and then the Roxy will be opened. Mr. Beninati was manager of the Roxy 16 years ago. He also owns a drive-in and the uptown theatre at Carlyle and the theatre in St. Elmo, Ill. . . . The Jewell theatre at Clarence, Mo., has been giving free shows to persons whose names appear in their advertisements in the Clarence newspaper. . . . **Charles Hoffman**, sales manager of the National Auto Supply Co. in East St. Louis, Ill., whose hobby is photography, has been giving free movies every Friday night in his backyard for the children of the area. . . . The Huntsville Lions Club at Huntsville, Mo., is giving movies on Friday and Saturday nights in the former Roxy Theatre in that city, and will continue to sponsor and manage it through a committee of its organization. The building has been completely redecorated inside and out.

Toronto

The Ontario Board of Censors placed three films in the "Adult" category during July. . . . New members of Motion Picture Theatres Association of Ontario are the Royal, Bowmanville, and the Haro, Harrow. . . . New Brunswick exhibitors are being assisted in their battle for a lower admission tax by **A. J. Mason** of Springhill, N. S., and **Jim McDonough** of Famous Players, Halifax. Exhibitors in Nova Scotia recently won a battle for lower admission taxes. A brief on the matter will be presented to the Government. . . . With proceeds labelled for community service, the Pembroke Drive-in has started weekly Bingo nights under the auspices of a service club. It joins the Star-Top, Cyrville, and the Port Elmsley Drive-ins in the Rideau Lakes District in holding Bingo nights.

Vancouver

Ivan Ackery, Orpheum manager, left for New York via air to attend the opening of Paramount's "War and Peace." It plays the Orpheum late next month. . . . **Alf Shackleford**, Famous Player partner in four Lethbridge theatres and former Mayor of Lethbridge, is hospitalized for a checkup. . . . Another veteran Famous Player manager **Jack McNicol**, manager of the Columbia in New Westminster, has resigned and will move with his family to California. . . . It's reported that Famous Players will reopen the Paramount in New Westminster this Fall, and possibly some of the now closed Vancouver suburban houses. . . . Three local projectionists, the **Brewer boys, Len, Victor** and **Denny**, are now operating The Royal City Neon Company in New Westminster, and report business brisk. . . . The projectionist union, which have been picketing the New Westminster drive-in in the Fraser Valley since it opened last Spring, are now using a 24-sheet stand reading that the drive-in is unfair to labor. The owner is now doing his own operating with a license from the British Columbia Government. . . . Business continues in high gear on the ace pictures despite the heat or anything else.

Washington

Agnes Turner, RKO, celebrated 26 years with the company. . . . **Marvin Goldman**, chairman of the local Variety Club's 21st annual dinner dance, which will be held November 17 at the Statler Hotel, has appointed the following to his various committees: **Hirsh de La Viez, Joel Margolis, Sam Galanty, Harry Bachman, Sol Kullen, Jack Fruchtman, Nathan D. Golden, Eugene M. Kramer, and Barney Klateman.** . . . **Jeanette Adams**, MGM, left the company to accept a position at George Washington University. . . . 375 people attended the Variety Club's kick-off luncheon at the Shoreham Hotel August 25. . . . The Little theatre closed September 7. It had been run by the Trans-Lux management. . . . The Avenue Grand theatre is being renamed the Capitol Hill, and will adopt an art policy Monday through Friday, and a policy for younger audiences Saturday and Sunday.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

SWEEPSTAKES — With $35,000 To Win

TURN the page to see a terrific promotion—all for the benefit of motion pictures, and aimed at theatre managers and movie fans. This is the Lustre-Creme $35,000 Movie-Star Sweepstakes, with very substantial top prizes for lucky ones that pick the "Top Screen Actress of the Year" who will win that honor in the 25th Annual FAME Poll—the selection of exhibitor leaders and theatre managers, as announced in the Motion Picture Herald.

The Colgate-Palmolive Company—one of our great national advertisers—is spending as much or more in this gigantic promotion as, for instance, the Oldsmobile company pay for the hour-long television broadcast of the Academy Awards each Spring. Everybody—except the employees of Colgate-Palmolive and their advertising agencies, and the employees of Quigley Publications—is eligible to compete. You may send as many entries as you want, but mail each one separately. There is nothing to buy, nothing to pay for; no obligation or other consideration, except to pick the winner, and be subject to a drawing as a proper holder of your "sweepstakes" ticket.

Look at the following two pages in this issue of the Round Table—the advertisement which will appear in the September 17th issue of *Life* and in *Ladies Home Journal* and other national magazines in the next month or so. Look for the dealers' displays in your town, and see the effective tieup that is yours for the asking—and the doing. It involves no expense on your part, nor your patrons', but it will help to build audience interest in your film programs. It is directed at audiences *in theatres,* and for that you should be grateful. TV is a follow-up and effective tieup, but this is aimed at movie fans, and television is a secondary and supplementary part of the promotion. We like to see theatre managers who will go down their own Main Streets and participate in cooperative advertising and/or promotion deals with local merchants, thus obtaining good results in the department of ticket sales.

Well, this time we've found you one on a national basis that starts right here, and you can report back to us the degree of success you've had at the local level, thus keeping the Round Table on a reciprocal basis, as always.

SUGGESTION from Seymour Morris, seeing a preview of the Lustre-Creme $35,000 Sweepstakes, was that managers in local situations search out the merchants and dealers who will have store displays, and sell them into the idea of making a limited, local contest separately but additionally—as is often the case in our business when national winners get substantial prizes, but local contestants like to feel closer to what's going on. Bringing the Colgate contest down to the local level is not too much of an undertaking, since it only requires your active participation with local dealers, and the sharing of a cooperative campaign at the point of sale. Local prizes can be theatre tickets—or small items donated by local sponsors to encourage the audience to become interested in the outcome. Remember, the Colgate company have done their part on a national basis—and it's no more than right or fair if we do some work to pay our way.

■ ■ ■

CONFLICT with the Audience Awards, or any other popularity contests to determine the most successful movie stars? Most certainly NOT, for every such contest increases the popular interest in present-day motion pictures, in our new dimensions and our great talent. The Lustre-Creme $35,000 Sweepstakes can be a helpful curtain raiser for other national contests to follow, and each will help to build the other. Never lose sight of the fact that the TV set at home is dealing out a continuous program of old pictures, old stars, old stuff. One man said recently that his greatest beef about television was that it turned his living room into a third rate movie house—and *that,* he didn't like. Get your audiences interested away from the all-day and all-night dull and dreary drone of ancient "B" pictures—and use every popularity promotion you can lay your hands on, to accomplish this business-building purpose.

—*Walter Brooks*

THE GRAND AWARD

Presentation of the Quigley Grand Award plaque, in large situations for 1955, was made last Friday in Newark, to George Kemp, manager of the Montauk theatre, Passaic, N. J., at a managers' meeting of Stanley Warner zone theatres, conducted by Charles Smakwitz as part of their renewed showmanship drive for the Fall season. A picture story of the event appears elsewhere in this issue.

The occasion was appropriate, and Harry Goldberg, advertising and publicity director for the combined circuit activities, was a principal speaker. He won the Quigley Grand Award in the second year of this competition, 1935, and we have reason to be proud of the evidence that Quigley Grand Award winners go places in this business. So have Stanley Warner reason to be proud, for the circuit and its component parts have won the Grand Award six times at various points.

Jules Seltzer, who also won his award in the Philadelphia zone, followed Harry Goldberg in 1937. Then, Lige Brien, now with United Artists, won the plaque in 1939 while manager of the Prince theatre, Ambridge, Pa., and again in Pittsburgh zone in 1944. Everett Callow was another Philadelphia winner in 1940, and William Wyatt, manager of the Virginian theatre, Charleston, W. Va., was a Pittsburgh zone winner in 1954. Now, we welcome George Kemp—the current winner—and we will introduce him properly at an early meeting.

This ad in full color will appear in LIFE September 17th, and subsequently ROMANCES, TRUE STORY, TRUE EXPERIENCE, TRUE LOVE STORIES, PHOTOPLAY, TRUE

Greatest Movie Season Ever

PIER ANGELI, co-starring in M-G-M's "Somebody Up There Likes Me"

VIVIAN BLAINE, co-starring in "Public Pigeon Number One" An RKO Radio Picture. Color by Technicolor

CYD CHARISSE, co-starring in M-G-M's "Silk Stockings"

JEANNE CRAIN, co-starring in M-G-M's "The Fastest Gun Alive"

DORIS DAY, co-starring in "Julie"—An Arwin Production for M-G-M Release.

Name your favorite-and you may win

Lustre-Creme $35,000

No skill required! Nothing to buy! No jingles! No sentences to complete!

ANN MILLER, co-starring in M-G-M's "The Opposite Sex" In CinemaScope and Metrocolor.

SHEREE NORTH, starring in "The Best Things In Life Are Free" A 20th Century-Fox Production. In CinemaScope. Color by DeLuxe.

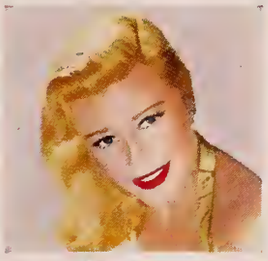
MAUREEN O'HARA, starring in "Everything But The Truth" A Universal-International Picture In Eastman Color.

DEBRA PAGET, co-starring in Cecil B. DeMille's Production of "The Ten Commandments". A Paramount Picture in VistaVision. Color by Technicolor.

ELEANOR PARKER, co-starring in M-G-M's "The Painted Veil"

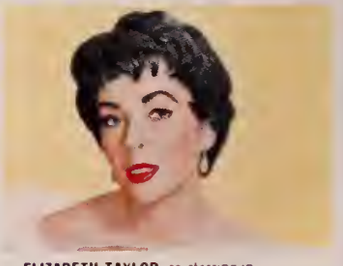
JANE POWELL, starring in "The Girl Most Likely" An RKO Radio Picture. Print by Technicolor.

DEBBIE REYNOLDS, starring in "Tammy" A Universal-International Picture. Print by Technicolor in CinemaScope.



GINGER ROGERS, starring in "The First Traveling Saleslady"—An RKO Radio Picture. Print by Technicolor

JANE RUSSELL, starring in "The Revolt of Mamie Stover" A 20th Century-Fox Production in CinemaScope. Color by DeLuxe.



ELIZABETH TAYLOR, co-starring in M-G-M's "Raintree County" Filmed in M-G-M Camera 65 and Color.

NATALIE WOOD, co-starring in "A Cry in The Night". A Jaguar Production presented by Warner Bros.

DANA WYNTER, starring in "The Sixth of June" A 20th Century-Fox Production. In CinemaScope. Color by DeLuxe.

If your favorite is a star not pictured, send in her name on entry form.

*What are the ANNUAL FAME POLLS?

The FAME POLL was originated 25 years ago by the Quigley Publishing Company, a leading publisher of newspapers and magazines relating to the motion picture world.

Each year, FAME magazine conducts a poll among theatre owners and managers from coast-to-coast to determine the top Hollywood box office stars.

Last year Grace Kelly was Top Screen Actress of the Year in the Fame Poll. Who will get the honor this year? Will it be the star whose name you send in on the entry form on the next page? If so, you may win $20,000. See details on opposite page.

FREE! *Special full color poster of this ad for lobby*

Motion Picture Herald,

in McCALL'S, LADIES' HOME JOURNAL, SCREEN STORIES, MODERN SCREEN, MODERN ROMANCE and TV RADIO MIRROR—a total readership of over 100,000,000.

Presents Many Top Stars!

ANITA EKBERG, co-starring in "Back from Eternity" An RKO Radio Picture.

RHONDA FLEMING, co-starring in HAL WALLIS' "Gunfight At The D.K. Corral". A Paramount Picture in VistaVision. Color by Technicolor.

GRACE KELLY, co-starring in "High Society"—A Sol C. Siegel Production. An M-G-M Release in VistaVision. Color by Technicolor.

DEBORAH KERR, co-starring in M-G-M's "Tea and Sympathy" In CinemaScope and Metrocolor.

VIRGINIA MAYO, co-starring in "Buffalo Grass". A Jaguar Production. Presented by Warner Bros.

a Great Big Cash Prize in the

Movie-Star Sweepstakes!

Here's all you do to enter: Study the faces of the Lustre-Creme Girls pictured here. Decide which one of these stars (or another of your own choice) you would like to see win the Twenty-Fifth Annual FAME POLL*

☆ ☆ ☆ ☆

Send in her name on the entry form at lower right.

Choose the actress you would like to see win the 25th Annual FAME Poll as the "Top Screen Actress of the Year." Simply write the star's name, and your name and address, on the Sweepstakes Entry Blank in the lower right hand corner. Nothing to buy . . . nothing to pay for . . . and you may win the first prize of $20,000—or one of the many other cash prizes.

Send in as many entries as you want—but use a different entry blank every time. (Ask for extra entry blanks wherever you buy Lustre-Creme, or send in your entry on a postcard, or use a plain piece of paper—mailing each entry form separately.)

Each of the stars shown here uses Lustre-Creme, Hollywood's favorite shampoo. And there's a good reason why 4 out of 5 top Hollywood movie stars prefer it. Because Lustre-Creme never dries—it beautifies. It's blessed with lanolin—always leaves your hair star-bright, satin-soft, a joy to manage. Use it once—and Hollywood's favorite Lustre-Creme Shampoo will be your favorite, too!

FIRST PRIZE $20,000
SECOND PRIZE 5,000
5 THIRD PRIZES OF . . . . . 1,000 each
500 FOURTH PRIZES OF . . . . 10 each

Here's all you do:—

1. PRINT on the entry form (or on plain paper or postcard) your name and address plus name of movie star whom you would like to see named "Top Screen Actress of the Year" in the 25th Annual FAME Poll.

2. MAIL YOUR ENTRY TO Lustre-Creme Sweepstakes, P. O. Box 9, New York 46, New York.

3. SEND AS MANY ENTRIES AS YOU WANT—but mail each one separately.

4. ENTRIES MUST BE POSTMARKED on or before November 10, 1956, and received not later than November 17, 1956.

If your entry carries the name of the star who is designated "Top Screen Actress of the Year" by FAME Magazine, your entry will be eligible for the Sweepstakes Drawing.

All prize-winners will be selected by blindfold drawing by executives of Advertising Distributors of America. Only one prize to a winner. Judges' decisions final.

Top winner will be announced on Colgate-Palmolive TV program, "Strike It Rich," December 14. (See local TV listings for time and station.)

This sweepstakes is open to all residents of the continental United States, Hawaii and Alaska, except employees and their immediate families of Colgate-Palmolive Co., its advertising agencies and the Quigley Publishing Co. Void in the State of New Jersey. Subject to all other Federal and State regulations.

(Note: If FAME's "Top Screen Actress of the Year" is named by fewer persons than there are prizes, all entries will be eligible to participate in the Lustre-Creme Sweepstakes.)

Hollywood's Favorite Lustre-Creme Shampoo

Never dries it Beautifies!

Cream or Lotion

USE THIS HANDY ENTRY FORM Q1
(additional forms at your Lustre-Creme Dealers)
LUSTRE-CREME $35,000 MOVIE-STAR SWEEPSTAKES

Mail to: LUSTRE-CREME SWEEPSTAKES
P. O. Box 9, New York 46, N. Y.

I would like to see Movie Star

_____
(*print in star's name clearly*)

named as the "Top Screen Actress of the Year" in the 25th Annual FAME Poll.

*My Name*_____

*Address*_____

*City*_____ *P.O. Zone*_____ *State*_____

display available on request to "Managers' Round Table",

1270 Sixth Avenue, New York 20, N.Y.

Here's the Pitch For Showmen

IF WE'VE BEEN REPETITIOUS in trying to tell you the scheme for the Lustre-Creme Sweepstakes, it's because we want to anticipate all of your inquiries and answer them, so you can start off with this fine promotion on a basis of mutual advantage. We like such national tieups when they are made for individual films by the major companies—but here's one that is definitely planned to help the average theatre manager, with his audience preferences. Every such encouragement builds business.

You'll see on this page, two pictures of the displays which Lustre-Creme will provide in retail stores—and roughly, we estimate there are about five times as many of these outlets as there are theatres. So, every theatre participating in the Sweepstakes, will find half a dozen local dealers cooperating—and provided with the materials to work with.

The Colgate Company is prepared to cooperate directly with you, if you will address your requests to the Round Table—as per the suggestion placed across the bottom of the insert of the week. And remember, anybody can win; you or your patrons have an equal chance at a top prize of $20,000 and substantial runners-up. Perhaps the "top screen actress of the year" is not pictured—but there is a blank for your own write-ins. Around this office, there is considerable difference of opinion, and we've heard some prognosticators on these premises making rash statements as to who will win the Annual FAME Poll.

It isn't often that we have a self-contained package of promotion that is planned to accomplish so much at the point of sale—for business building and the better appreciation of movie stars and stories. We will be glad if some of you come up with astonishing variations which will make this even more important to you, and for all concerned, in word-of-mouth advertising, with a cooperative sponsor providing the necessary stimulation at first hand, in your own business neighborhood.

Colgate's Has 20 Field Men

Comparable to our own industry tactics, the Colgate Company have twenty promotion men in the field, and these are at your service, to cooperate with you in setting up the $35,000 Lustre-Creme Sweepstakes at your local level. They will be able to meet with circuit advertising and publicity executives, and with city managers or key-city groups anywhere in the country, to establish the maximum benefit on a cooperative basis, for this campaign and contest. Look over all the material that is given in this presentation, and decide what you may ask for, from the field force, that will justify and provide a stronger campaign on your home grounds. Get your requests in to the Round Table—and let us pass them along to whatever national or field staff is most able and likely to help you to succeed.

Circuit executives, especially, should contact Colgate or the Round Table to obtain a maximum amount of ground work at the local level, yours for the asking.

Showmen in Action

Edgar Goth, advertising manager for Stanley Warner theatres in the Newark zone, was on the dais for the presentation of the Quigley Grand Award plaque to George Kemp last Friday, and Tony Williams, district manager handling the Montauk theatre in Passaic, took part in the ceremonies for the news photographers. We are indebted to both of these circuit executives for their thoughtful and helpful cooperation, and we expect to see them all again, with George Kemp, in the reasonably near future.

▼

So many former Quigley Grand Award winners in the Stanley Warner Philadelphia zone that we wonder what's the matter with the Philadelphia zone today? We seldom see examples of showmanship from that quarter—so there must be a reason for it. We suspect that managers in that area are working for the quick payoff—and little else, or that top-brass recognition means less than the small sums they obtain in local contests.

▼

Mike Todd, than whom there is no whicher, is painting a wall sign for "Around the World in 80 Days" on the north side of the Roseland Dance building, which runs a block long and six stories high—and begins to look like a ticket around the world, good at the Rivoli Theatre in October. It isn't finished yet—but when a bigger or better painted sign is created on Broadway, we'll let you know—and furnish proof.

▼

Foster Liederbach lined up some dandy sponsors for his Mickey Mouse Club at Schine's Strand theatre, Cumberland, Md., with toys, children's records, a case of milk, and cakes from a local bakery. In addition, there were 200 comic books, and a bank deposited a $5.00 savings account for a new customer who is also a Mousketeer. To promote the show, a sound truck visited 16 city playgrounds, with a couple of kids in Mickey Mouse costumes to hand out throwaways and application blanks to join the club.

▼

Bill Trambukis' complete campaign for "High Society" at Loew's State theatre, Providence, which he outlined in advance of his September playdates, starts off with radio, television and record tieups and builds from there. A private screening, at midnight, was for local disc jockeys, TV personalities and music store contacts, and this was followed by a disc-jockey luncheon, where they served platters (small joke.) Exploitation was "continued" over three pages in his report.

We saw Murray Spector, manager of the Stanley Warner Central theatre in Jersey City, over in Newark the other morning at the presentation of George Kemp's Quigley Grand Award plaque—no chance for anything but hand signals, across the room, but Murray is one of our contenders who always has something newsworthy for the Round Table—and right now, it's a Mynah bird who is plugging "Moby Dick" as part of his lobby display. This bird is named Joey, and he talks a streak about the movies. But he was only learning to say "Moby Dick"—and compromised by saying "I don't wanna!"—and whistling at the girls, for laughs.

▼

Arthur Hallock, old friend of the Round Table, at the Paramount theatre in suburban Baltimore, says he hasn't been in close enough touch lately, but promises to reform. As an indication of his good intentions, he encloses pictures of his tieup across the street with a new Woolworth store, who joined up to work both sides of the street for mutual aid and benefit. Promotion among friends is always acceptable.

▼

Jack Brunagle, who signs himself "executive to the president in charge of theatre operations" for United Theatres Corporation, Little Rock, Ark., but who is an expert showman, way out in front for all branches of promotion and exploitation, in our book, submits a complete outline of his handling of "The King and I"—which 20th-Fox roundly applauds.

"Best Things" In Promotion Are Records

The issue of four albums and a host of single records from hit songs in 20th Century-Fox's "The Best Things in Life Are Free" is pacing a huge music promoton for the October release of this new CinemaScope musical starring Gordon MacRae, Dan Dailey, Ernest Borgnine and Sheree North. The over-all campaign, combining national music and record promotion with regional and local disc-jockey activity at the point of sale, is probably one of the most intensive ever attempted, as penetration for a picture.

Albums from Capitol Records and MGM, Bethlehem and London Records, include orchestrations and vocal numbers from the sensational DeSilva, Brown and Henderson hits. Single records from Decca, MGM and Capitol include popular groups and stars, among them the Ink Spots, Ted Lewis, Jo Stafford, Mindy Carson and Jackie Gleason. Special field kits for music tieups are going out under their own power to aid in the promotion. It is expected that the total number of music and record tieups will exceed any other in the company's history.

▼

Frederick Fell, Inc., publishers, have put out a picture book on "War and Peace" which makes for easier reading and combines a lot of the excellent stills from the picture with a running story. And Bantam Books have a new 75¢ pocketbook edition, which is fair price for a book that runs well over 1000 pages.

Taking advantage of the extra revenue from extra effort, MGM joined in the Spyros Skouras Showmanship Maturity Drive during the runs of "Guys and Dolls" and "I'll Cry Tomorrow" in Skouras Theatres, so here's Emery Austin, center, passing out checks to four winners—Harry Klein, manager of the Liberty theatre, Elizabeth, N. J.; Max Cooper, often a winner from the Cove theatre, Glen Cove., L. I.; John Andres, manager of the Calderone theatre, Hempstead, L. I.; and Irving Schmetz, Forest Hills theatre, Forest Hills, L. I.

Harry Goldberg Has Some Good Stories

As part of the presentation of the Quigley Grand Award Plaque to George Kemp, at a Newark zone meeting of Stanley Warner managers, last Friday, we had the privilage of hearing Harry Goldberg explain some of his theory of what makes a good showman and a Grand Award winner. And he proves his point, with personal experience. For one thing, we learned for the first time how he won his plaque in 1935, with a campaign on "Midsummer Night's Dream" which was no pushover. Shakespeare is always difficult, and this was tough.

Harry Always Liked Tough Assignments

But it was Harry's theme, off the record and so we will quote him, since these examples are, for the most part, years ago. (There are no secrets in this business more than seven hours old!) Harry told us of an early campaign, while he was in the Philadelphia zone, for "The Story of Louis Pasteur." (Harry picks them *hard*; and that proves his theory.) And he discloses a professional secret—he finds out *who* wants to see a picture; and *when, where and how* they want to see it. It's a journalstic formula, because Harry Goldberg was an old newspaper man, with basic training, before he was a showman.

So, when he had "Louis Pasteur" in Philadelphia—by that time "Louis" would have been calling him Harry—he cast around for the *who, how,* and *where* that naturally lead up to *when* an interested audience would see the picture. Which is the stuff that Quigley Grand Awards are made of! He called a milk company—out of the air, and asked them if he could talk to their sales managers. Fortunately, he could, the next day, and there were 40 of them. He put his pitch this way—that if it weren't for Louis Pasteur, they wouldn't be in business. There would have been no pasteurized milk—and no milk industry, as we know it today. So, they asked Harry to come back and talk to a larger group, of about five times as many milk dealers, salesmen, etc., and he told them again, of his promotion.

Following "The Cream Line" to Patronage

He asked, what about bottle caps, and bottle hangers—and they said "No!—not worth a damn." But they suggested a brochure, addressed to the high income brackets, which they would print and distribute themselves, with his cooperation. And the milk trades know this classification better than the banks, or even the credit bureaus. They determine it by "the cream line"—the more cream they buy, the more money they have to spend, and nobody can deny it. Those who buy the most cream have the best incomes—and it's a nice measure of our economy to remember for a rainy day.

And, as a result, the milk companies put out a four-page brochure on "The Story of Louis Pasteur"—distributed at their expense with every bottle of cream, and the resulting word-of-mouth and rebuilding publicity put the picture over in Philadelphia. Not easy — but it sounds easy, when we tell you how it was done. The better income groups lead the opinion makers, the local critics, and the word-of-mouth advertising for any picture. We can go all the way back to "Louie" and Harry, in Philadelphia, circa 1936, when this Paul Muni story was one of the ten best pictures, to prove it.

Not as long as twenty years ago, Harry provided another example of his showmanship sense, sometimes evident just across state lines and beyond the line of duty. He lives in expensive, exclusive Bucks County, Pennsylvania, that historic and artistic colony on the Delaware River, half way between New York and Philadelphia. And Harry is also in charge of the promotion and exploitation for Stanley Warner's Cinerama. So, when the show opened in Philadelphia, his wife invited the Bucks County school authorities and the Parent-Teachers officials to see "Cinerama" in Philadelphia. They had an enjoyable evening—and Mrs. Goldberg was interested in "what to do next" for the promotion of the picture.

When Group Customers Want to Buy Tickets

So, Harry told her, don't do anything. "They'll tell you!"—and they did! She went to see the superintendent—and he immediately said, "We can't get 1200 pupils for a special Cinerama theatre party, but we do have 800, and maybe some adjoining schools will make up the difference." Mind you, this wasn't an eager-beaver hunt—but an almost involuntary group purchase of tickets, which is the basic secret of Cinerama's great success in long runs for twenty theatres.

And, when this was settled, they took off in chartered buses, with a special deal of 25¢ per child, in addition to the cost of the $1.00 children's ticket—a round trip of sixty miles for a fraction of the regular cost. The bus company were highly pleased; and they should have been. For, when they had a County Police escort to the city line, Harry called up Philadelphia, and asked the city to meet the County Police and escort the buses into the downtown area—a flourish that paid off, for the parking fee alone for 30 buses would have been $90—and they got free parking and police escort, merely for the asking! You can't suggest better examples of showmanship to win Grand Awards, straight from the horse's mouth! And we might add, there are few Quigley Award winners who have photo finishes—it is always true that the winner is four lengths ahead. We have too many average contenders—not enough that are outstanding, and the panel of judges will recognize the favorite in any race.

Walter Reade Managers Win Monthly Prizes

More Walter Reade managers winning money prizes in the circuit's regular cash awards—now it's Michael Brett, of the Carlton theatre, Red Bank N. J., with first prize; Frank Deane of the Woodbridge Drive-In, New Jersey second and Joe Sommers (again) and Michael Dorsey, of the Community theatre, Kingston, as a runner-up. Managers of nearby forty Reade theatres will vie with each other for a top, top prize of $1,000 in addition to weekly prizes and special awards.

▼

Irving Hillman manager of the Roger Sherman theatre, New Haven, Conn., offered guest tickets to everyone who participated in a donation of $15 or more to the local newspaper Fresh Air Fund.

Selling Approach

BUS STOP — 20th Century Fox. CinemaScope, in color by DeLuxe. Stop, whatever you're doing right now! Go, to the biggest show of the year. The road is paved with gold, for it's Marilyn Monroe, in another Broadway comedy hit, funnier than "The Seven Year Itch." The story of a cowboy and a lady—only this cowboy was the backward, bashful kind, and this lady was no lady. She was a chanteuse, from a cabaret—and the bus brought them together. Make sure you don't miss THIS bus. One good way to stop traffic—use the good pictorial art you'll find in the 24-sheet and other posters on this picture. It will sell goods, in familiar sizes. Newspaper ads start with a new series of teasers that merely mention "MM" in very large letters, with stop signs at intersections and prominent places. All the ads are good and in generous assortment for size and style. The special composite mat has two publicity mats and seven ad mats and slugs, all for 35¢ at National Screen. Giant two-color tabloid herald from Cato Show Print sells the main idea, which is "MM" in two dimensions. A set of color display stills will sell color TV hasn't delivered as yet to even 1/10th of 1 per cent of the television sets. A giant cut-out standee is also available, and "the teaser trailer of the year" in CinemaScope. Special tieup with Bantam Books and Curtis Circulation Company has direct advertising campaign set with 100,000 retail outlets. A very competent exhibit of forty exploitation suggestions occupies two full pages in the pressbook and outlines plenty of good ideas for any good showman, in addition to another list of special stunts and mats for drive-ins and small theatres.

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RUN FOR THE SUN — United Artists. SuperScope 235, in Technicolor. The white-hot story of a fantastic manhunt. Richard Widmark, Trevor Howard, Jane Greer. A raging animal of a man, more savage than any jungle killer, The hunter who used human game as prey, in the most startling adventure ever lived. Action —strong in feminine appeal. 24-sheet and other posters have art materials for lobby and marquee use. Tough-guy Widmark tops his tough-guy roles, in the first picture produced by Jane Russell & Co. Suspense herald from Cato Show Prints, keys your campaign. Color-Gloss stills will sell color with color in your special lobby frame. Newspaper ad mats are a little different than the usual, and will sell this action picture on a new basis of selling approach. A supplementary ad campaign is added to give you more and better material as a result of early runs. The composite mat, selling for 35¢ at National Screen, has seven strong ad mats.

WALK THE PROUD LAND—Universal-International. CinemaScope, with print by Technicolor. The true story of Indian agent, John Phillip Clum, who defied the Apache's ruthless fury with the strength of his faith. Starring Audie Murphy, with Anne Bancroft and Pat Crowley. He carried no gun in this wild country, yet his courage turned Geronimo's last stand, because he had no fear in his heart. 24-sheet and all posters have strong pictorial art for your lobby and marquee display. Herald from National Screen Service will supply all the right sales approach. Newspaper ad mats in generous assortment for size and style, with the bargain composite mat for small situations giving five good ad mats and two publicity mats for the price of one. An impressive cut-out figure of Audie Murphy makes a lobby standee. There is a set of six stills that are in CinemaScope ratio, to sell the wide-screen as part of lobby display. Indian relics and associations are recommended for special promotion with local groups.

●

LISBON—Republic Pictures. Naturama, in Trucolor, with Ray Milland both starring and directing, with Maureen O'Hara, Claude Rains and Yvonne Furneaux, in authentic settings. City of intrigue, murder and excitement. Theme song is "Lisbon Antiqua" which skyrocketed as No. 1 hit tune of the year, for top music promotion. Disc jockey play is especially covered in a brochure sent direct with a promotional recording to leading disc jockeys throughout the country, with Capitol Records following through their own distributor chain. Six sheet and other posters have good atmospheric art of "Lisbon" setting—with plenty of action, for your lobby and marquee display. Free mat to print your own flash circus herald with local sponsor as a cooperative advertiser. Newspaper ad mats are good, and with plenty of choice for size and style for all purposes. Teaser ads use one word description of "Lisbon" to attract attention. Composite bargain mat at National Screen contains six ad mats and two publicity mats. A special mat No. L-1 will print a giveaway "Passport" to "Lisbon" that looks genuine.

RULES OF THE

QUIGLEY AWARDS

¶ TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

●

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

●

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

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No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

●

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

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Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

●

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

●

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

●

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 *Sixth Avenue, New York* 20, *N. Y.*

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

REBUILT LIKE NEW—COMPLETE DUAL OUTfit with Super Simplex Projectors, cabinet pedestals, 3000' magazines, Magnarc lamphouses, 70/140 generator, Kollmorgen lenses, RCA PG230 sound system—$3950.00 (similar Drive-In Outfit $3750.00). Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak, "Sunray" Series I; 2", 3", 3½", 3¾", 5", 5½", 6", 7¾"—$35.00 pair. Superlite Series III "C" coated 2¾"-3"-3¼" $150.00 pr. Others available—tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRES

FOR RENT—PASSAIC, N. J. FULLY EQUIPPED CinemaScope & air-conditioned. Parking, ideal for family operation, projectionist, manager. BOX 2930. MOTION PICTURE HERALD.

FOR SALE: SINCE MY RECENT SERIOUS ILLness, my doctors advise me to sell my five drive-ins and nine Conventional Theatres. Will sell either singly or collectively. Appointment by letter and in person. MANOS ENTERPRISES, INC. Toronto, Ohio.

FOR SALE: THEATRE AND BUILDING UNDER same owner over twenty years Small East Texas town. Oil, good farming area. Town has two banks. BOX 278, Grapeland, Texas.

NEW EQUIPMENT

INTERMITTENT MOVEMENTS - NEW SURplus for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEAT COVERS: SEWED COMBINATIONS, 95¢ up; all colors. Send $1.50, old cover, will duplicate, best match. Vinyl leatherettes; all colors; 54 inches wide; $1.10 yd. up. Also precut 24x27; 2 dozen minimum order 44¢ up. Complete line upholstery materials, mystic tapes, mohairs, corduroys, velvets; low prices; send for samples. MANKO FABRICS CO., INC., 156 W. 28th St., N Y.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SAVE MONEY, PREVENT WASTE, PUT THE Master Guide To Theatre Maintenance in the hands of your managers and assistant managers. Cost $5.00 —could save you a thousand times as much. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N.Y.

HELP WANTED

WANTED: MANAGER FOR UPPER NEW YORK State key situation. Top salary paid. Answer giving complete background and experience. BOX 2931, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

IN CAR SPEAKERS $4.25—YEAR WARRANTY! 4" unit, steel case, attractive blue-white finish. Pert set 2 speakers, junction box $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

KIDDIE FIRE TRUCK FOR SALE. MANUFACturer: Overland. Excellent park ride, holding 24 children. Also may be used as advertising medium when driven on metropolitan Sts. Complete with loud speaker and siren. Good condition. PLAYLAND CENTERS, 60 State St., Boston, Mass.

STUDIO EQUIPMENT

EYEMO 35MM NEWSREEL CAMERAS, FROM $99.50; Mitchell 35mm Standard Tracking Camera, $995.00; Neumade automatic film cleaners, 35mm 2000' capacity, $425.00 value unused $245.00; combination 16/35, $295.00; Houston 16mm K-3 negative/positive/reversal Automatic Film Processors, unused, $5,450.00 value ,$2595.00; Moviolas, from $195.00; Hallen synchronous magnetic 17½mm recorder, B22, $1950.00 value, $495.00; Neumade RK-102 Film Racks —hold 102—1000' reels, originally $165.00, new $87.50; Amer. Cinematographers Handbook, ½ price, $2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Italo-American Color Firm Is Expanding

ROME: "Technicolor Italiana" is the new designation of the "Societa Applicazione Colore," recently authorized by the Government to enlarge its capital from one million lire ($1,500) to two billion lire (about $3,000,000). The firm is an Italo-American business combination for the development and printing of color films. Kay Harrison is managing director of the company and Herbert T. Kalmus is executive vice-president. On the board of directors are Dr. Kalmus Sir Overy Thomas Stuart, Prof. Giuseppe Ferri, Pasquale Chiomenti, Kay Harrison, Comm. Salvatore Persichetti, Marquis Arturo de Pinedo and Dr. Silvio Bartoluzzi.

Active USIA Program Cited for Six Months

WASHINGTON: The U. S. Information Agency's motion picture branch has conducted an intensive program during the first half of 1956, USIA director Theodore C. Streibert has announced. In that agency's semi-annual report to Congress, Mr. Streibert said that agency posts abroad completed 65 documentary and feature films and more than 100 news reel releases during the six months from January to June. Nine documentary films were produced in the U. S. for overseas use and in addition some 15 pictures were acquired from private organizations, the report said. It added that some 12,000 copies of new language versions of other film releases were sent overseas and that 60 films were added to the approximately 900 now available for TV use abroad. A 10-minute film on the President's "open skies" disarmament proposal is now running in 32 languages in 78 countries, Mr. Streibert reported. The six-month period also saw increased USIA activity in the television field, according to the report.

New Suit Scores Deal Of RKO-Gera-Cleveland

A suit charging that Albert A. List and his family acquired the Cleveland Arcade Co. and the Gera Corp. "to the disadvantage of RKO Theatres" was filed last week in the Federal Court, New York, by Sam J. Levinson, stockholder for RKO. Defendants named included Mr. List, the Cleveland Co., Gera and RKO Theatres Corp. (now List Industries). The suit seeks judgments agains the defendants for RKO Theatres' "benefit and accounting" since it was not given the "opportunity to acquire the properties instead." A previous suit to halt acquisition of the companies by RKO Industries was filed in Federal Court in June by Isabella J. Selman, holder of 3,000 shares of RKO Theatres stock.

UPA Exhibition Taking to Road

The UPA film cartoon exhibition which had a two-month stand at the Museum of Modern Art in New York last summer is taking to the road. The exhibit—including four Columbia picture cartoons—will be shown for three weeks each at a number of leading museums throughout the country. The cartoon display illustrates the history and mechanics of film animation, beginning with the 19th Century. The climax of the display is the exhibition of material relating to the present day methods employed by UPA in making its theatrical and television cartoons.

Earl Pinkerton Dies

AUGUSTA, GA.: Earl Pinkerton, 58, manager of the Lenox theatre here for 35 years, and for many years associated with the Bijou Amusement Company of Nashville, Tenn., died here September 2. He is survived by his widow and a son, Earl, Jr.

Marshall M. Ledford

MADISON, WEST VA.: Marshall M. Ledford, 58, manager of the Rialto theatre, died here August 27. He formerly managed the Charleston theatre in Charleston. His widow and a son survive.

FILM BUYERS RATING

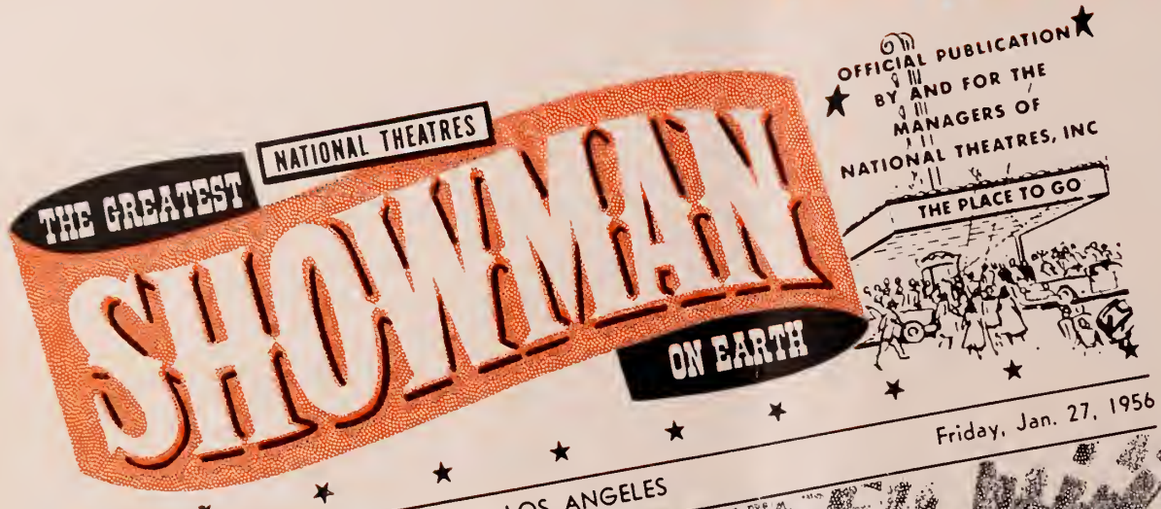
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 115 attractions, 3,618 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	7	—	10	7
All That Heaven Allows (U-I)	5	29	26	20	4
Animal Word, The (W.B.)	—	7	13	5	2
Anything Goes (Par.)	3	4	3	13	14
Autumn Leaves (Col.)	—	3	1	2	2
Away All Boats (U-I)	1	5	9	—	1
Backlash (U-I)	—	18	4	23	7
Battle Stations (Col.)	—	7	3	2	4
Benny Goodman Story, The (U-I)	1	12	17	30	19
Bhowani Junction (MGM)	1	6	4	10	6
Birds and the Bees (Par.)	2	16	9	3	2
Blackjack Ketchum Desperado (Col.)	—	2	1	1	5
Bold and the Brave (RKO)	1	14	3	5	1
Bottom of the Bottle (20th-Fox)	—	2	15	17	27
Carousel (20th-Fox)	1	17	5	30	21
Catered Affair, The (MGM)	—	9	3	6	6
Cockleshell Heroes (Col.)	—	4	—	6	—
Comanche (U.A.)	—	7	1	13	20
Come Next Spring (Rep.)	—	1	5	27	5
Come On, The (A.A.)	—	—	—	1	4
Congo Crossing (U-I)	—	12	—	2	3
Conqueror, The (RKO)	17	14	13	13	10
Court Jester, The (Par.)	—	10	9	13	10
Creature Walks Among Us (U-I)	1	4	4	2	1
Crime in the Streets (A.A.)	—	7	2	1	1
D-Day the Sixth of June (20th-Fox)	—	15	8	1	1
Davy Crockett and the River Pirates (B.V.)	—	3	—	3	5
Day of Fury (U-I)	—	4	—	10	5
*Day the World Ended (A.R.C.)	—	22	2	1	—
*Diane (MGM)	—	—	1	8	29
Earth vs. Flying Saucers (Col.)	—	5	14	2	—
Eddy Duchin Story (Col.)	2	4	9	1	—
Fastest Gun Alive (MGM)	1	5	3	8	—
First Texan, The (A.A.)	—	2	2	2	1
Forbidden Planet (MGM)	1	15	18	3	6
†Foreign Intrigue (U.A.)	—	3	—	1	3
Francis in the Haunted House (U-I)	—	4	1	1	—
Fury at Gunsight Pass (Col.)	—	1	3	2	2
Gaby (MGM)	—	13	1	12	5
Glory (RKO)	1	3	8	9	10
†Godzilla, King of the Monster (Trans.)	—	1	2	3	1
Goodbye, My Lady (W.B.)	—	11	4	11	4
Great Day in the Morning (RKO)	—	8	—	5	2
Great Locomotive Chase, The (B.V.)	—	9	9	4	2
Guys and Dolls (MGM)	20	10	9	4	8
Harder They Fall, The (Col.)	—	4	1	25	19
Helen of Troy (W.B.)	—	11	31	11	14
Hell on Frisco Bay (W.B.)	1	8	14	12	26
†High Society (MGM)	5	—	—	—	—
Hilda Crane (20th-Fox)	—	8	—	8	7
Hot Blood (Col.)	—	5	11	13	6
I'll Cry Tomorrow (MGM)	11	35	11	1	1
Invasion of the Body Snatchers (A.A.)	—	1	3	11	19
Jubal (Col.)	—	21	2	28	2
Kettles in the Ozarks (U-I)	2	12	16	18	3
Killer is Loose (U.A.)	1	—	—	7	1
King and I, The (20th-Fox)	7	7	6	1	—
*Last Frontier (Col.)	—	3	21	22	8
Last Hunt, The (MGM)	—	3	22	24	7
Leather Saint (Par.)	—	3	—	3	5
Lieutenant Wore Skirts, The (20th-Fox)	—	10	32	26	3
Littlest Outlaw (B.V.)	7	20	14	9	23
Lone Ranger, The (W.B.)	9	28	12	7	2
Man in the Gray Flannel Suit (20th-Fox)	21	12	29	4	8
Man Who Knew Too Much (Par.)	1	17	8	3	2
Man Who Never Was (20th-Fox)	—	20	15	2	15
Man With the Golden Arm (U.A.)	7	22	25	15	1
Maverick Queen, The (Rep.)	—	1	2	6	1
Meet Me in Las Vegas (MGM)	6	23	9	17	16
Miracle in the Rain (W.B.)	—	7	5	19	26
†Moby Dick (W.B.)	1	3	2	—	—
Mohawk (20th-Fox)	—	3	3	4	1
Never Say Goodbye (U-I)	—	27	10	23	16
On the Threshold of Space (20th-Fox)	—	6	9	13	16
Our Miss Brooks (W.B.)	—	—	11	9	12
Pardners (Par.)	2	4	8	1	—
Patterns (U.A.)	—	—	—	—	10
Picnic (Col.)	22	42	14	2	—
Price of Fear (U-I)	—	—	—	1	6
Proud and Profane, The (Par.)	—	4	6	—	—
Proud Ones, The (20th-Fox)	—	10	9	12	—
Quincannon Frontier Scout (U.A.)	—	2	2	3	2
Ransom (MGM)	1	3	22	19	13
Rawhide Years (U-I)	—	11	3	4	7
Red Sundown (U-I)	—	10	8	9	5
Revolt of Mamie Stover (20th-Fox)	—	18	10	10	1
Rock Around the Clock (Col.)	18	13	16	1	1
Rose Tattoo, The (Par.)	11	9	16	9	4
Safari (Col.)	—	6	11	8	—
Santiago (W.B.)	—	12	—	5	1
Scarlet Hour (Par.)	—	—	—	—	7
Screaming Eagles (A.A.)	—	4	2	5	3
Searchers, The (W.B.)	5	10	9	1	—
Serenade (W.B.)	—	4	1	8	18
Slightly Scarlet (RKO)	—	2	9	9	7
Spoilers, The (U-I)	1	12	21	18	4
Star in the Dust (U-I)	—	5	1	11	—
Storm Fear (U-I)	—	—	—	5	3
Storm over the Nile (Col.)	—	1	—	4	3
Stranger at My Door (Rep.)	—	2	1	1	3
Swan, The (MGM)	3	16	10	11	7
That Certain Feeling (Par.)	—	7	10	12	4
There's Always Tomorrow (U-I)	—	—	11	8	25
Three Bad Sisters (U.A.)	—	5	4	2	1
Timetable (U.A.)	—	—	—	3	4
Toy Tiger (U-I)	—	13	8	7	1
Trapeze (U.A.)	14	2	2	10	—
Tribute to a Bad Man (MGM)	—	12	2	11	14
23 Paces to Baker Street (20th-Fox)	1	11	3	4	16
Uranium Boom (Col.)	—	—	—	3	4
Werewolf, The (Col.)	—	3	11	—	—
While the City Sleeps (RKO)	3	1	17	—	2
World in My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	1	4	—	1	2

And now EXHIBIT "A" FROM EXHIBITION!



"Second to newspapers were TRAILERS, with 43 percent of those questioned stating this as a factor motivating attendance. This fact was more predominant in the small towns, due no doubt to limited newspaper coverage."*

*From statistics compiled by theatre managers for National Theatres' Research Department interviewing persons (whose age brackets ranged from 16 to 20 years) away from the theatre in order to secure opinions from non-theatre goers as well as from regular movie patrons.

TRAILERS BUILD BOXOFFICE

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

THE NATION'S EXHIBITORS SELECT:

The Stars of Tomorrow

for SEPTEMBER

Better Theatres

TOA-TESMA-TEDA-PCA TRADE SHOW DIRECTORY

Limits of Film Magnification for the Average Theatre

Adapting Press Book Material to Local Interests

BETTER REFRESHMENT MERCHANDISING:

The Personal Element in Merchandising

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The Wife
(June Allyson)

The Siren
(Joan Collins)

The Gossip
(Dolores Gray)

The Career Girl
(Ann Sheridan)

The Nightclub Girl
(Ann Miller)

The Marrying Kind
(Agnes Moorehead)

The Maternal Type
(Joan Blondell)

POEM TO "THE OPPOSITE SEX"

THE PUBLIC WILL BE LAUGHING WRECKS,
AND YOU'LL DEPOSIT BIG, FAT CHECKS—
SO GET A LOAD OF "THE OPPOSITE SEX"

"Welcome to the high society of M-G-M hits!"

M-G-M's LOW-DOWN ON DAMES—WITH MUSIC!

In CinemaScope and METROCOLOR

JUNE ALLYSON
JOAN COLLINS
DOLORES GRAY
ANN SHERIDAN
ANN MILLER

in

"THE OPPOSITE SEX"

Co-starring
LESLIE NIELSEN
JEFF RICHARDS
AGNES MOOREHEAD
CHARLOTTE GREENWOOD
JOAN BLONDELL
SAM LEVENE

And GUEST STARS:
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DICK SHAWN • JIM BACKUS
with BILL GOODWIN

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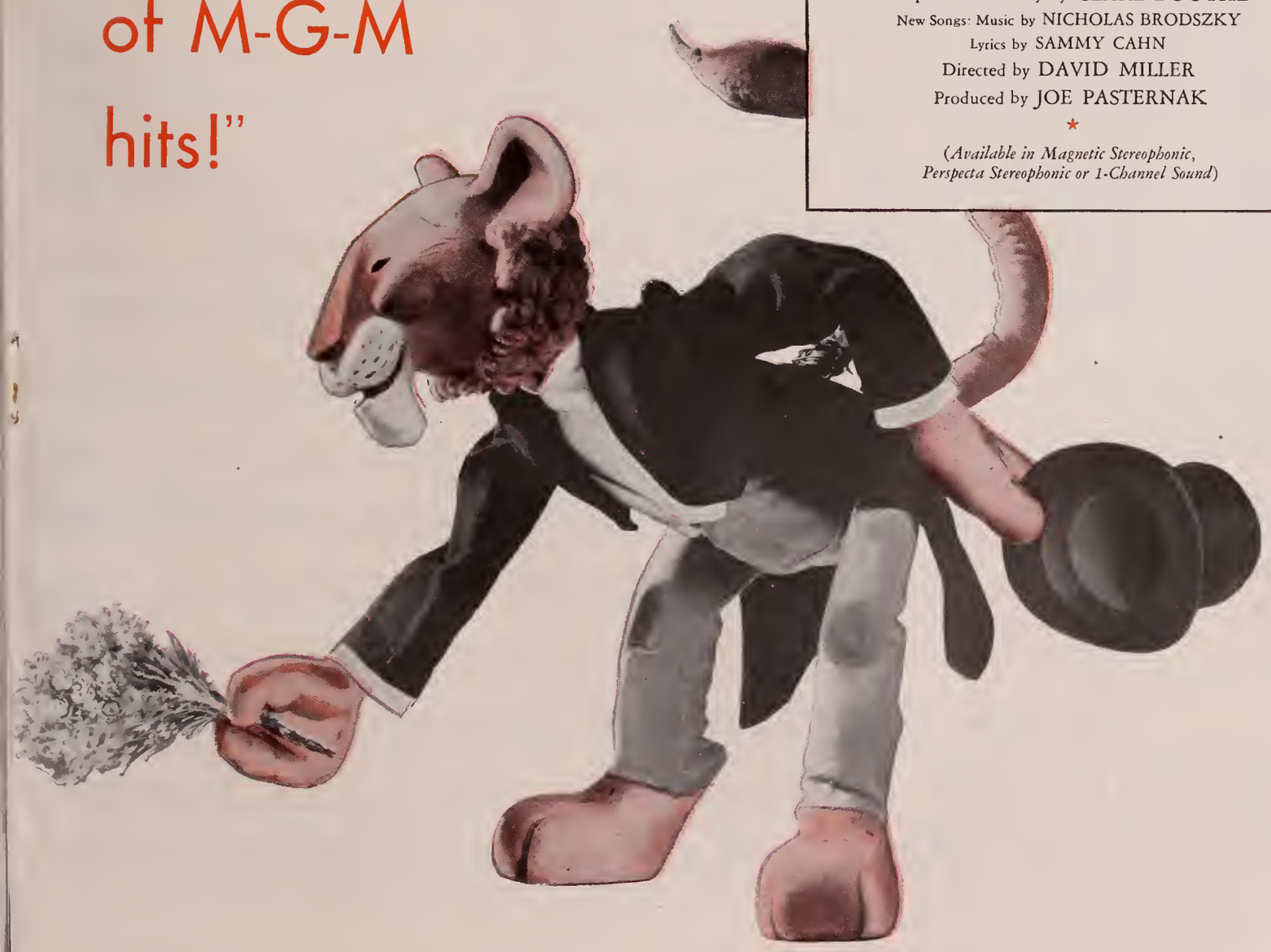
Adapted From a Play by CLARE BOOTHE
New Songs: Music by NICHOLAS BRODSZKY
Lyrics by SAMMY CAHN
Directed by DAVID MILLER
Produced by JOE PASTERNAK

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)



More about "THE BAD

ESPECIALLY FOR SHOWMEN WHO HAVE NOT

You can't find a theatre man who doesn't know that THE BAD SEED has given the new show-season a very healthy start. There are very few successes as big in the entire Warner history. We of Warners want here to express our indebtedness to the showmen whose recognition of the merchandising techniques behind this picture and whose hard work have contributed so much to its success and its 100% holdover record.

While business is tremendous everywhere, maximum business was obtained in those engagements which followed closest the pattern of advertising, promotion and publicity established in the initial engagements in Miami *(thank you Harry Botwick, District Manager of Florida State Theatres).*

We ask the showmen who are yet to play THE BAD SEED to be sure to check the Warner fieldmen for the *exact* sequence of the advertis-

SEED"

YET PLAYED IT

ing, and the exciting promotion technique. Ask the Warner man about – *(1)* the teen-age panels *(2)* the taped disc-jockey interview saturation *(3)* the Quiz Heralds *(4)* the Inquiring Photographer *(5)* the publicity policy *(6)* the cross-plug trailers *(7)* the special screening technique *(8)* all the ideas for special news-shots for newspapers, and the radio and TV ideas too numerous to list.

Why "The Bad Seed" is recommended for Adults only:

We believe motion pictures are for everybody. However, the theme of "The Bad Seed" is so special (it has never before been attempted on the screen)—its intimate probings so sensational (they will shock some)—this motion picture may not be suitable for younger people without worldly experience.

As unusual, and unusually gripping entertainment, "The Bad Seed" is being seen by a wide audience—but we believe it is best that only adults attend.

A hidden shame out in the open--
and the most terrifying rock-bottom
a woman ever hit for love!

Talk all you want about the man and the woman ...BUT PLEASE DON'T TELL ABOUT THE GIRL!

NOTE!!! There will be a brief 'catch-your-breath' intermission at each showing. ••• NO ONE WILL BE SEATED LAST 15 MINUTES!

WARNER BROS. present the 2-year-run stage sensation with the prize-winning cast of the play!

STARRING NANCY KELLY AND INTRODUCING PATTY McCORMACK with HENRY JONES EILEEN HECKART EVELYN VARDEN · WILLIAM HOPPER · PAUL FIX JESSE WHITE · Gage Clarke · Joan Croydon

A MERVYN LeROY PRODUCTION Screen Play by JOHN LEE MAHIN Based upon the play by MAXWELL ANDERSON and the novel by WILLIAM MARCH · DIRECTED BY MERVYN LeROY MUSIC BY ALEX NORTH

ONE OF THE PRESSBOOK ADS — THE KEY TO THE CAMPAIGN

AND DON'T FORGET TO START THE TRAILER EARLY AND CROSS-PLUG IT AT EVERY AVAILABLE THEATRE. BOSTON CROSS-PLUGGED IT IN MORE NEW ENGLAND THEATRES THAN EVER BEFORE AND BOSTON TOPPED EVERY GROSS IN 17 YEARS!

JOHN O'HARA'S FLAMING PORTRAIT OF THE JAZZ AGE
AND THE GUYS AND GALS WHO MADE IT ROCK AND ROLL!

The Best Things In Life Are Free

The De Sylva, Brown and Henderson Story
from 20th Century-Fox starring

GORDON MacRAE
DAN DAILEY
ERNEST BORGNINE
SHEREE NORTH

with
TOMMY NOONAN
Murvyn Vye
Phyllis Avery • Larry Keating

PRODUCED BY
HENRY EPHRON
DIRECTED BY
MICHAEL CURTIZ
SCREENPLAY BY
WILLIAM BOWERS
and
PHOEBE EPHRON
Story by JOHN O'HARA

There's nothing better than **The Best** for Columbus Day—backed by 20th's biggest promotion campaign!

COLOR by DE LUXE
CINEMASCOPE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 204, No. 11

September 15, 1956

Sound a New Note

OF LATE there has been some retrogression in the efforts directed at bringing the finest possible sound to the theatrical motion picture. It is certainly true that the fullest potentialities of magnetic sound have not yet been realized either in Hollywood during production or in theatre presentation.

It must be recognized that complex sound systems for production, for release prints and for theatre use create difficult cost problems. On the other hand the industry must not give up its pioneering in this field or in any other. The efforts to bring the best possible color and sharpness of photography must also be accompanied by continued efforts to bring to the theatre patron sound such as he cannot obtain in his own home.

There should be no patience with the assertion that the public does not know the difference between good and poor sound or between superior sound and just average quality. The sale of high fidelity sound reproducing equipment and records has become a major industry. Newspapers have been forced to devote great space to hi-fi. It cannot be seriously maintained that the public who will pay considerable sums for good quality sound in records and phonographs does not also value good quality sound in theatres.

Many feel that the excellent sound system used in Cinerama has contributed importantly to the success of the process. CinemaScope's three or four-track sound system also made possible better sound. Likewise the horizontal running VistaVision. The Roxy theatre in New York has been showing "The King and I" on a 35mm print, optically printed from the 55mm negative. The sound system has been a separate six-track magnetic one, electrically interlocked with the picture just as the separate 3-D films were coupled. The Roxy theatre has never heard such sound in its 30 years of existence!

Sound in the average home will always be inferior to that reproduced under ideal theatre conditions. Let's not lose that advantage.

■ ■ ■

Saving Old Films

NOW that the sale of films to television has become such a factor of economic importance perhaps more consideration will be given to the problem of saving old negatives and prints from chemical deterioration. Over the years many interested in saving films for historical purposes have tried to draw attention to this problem. More often than not their pleas fell on deaf ears.

In the June issue of *Image*, monthly issued by the George Eastman House, General Oscar N. Solbert has written an editorial seeking support for making permanent duplicates on acetate film base of the nitrate films of historical importance. General Solbert points out that the chemical disintegration sometimes set in quickly but certainly by the time films are a half-century old.

It is to be expected that the companies will look to the state of their own negatives and prints. On the other hand there are many older films that have little or no commercial importance. Their preservation depends on contributions by individuals or on groups who have an eye on the future and wish to see over the best of the old pictures.

■ ■ ■

For the Young Audience

ACCORDING to the members of The HERALD's Institute of Industry Opinion, one of the most important tasks facing Hollywood is to make an increased number of films with strong appeal to those in the 15 to 25 age bracket. Results of the Institute poll were published in the September 8 issue.

Those newspaper critics who constantly raise a hue and cry for "more mature films" sometimes fail to realize that mature pictures are often most entertaining only to the mature in age. Certainly good films of all types need to be made. However, it would be futile to adopt an ostrich-head-in-sand attitude and pay no heed to the fact that in relation to their numbers those in the 15 to 25 age group are the motion pictures' best customers.

It is possible that one of the advantages that television as a young industry, has had is that its creative manpower is more nearly of an age with the youngsters in its audience than is true in motion pictures. One who has been in television as much as ten years is a veteran. One who had experience before the war is a grizzled pioneer.

In the creative departments in Hollywood both in front of and behind the cameras there is a need for giving more opportunity to the so-called newcomers. At least some stories should be selected for production simply because they have extra appeal to the members of the audience in the teens and early twenties.

■ ■ ■

ACCORDING TO a study prepared by the Federal Communications Commission at the request of the Senate Small Business Sub-committee, exhibitors have an interest in 42 television stations. This is in addition to the five owned by the American Broadcasting-Paramount Theatres Company. The preliminary study gives no indication about how many of this number are substantially controlled by exhibitors.

—Martin Quigley, Jr.

Letters to the Herald

Film Festivals

TO THE EDITOR:

The American film-goer and this industry have better reason than they know to be grateful for a rather unpretentious Foreign Film Fair that will precede for a week the annual convention in New York of the Theatre Owners of America. The conclave will start September 20, but for a week prior to that date, six new foreign-made films will be shown at the Museum of Modern Art under the organization's sponsorship.

As a "film fair," this event scarcely compares in scope with the numerous film festivals abroad, but it is an excellent beginning. It is, also, all we have to compete with for the time being. For having led the way in bringing this project into being, congratulatons are due to Arthur Mayer and Walter Reade, Jr., of the TOA.

For some reason, concerning which Hollywood has always been most evasive, the film industry in the largest film-producing country in the world has conspicuously failed—or refused—to sponsor an international film festival. This reluctance has become most glaring in light of the fact that such festivals are now conducted successfully in Czechoslovakia.

Abroad, American films have more popularity than artistic presige. If Hollywood has overwhelmed the foreign market, it has done so largely by the sheer weight of numbers, in terms of our once-massive production. Even the most caustic critics of the Hollywood picture-mill must grant that we turn out a sufficient number (even if not percentage) of good films each year to provide an impressive showing at any international festival.

If the Hollywood community disowns what it has begotten, New York would be less severe. With just some encouragement and organization, a very formidable international motion picture festival could be staged here.

New York members of the industry would probably provide whatever financial support is needed. The city administration would no doubt extend ample cooperation, and it might be advisable to make the event a part of the New York Summer Festival. It is possible, too, that the United Nations would agree to be a co-sponsor in pursuance of its international cultural or trade aims. After all, this city is not only a major world cultural center—if not, indeed, the most important of them all—but also the home of the United Nations.

If any group got the ball rolling, Hollywood's abstention would not long endure.

For a New York International Film Festival of 1957!—*NOEL MEADOW, Noel Meadow Associates, New York.*

Television

TO THE EDITOR:

Television, like the car, is here to stay. So, less bitterness toward it, more cooperation with it, less condemnation of it, and more work to combat it, would produce less ulcers, and perhaps make an extra dollar. Possible the return of the old loge section, house slippers, bath robe, beer and potato chips, would be a direct competitive approach in combating home comforts while watching television. Not practical, of course not, you need a beer license. But you get the idea, comfort-environment-friendliness, will do more than anything I know. Haven't you too "fell on your ear" with some great entertaining pictures. Producers, with few exceptions, were quick to shoulder their responsibilities with the advent of television. They have made a lot of great pictures. Making good product is not enough. It takes great showmen for good pictures. Don't blame it all on the producers. Take a look at yourself and let he who is without sin, cast the first stone. Yes, home comfort is tough competition.

The whole problem could be mostly solved by simply keeping our top stars and producers out of TV. The best way to beat competition is to give them something better and different. Handing our product over to TV is simply plain penny-wise and dollar foolish. Let's forget TV and devote all our industry's efforts to the theatre—then we'll have no attendance problems—let's all get back in show business—not just a bunch of commercial-pushers. — LARRY WOODIN, Arcadia Theatre Co., Wellsboro, Pa.

•

High Terms

TO THE EDITOR:

Producer, distributor, and exhibitor needs the big grossers for his profits. The terms are often too high on these pictures for the small exhibitor to show a profit on so he passes some of the big pictures. This harms everyone and helps no one. The average and below average pictures do not bring people to the theatre; they actually keep people away!—*D. G. RAVENHORST, Murray Theatre, Slayton, Miss.*

•

One Goal

TO THE EDITOR:

All pictures should strive for one goal —either make a person laugh or cry. This takes real ability to achieve but that is all we need for success. Stop and think. All successful pictures with very few exceptions did just that.—HARRY LAMONT, Albany, N.Y.

MOTION PICTURE HERALD

September 15, 1956

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1800-CAR Suburban Drive-In

LOCALIZING Your Advertising

IN PRODUCT DIGEST SECTION

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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Charles S. Aaronson, Managing Editor; Floyd E. Stone, Photo Editor; Vincent Canby, News Editor; Ray Gallagher, Advertising Manager; Gus H. Fousel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Bear St., Leicester Sq. Correspondents in principal capitals of the world. Member Audit Bureau of Circulation. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address: "Quigpubca, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Thos. J. Sullivan, Vice-President and Treasurer; Lee J. Brady, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

U.A. GROSS RECORD

United Artists' domestic gross billings for the week ending September 8 totalled $2,403,000, the biggest single week's domestic earnings in the company's 37-year history, according to Robert S. Benjamin, chairman of the board. This figure reportedly exceeded by approximately $500,000 the previous high for a comparative seven-day period, he declared. Mr. Benjamin also announced that U.A.'s world-wide gross earnings for the 1956 period September 8 were $6,000,000 above the comparative period for 1955. Last year U.A. reported a worldwide gross of $55,000,000 for 12 months, the highest annual earnings in the company's history. With more than three months left for the remainder of the year, Mr. Benjamin indicated that U.A. will achieve the $65,000,000 twelve-month 1956 gross anticipated in the company's year-end report.

"JET PILOT" SNEAK

Audience reaction was reported mixed at a sneak preview of Howard Hughes' "Jet Pilot" in Minneapolis last weekend. It is understood the Minneapolis screening was one of several which have been held or are scheduled for the six-year-old Hughes film starring John Wayne and Janet Leigh. The film is now the property of the new RKO owners. One Minneapolis exhibitor who saw the picture is said to believe that despite the long lapse between production and showing, the film has "distinct possibilities."

ON THEATRE LOANS

Small Business Administration officials have cautioned theatre owners not to get their hopes too high on the chances of the agency deciding to make theatres eligible for SBA loans. They added that the agency's Loan Policy Board has several times in the past few years reviewed the agency's policy of refusing to make loans to theatres, amusement parks and other industry companies, and each time has decided against changing that policy.

ANGLO-AMERICAN TALKS

MPAA officials announce that talks on a new Anglo-American film agreement will get underway September 24 and according to present plans a new agreement will be signed and sealed September 25. Officials said they expected "no serious problems" to come up. MPAA's British manager, Faye Allport, will be on hand for talks with Eric Johnston, MPAA president, and his assistants, Griffith Johnson and Ralph Hetzel. Ellis Arnall, president of the SIMPP, is expected to be on hand to represent that organization.

AT DRIVE-INS

"Diabolique" is setting a precedent as the first subtitled motion picture to enjoy wide and successful distribution at drive-in theatres, according to Richard Davis, president of the United Motion Picture Organization. The first outdoor showcasing was given this past March in the south. Over 200 successful playdates, Mr. Davis said, encouraged New England drive-ins also to book the picture. One hundred drive-ins in the northeastern area will be showing the film, he said.

NTA NETWORK

The NTA Film Network, which will begin operations in mid-October, will be composed of 102 television stations coast-to-coast covering 82 per cent of the television homes in the U.S., it is announced by Ely A. Landau, president of National Telefilm Associates, Inc., the network's parent company. The network, which will initially show first run feature films, will feed its programming to member stations owned by such organizations as the "New York Daily News," "Chicago Tribune," "Los Angeles Times," Crowell - Collier Publishing Co., the Meredith Publishing Co. and the Taft Family Interests and others.

WHEN and WHERE

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment and Supply Manufacturers Association, the Theatre Equipment Dealers Association and Popcorn and Concessions Association, at the Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza, Atlanta. Atlanta.

October 1-2: Annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania, Roosevelt Hotel, Pittsburgh.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, scheduled to be in Los Angeles.

October 9-10: Montana Theatre Association, regular Fall meeting, Finlen Hotel, Butte.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 22-23: Annual convention of Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

October 22-24: Allied Theatre Owners of Indiana, meeting at the Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 13-14: Annual convention of the Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbia.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 24-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

This week in pictures

WELCOME, and here is the key to the state of Arkansas. At Piggott, in that state, Governor Orval Faubus hands the symbol to director Elia Kazan, left. With them, writer Budd Schulberg, performer Lee Remick, and stars Andy Griffith and Patricia Neal.

HERALD picture

THE ANNOUNCEMENT. In the New York offices of Allied Artists, labor writer Victor Riesel, blinded by enemies, some of whom the FBI may have caught, and for reasons still not fully known, and associate producer Milton Krims tell newsmen they will make "The Victor Riesel Story". Mr. Riesel said the story so far is as fascinating a mystery as ever he read. Mr. Krims, who will write the screenplay for producer Richard Heermance, said as an ex-newspaperman he has a personal interest.

THEY WILL WELCOME visitors to the TOA, TESMA, TEDA, PCA New York convention. Standing, Harold Newman, Century Theatres; Merlin Lewis, TESMA; Charles Okun, Coca-Cola; Bert Nathan, PCA; Lee Koken, RKO; Larry Blumenthal, Flavorite Foods; Ben Newman, Newman Associates. Seated, Mrs. Nathan, Mrs. Arthur Segal, Mrs. David Adleman, Mrs. Okun, Mrs. Newman, Mrs. Irving Singer, Mrs. Ben Newman, all of the ladies entertainment committee.

THE SUBJECT "The Ten Commandments" and the smiling group at the right, producer Cecil B. De Mille, center, with guests John Thompson, Georgia MPTO secretary, and Mrs. Thompson at the Paramount studio.

SEEING "Oklahoma" at the Odeon, London: Robert Wolff, RKO director in Great Britain, and Arthur Watkins, right, the man who allows the British to see what is good for them (he's British censor), and Mrs. Watkins.

AT THE PREVIEW the other night in New York of Allied Artists' "Friendly Persuasion": Paramount circuit vice-president Edward Hyman, and AA general sales manager Morey Goldstein.

HERALD picture

THERE OUGHT TO BE a government-supported entry to film festivals abroad, like the one in Venice, and that way the independent producer would get a break, Robert Aldrich, who just made "Attack", said in United Artists' New York office Tuesday. He doesn't think much of some American entries.

DR. WESLEY T. HANSON, Jr., of Eastman Kodak, will be the first to receive the Herbert T. Kalmus Gold Medal, October 9, from the Society of Motion Picture and Television Engineers, meeting in Los Angeles. Dr. Hanson has made significant contributions to development of films for professional color motion picture photography.

PROMOTION, in Portland, Ore. Stanford Smith of the Smith circuit drew the lucky number for a free visit in Las Vegas. It was part of Universal's sales drive honoring district manager Barney Rose, seen in the cutout behind the happy gamblers.

In array are Ed Bramwell, Universal; Herbert Royster, J. J. Parker circuit; Will Hudson, Hamrick Theatres; Roy Brown, buyer; George Buck, Corvallis Theatres; Walter Rose, Jones Theatres; Dude Smith, exhibitor; Richard Colbert, Universal; Al Forman, Forman and United Theatres; Mark McDougald, Adamson Theatres; Jesse Jones; Jack Matlack, Universal; Art Adamson; Archie Holt, Universal; and Tom Walsh, J. J. Parker Theatres.

I. ROD STEIGER

II. JEFFREY HUNTER

III. NATALIE WOOD

The Stars of Tomorrow

SELECTED BY THE NATION'S EXHIBITORS

by JAY REMER

THAT famous Bronx butcher, Marty, now has the distinction of fostering the careers of two talented actors, Ernest Borgnine and Rod Steiger. The former was recognized last year as one of the Top Ten stars in The HERALD's annual Stars of Tomorrow poll conducted for "Fame" and given an Academy Award this year to justify the honor.

Steiger, not to be outdone as the original creator of "Marty" on television, has been elected as the Number One Star of Tomorrow in this year's 16th annual poll.

The other bright new future stars in the Top Ten include, in order, Jeffrey Hunter, Natalie Wood, Dana Wynter, Tim Hovey, Yul Brynner, George Nader, Joan Collins, Sheree North and Sal Mineo.

As the names may indicate, this seems to be the year for the accent on youth although neither Steiger nor Brynner would deny they no longer are suitable for teenage roles. However, at least two of the ten are under 20 and most of the others are hovering somewhere close on the other side. Undoubtedly this is more than a coincidence, as the companies, realizing the need for new and potent box office lures and the competition of television, are trying to satisfy the cry of exhibitors and patrons for new faces.

And this year's group is definitely new and varied. They have been culled from television, the theatre, England and in a couple of cases, it seems, almost from the cradle. If it is a trend, it seems like a most practical and fortuitous one.

Rod Steiger came to films via the theatre and television but it was the latter which actually paved the way. Perhaps the most impressive roles home viewers have seen him in was "Marty" and a very brief but effective part as a radar operator in "My Brother's Keeper" (his low-key style of acting here was almost too natural to be true, but his stint at the controversial Actors Studio apparently is responsible for his raw and realistic approach).

His film debut was not in "On the Waterfront' but in "Teresa" several years prior to his noted work on TV. However, it was "Waterfront" which started him on the road to Fame. Succeeding films were "The Big Knife," "Oklahoma!," "The Court Martial of Billy Mitchell," "The Harder They Fall" and "Jubal." Although many of his TV roles were sympathetic he has yet to win the girl on the giant screen. Villainy is his forte, currently at least, with "Back to Eternity" as the latest example. This, too, may be a trend for there hasn't been a Number One character actor winner since way back when William Bendix turned the trick in 1943.

Jeffrey Hunter, on the other hand, has almost always played the young hero since his film debut in 1950. His first love of show business, however, was radio and it was while studying radio at U.C.L.A. he appeared in a college production of "All My Sons" which led to a film contract. For several years he appeared in small roles in big pictures and larger roles in smaller

(Continued on opposite page)

The Ten Winners

Combined Vote of Exhibitors	Circuit Exhibitors	Independent Exhibitors
1. ROD STEIGER	1. Rad Steiger	1. Rod Steiger
2. JEFFREY HUNTER	2. Jeffrey Hunter	2. Jeffrey Hunter
3. NATALIE WOOD	3. Natalie Wood	3. Natalie Wood
4. DANA WYNTER	4. Dana Wynter	4. Tim Hovey
5. TIM HOVEY	5. Yul Brynner	5. Dana Wynter
6. YUL BRYNNER	6. Tim Hovey	6. George Nader
7. GEORGE NADER	7. Jaan Callins	7. Sal Mineo
8. JOAN COLLINS	8. Sheree North	8. Yul Brynner
9. SHEREE NORTH	9. George Nader	9. Sheree North
10. SAL MINEO	10. Sal Mineo	10. Joan Collins

IV. DANA WYNTER

(Continued from opposite page)

pictures. It wasn't until this year that he set the screens afire with four films in release simultaneausly (three of them reviewed in the same issue of The HERALD). They were "A Kiss Before Dying," "The Great Lacomotive Chase," "The Praud Ones" and mast especially "The Searchers" wherein his good laoks were at least equalled by his goad acting. A remake of the ever-popular "Jesse James" is next on the agenda.

Natalie Woad has been acting in films since she was barely out of the crib and she has been seen in a variety of roles in a variety of ages since then.

And although she has been in films the majar partian of her life, it wasn't until last year she was recognized as a maturing persan and actress. The change, of caurse, was instituted by "Rebel Without a Cause" and aided by "The Searchers." She is currently an view in "A Cry in the Night" and "The Burning Hills" and will saon be seen in "The Girl He Left Behind."

VI. YUL BRYNNER

V. TIM HOVEY

Nane af these films, it can be assumed, have her playing with dolls.

Dana Wynter, one of England's contributions ta this year's pall, is a beautiful and talented yaung actress who wanted a career in medicine but was bitten by the acting bug at school. Radio, television and the theatre in England subsequently led to an ocean trip and a duplication of media in the U.S. She has been seen in but three films, "The View from Pompey's Head," "Invasion af the Body Snatchers" and "D-Day the Sixth af June," in all of which she had one af the leading rales. Currently she's making "Something of Value" in the role originally pegged for ane Grace Kelly which the lady named Dana (pronounced Donna) must agree is a bit of all right.

One of the three youngest stars of tomorrow since the poll was inaugurated in 1941 is Tim Havey who, at the not too tender age of 11, has already stalen scenes from Jaan Crawfard, Charlton Heston and Jeff Chandler in his only three pictures—"Queen Bee," "The Private War of Major Benson" and "Toy Tiger." He appears to be an his way as one of the most popular child actors the screen has produced since the galden days of Margaret O'Brien and he is prabably ane of the answers to those wha seek more family entertainment in their film fare. "The World and Little Willie" is next in his bid for fame among the adolescents.

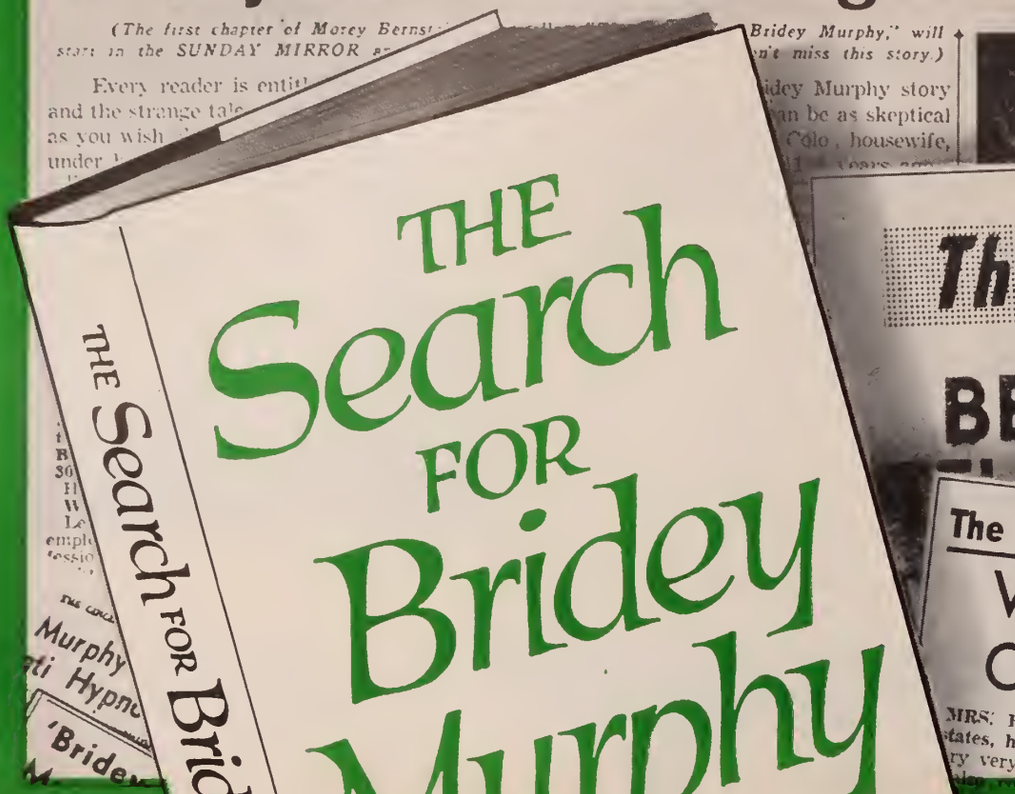
Yul Brynner, as everyane must know by now is the first half of "The King and I," on stage and on screen. Born on an island off Japan and bred of a variety of nationalities, his life has been an exciting and exotic one. The circus, the theatre, Jai-alai, night clubs, the Office of War Information, television are a few of his many accomplishments which also include knowledge of almast a dazen languages. His royal caming-aut on the screen is anly his second performance far that medium, the first being a minar quickie long since pigeon-holed on television. He has twa other majar efforts on the way—"Anastasia" and "The Ten Cammandments"—and the directar's chair far a remake of DeMille's "The Buccaneer." He is nat new ta the megaphane having guided many of video's best series with an outstanding degree of success.

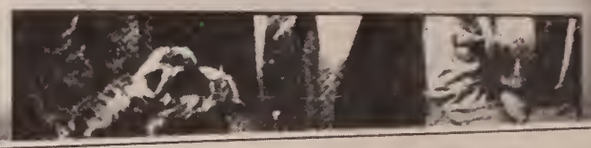
Gearge Nader, with the aid af a Universal cantract, has came quickly from nawhere in 1952 when he began his film career. In his case alsa, schaal theatricals were the reason for his acting addiction and televisian film roles added ta that desire. Several unremembered pictures were followed by that handy U-I contract and such sturdy items as "Six Bridges ta Cross," "Lady Godiva," "The Second Greatest Sex," "Away All Baats" and "Cango Crossing." Never a campany ta keep their idals idle, Nader has "The Unguarded Moment" and "Four Bright Girls" ready for release and "Joe Butterfly" in productian.

The ather impart from Britain is Jaan Collins, wha has been acting in British

(Continued on page 16)

'Bridey' Stands Out Among Marvels of Hypnotism





The Truth About

MAJOR THERAPEUTIC

Is Hypnotic

The Curious Cameraman

What Do You Think Of Bridey Murphy?

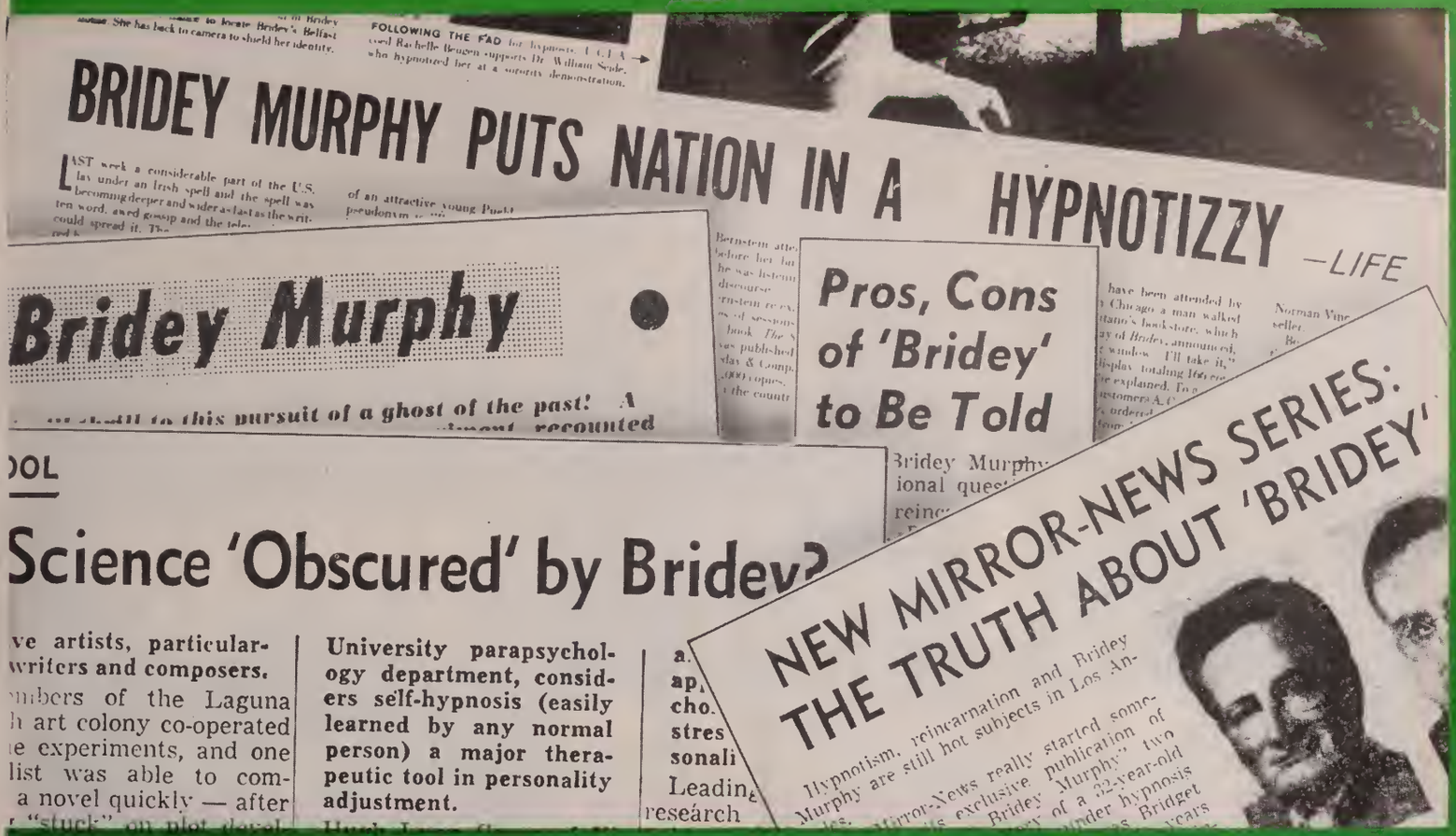
MRS. E. H. LEE, Jamaica ... states, housewife: I find the ... very difficult to believe

HERE'S THE THE GREATE YEARS! REA

VERY CREST OF ITS NEVER-EQUALL

Eighty million Americans have read or read about this startling story of real people in a very unreal world—and now they can see it . . . with Louis Hayward as the author, Morey Bernstein, and Teresa Wright as his hypnotic subject, Ruth Simmons, who dramatically broke the time barrier.

This is no ordinary best-seller—men and women who hadn't read a book in years rushed to buy it—190,000 copies were sold before the ink was dry. News magazines like Life, Time, Look gave it big-space featuring.



SENSATIONAL BEST-SELLER OF 1956!
ST EXPLOITATION ATTRACTION IN
DY AT PARAMOUNT NOW... AT THE
ED PUBLICITY AND CONTROVERSY!

Newspapers and other periodicals serialized it. TV panels argued it. All America talked about it and is still fired with curiosity. That's why Paramount is rushing it to you because it means crowds at the boxoffice now!

Produced by PAT DUGGAN
Directed by NOEL LANGLEY
Screenplay by NOEL LANGLEY
Based on the book by MOREY BERNSTEIN

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

VII. GEORGE NADER

VIII. JOAN COLLINS

IX. SHEREE NORTH

X. SAL MINEO

(Continued from page 13)

films since 1951 and made her American debut last year. She studied at the Royal Academy of Dramatic Art (for acting was her only thought at any time) and was able to break into films via modeling while at school. Some of her better-known English vehicles are "I Believe in You," "Decameron Nights," "The Good Die Young" and "The Adventures of Sadie." "Land of the Pharaohs" was probably most responsible for her trek to Hallywood and such films as "The Virgin Queen" and "The Girl in the Red Velvet Swing." "The Opposite Sex" is due next and "Seawife" is before the cameras.

Like Miss Collins, Sheree North is just a little more than 20 and yet she has been in show business since a child, mostly as a dancer. But it wasn't until a show-stopping number in Broadway's "Hazel Flagg" did she catch the attention of the critics, the producers and the public. Although she had a couple of bit parts in films prior to "How to Be Very, Very Popular," it was this prophetically-titled film that began her present popularity push. "The Lieutenant Wore Skirts" followed and "The Best Things in Life Are Free" is about to be unveiled. Strangely enough, neither of her first important films was a musical and she did very little dancing in them.

Last but not least of this year's crop of winners is the fast-moving Sal Mineo who is still not yet 18. As a mere tot, he was featured in "The Rose Tattoo" and "The King and I" on Broadway and made his screen debut in "Six Bridges to Cross" less than two years ago. Since then, "The Private War of Major Benson," "Crime in the Streets" and "Somebady Up There Likes Me" have been most prafitable for him. However, as with Natalie Wood, it was "Rebel Withaut a Cause" which actually gave him the biggest push.

THE WINNERS IN CANADA

Our northern neighbors agreed with eight of the ten choices but not necessarily in the same order. Their replacements were Shirley Jones and Paul Newman for Tim Hovey and Sal Mineo. The usual order—Rod Steiger, Natalie Wood, Jeffrey Hunter, Dana Wynter, Joan Collins, Miss Jones, George Nader, Sheree North, Yul Brynner and Newman.

The Next Fifteen

Combined Vote of Exhibitors	Circuit Exhibitors	Independent Exhibitors
11. Marisa Pavan	11. Marisa Pavan	11. Vera Miles
12. Shirley Jones	12. Paul Newman	12. Shirley Jones
13. Vera Miles	13. Shirley Jones	13. Cornell Borchers
14. Cornell Borchers	14. Cornell Borchers	14. Susan Strasberg
15. Susan Strasberg	15. Susan Strasberg	15. Marisa Pavan
16. Paul Newman	16. Vera Miles	16. Shirley MacLaine
17. Shirley MacLaine	17. Anita Ekberg	17. Anita Ekberg
18. Anita Ekberg	18. Shirley MacLaine	18. Katy Jurado
19. Katy Jurado	19. Katy Jurado	19. Fess Parker
20. Fess Parker	20. Rossana Podesta	20. Dewey Martin
21. Dewey Martin	21. Fess Parker	21. Paul Newman
22. Mary Murphy	22. Rita Moreno	22. Mary Murphy
23. Rossana Podesta	23. Dewey Martin	23. Phil Carey
24. Phil Carey	24. Mamie Van Doren	24. Mamie Van Doren
25. Mamie Van Doren	25. Phil Carey	25. John Forsythe

HOT NAMES?

The Hottest Box-Office Combination on the Screen!

BURT LANCASTER
AVA GARDNER

MARK HELLINGER presents

Ernest Hemingway's

The KILLERS

with EDMOND O'BRIEN · ALBERT DEKKER · SAM LEVENE

Screenplay by ANTHONY VEILLER · From the story by ERNEST HEMINGWAY

Produced by MARK HELLINGER

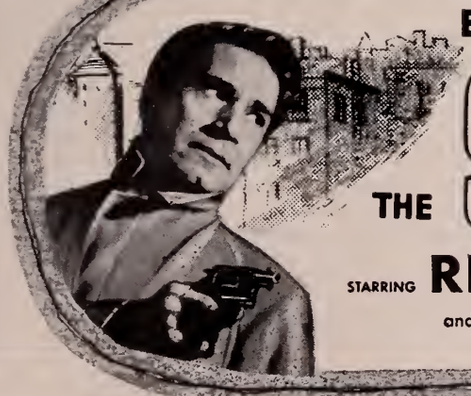
Directed by **ROBERT SIODMAK**

A UNIVERSAL-INTERNATIONAL RE-RELEASE FOR EXCLUSIVE SHOWING IN MOTION PICTURE THEATRES!

Universal International

2nd GREAT HIT!

EXCITEMENT RIPS THE NIGHT!



THE SLEEPING CITY

STARRING **RICHARD CONTE · COLEEN GRAY**

and **ALEX NICOL** · Directed by GEORGE SHERMAN · Story and Screenplay by JO EISINGER · Produced by LEONARD GOLDSTEIN

A Universal-International Re-Release

Four Trade Organizations Meet In New York at the Same Time

. . . TOA, TESMA, PCA and TEDA convening in six-day sessions with TOA planning inquiry into various industry problems

Four simultaneous motion picture industry annual conventions will be held during the period from September 19 to 24 at the New York Coliseum. Working together to make the industry's International Trade Show the best ever are Theatre Owners of America (TOA), the Theatre Equipment and Supply Manufacturers' Association (TESMA), the Popcorn & Concessions Association (PCA) and Theatre Equipment Dealers Association (TEDA). The four organizations will hold their meetings during the six-day period.

To Study Problems

The program for the 1956 TOA convention is highlighted by the assignment of four committees which will investigate film practices and problems, small theatre owner problems, real estate, taxes and insurance, and foreign films. The agenda for the five-day meeting commencing September 19, also features a "showmanship day" and an equipment showmanship forum in cooperation with TESMA.

TOA's activities will be launched Monday when a preliminary meeting will be held to finalize convention plans. The following day, the TOA nominating committee, headed by Albert M. Pickus, will meet to select a new slate of officers. Later in the afternoon of September 18, the finance committee, headed by Mitchell Wolfson, will meet.

Registration for the more than 1,000 expected members, guests and press representatives will take place September 19-20 at the Coliseum. September 19, a combined meeting of the board of directors and executive committee of TOA, under chairmen E. D. Martin and Alfred Starr, will take place at the Hotel Pierre.

September 20 the convention will officially open with a fellowship breakfast followed by an address of welcome, which is to be delivered by Sam Rosen. The keynote speaker of the day and of the convention will be Simon H. Fabian, TOA treasurer and president of Stanley Warner Corp. Also on opening day Mr. Pickus will deliver his nominating committee report to the convention and Mr. Martin will tell the TOA members of the board's activities throughout the year.

At noon the TESMA, TEDA and PCA trade show will officially open and be followed by a luncheon presided over by John H. Rowley. The afternoon session on September 20 will be highlighted by committee assignments. Sidney Cohen, Nathan Greer and Herman Levy will head a group charged with studying film practices and problems. Mr. Pickus and Roy Cooper will handle the committee on small theatre owners problems, including film problems. Phil Harling, Morton Thalhimer and LaMar Sarra will be committee co-chairmen of the real estate, taxes and insurance groups. Sheldon Gunsberg and Walter Morris will head a foreign film committee.

Cocktail Party Set

A "get-together" cocktail party will be held at the Hotel Statler to cap off September 20. Also a screening of "Seven Wonders of the World" will be held that evening. The second day of the TOA meeting will be highlighted by a report by Ernest Stellings and Henry Plitt on the TOA National Showmanship Conference, and a report by Harry Goldberg on TOA's National Public Relations program. Sam Pinanski will be toastmaster at luncheon, at which time Leonard H. Goldenson will be guest speaker. The afternoon session will feature an advertising seminar, plus committee assignment reports.

September 22 the morning session will feature an equipment showmanship forum in cooperation with TESMA and the afternoon is free. The evening will be highlighted by a Pepsi Cola Circus Party at the Waldorf-Astoria. September 23 nothing is scheduled, but the agenda disclosed that a board of directors meeting may take place if a session is required. September 24 a concession forum will be held in cooperation with PCA, with a luncheon following. The afternoon will be turned over to a drive-in forum. The evening will be devoted to the Coca Cola sponsored President's Banquet at the Waldorf-Astoria.

A total of 225 exhibit booths had been sold for the trade show early this week, according to the Executive Secretary of the Theatre Equipment and Supply Manufacturers Association, manager of the Trade Show. Reportedly this exceeds the greatest total ever achieved heretofore—the 204 booths that were occupied by the purveyors of theatre equipment and concessions equipment at the Trade Show at Chicago last November.

Meanwhile the office of Cinema Francais in New York announced that some 38 French exhibitors and their wives will attend the 1956 TOA convention. Heading the list of French theatre men is Adolphe Trichet, president of the Association of French Theatre Owners and secretary general of the International Exhibitors Association. Also attending will be Mr. and Mrs. Thierry Delafon, Mrs. Lafabrier, Mr. and Mrs. Clement Leroy, Mrs. Maria Giradon, Mr. and Mrs. Jean Font, Mr. and Mrs. Louis Font, Mr. and Mrs. Marcel Thirriot, Mrs. Leonce-Liets, Mr. and Mrs. Michel Deschamps, Mr. Ritman and daughter, Mr. Leo Dupis, Mr. and Mrs. Edeline, Mr. Besnard, Mr. and Mrs. Verin, Mr. and Mrs. Echaut, Mr. Leduc, Mr. and Mrs. Perrod, Mrs. Hurel, Mr. and Mrs. Ferber, Mr. Guiber, Mr. and Mrs. Courreges, Tenri Weil, Mr. Gillet and Mrs. Affre.

TOA NAMES WILLIAM HOLDEN STAR OF YEAR

TOA's Star of the Year Award will go to William Holden, it has been announced by a special committee consisting of Elmer C. Rhoden, J. J. O'Leary, Arthur H. Lockwood and R. J. O'Donnell, who named him in unanimous vote. The awards, for outstanding service to the motion picture industry, the community and the country at large, has been given only twice before, to Danny Kaye in 1954 and James Stewart in 1955.

In announcing the choice of Mr. Holden, Myron N. Blank, TOA president, said: "We exhibitors owe Bill Holden a deep debt of gratitude for his cooperation and his many memorable performances on our screens. Bill symbolizes the artistry, integrity and glamor of all the people who have helped to build this into the great industry it is today, and it is with warm personal pleasure that we take this occasion to honor him."

This is the third award for the star who recently entered the ranks of independent producers with his first film, "Toward the Unknown," a Toluca Production soon to be released by Warner Bros. In 1953 he won the Academy award for the best actor of the year and in 1954 was voted one of the ten best Money-Making Stars in the MOTION PICTURE HERALD-*Fame* poll. Presentation of the award will be made by Mr. Blank at the president's banquet at the Waldorf-Astoria Grand Ballroom September 24, at the TOA International Convention.

Path to Sale of New Films to TV Is Quietly Cleared at AMPP Sessions

. . . Members discuss cut-off date with likelihood that in near future last obstacle to unrestricted sale to television will be lifted

by WILLIAM R. WEAVER
Hollywood Editor

Unless some unexpected monkey wrench is pitched from some unsuspected quarter into the wheels of negotiation turning smoothly and silently in Hollywood these soft Summer days, the last, dwindling restraint upon the selling of new theatrical films to television will have been thrown off before snow flies.

Gone, then, will be the small present assurance that an exhibitor who charges his customers sound money to see a good picture this week will not be asked to refund it to them next week because the picture is being televised by a commercial sponsor. In the place of that assurance will stand, of course, the standard ethics of the distributor who sold it to the exhibitor. But the hard-money considerations that have kept this kind of sale from happening so far (with minor and legalistic exceptions) will have been dissolved.

This lifting of the long-maintained barrier against overnight delivery of a theatrical film to TV appears certain to be accomplished within a few weeks, possibly within days, certainly within a year.

At a meeting Wednesday afternoon between the AMPP and SIMPP Charles Boren, AMPP vice-president, was authorized to contact talent guilds with respect to opening negotiations for the sale of post-1948 films to television.

Last week and the week before last members of the Association of Motion Picture Producers, the producing subsidiary of the Motion Picture Association of America, met quietly in Hollywood to discuss the matter of the long recognized "cut-off date." That's the date beyond which a motion picture cannot be sold to TV without providing for additional payment to actors and others who, having worked in or on the picture with the understanding that it was to be shown in theatres only, are entitled to additional payment because of its being exhibited now via another medium from which, otherwise, actors and others reasonably could have expected employment.

The cut-off date, established initially by hard-contested agreement with the Screen Actors Guild, is August 1, 1948. At the time of its adoption by the AMPP, and subsequently by all other producer organizations, working guilds, some unions, the SAG gave up, in consideration of this agreement, and with leave to reinstate at some time in the future, its long-held position to the effect that actors employed in pictures that are reissued should receive additional pay at time of such reissue. This is a matter to be got around to some day, but not now.

No Legal Obstacle

In essence, the cut-off date agreement binds producers to notify the guild of any intention to sell a post-cut-off date picture to TV and to negotiate a financial settlement of mutually satisfactory amount. The present basic contracts of the producers with SAG, with Screen Directors Guild, the Screen Writers Guild, the American Federation of Musicians, possibly other smaller groups, contain clauses that make them instantly null and void with respect to any violator of the cut-off date agreement.

There is also an implied commitment to negotiate in parallel manner with the IATSE, which can be expected to deal with violators in concert with the talent guilds. No producer in the United States can turn a spade without recognizing the cut-off date.

Legally, of course, the cut-off date does not prevent the sale of a post-cut-off date picture to television. But it does prevent the producer from making another picture in this country until he has made the rounds of the participant guilds and effected a financial peace by paying the amounts due for selling the first one. This has been a bid-and-ask procedure, in most instances, heretofore, with most guilds, but it is a transaction that can be completed.

One of the smaller producers, who had sold a substantial number of post-cut-off date pictures to TV, failed to complete it, and hasn't made a picture inside American jurisdiction since.

The meetings of the AMPP members, held without announcement and with the participants bound to silence, have not been perfunctory. Some of the companies would like to sell some post-cut-off date pictures to TV, for business reasons of their own. Some do not wish to sell any, and would like it if no other company sold any either.

Are Well-Disposed

On the other hand, all or nearly all of the guilds who are party to the cut-off date agreement are quite well disposed toward the prospects of getting money out of the two or three thousand pictures that could go TV-ward if suitable understandings and scales of payment were worked out. (Whether the guilds or the producers started the negotiations depends for answer on which you ask).

The aim of all parties, naturally, is to

(*Continued on following page*)

MGM-TV LEASES LIBRARY TO DENVER STATION; GETS 25% INTEREST IN KTVR

Loew's MGM-TV this week added Denver's KTVR as the thirteenth station which has acquired the MGM library of feature films on a seven-year lease. The purchase price of $1,000,000 will be paid MGM over a five-year period, it was announced.

In a separate transaction, Charles C. Barry, Loew's vice-president in charge of television, announced this week his company has signed an agreement relating to the purchase of a 25 per cent capital stock interest in KTVR, currently owned jointly by Gotham Broadcasting Corp. and Founders Corp.

Both transactions were negotiated by Mr. Barry; C. Pete Jaeger, MGM-TV eastern division sales manager, and George Muchnick, vice-president of Loew's International and advisor to the TV division. Representing KTVR were J. Elroy McCaw, president of Gotham Broadcasting; John Shaheen, president of Founders, and Hugh La Rue, vice-president and general manager of the station. The latter plans a large scale exploitation campaign in connection with the inauguration of the MGM features, scheduled to start in October, it was announced.

NEW FILM SALES

(Continued from preceding page)

establish a formula for convenient control of the whole field of sales to TV. Attempts to establish such a formula, way back when the cut-off date was being set up, were not notably successful. The price TV is willing to pay for theatrical pictures is up since then. Getting the half-dozen guild and union demands adjusted, each to the other, is a big job. So far the producers have not discussed this phase of the situation with them.

But the AMPP members have invited the members of the Society of Independent Motion Picture Producers to sit in with them on talks about the whole proposition this week. This cannot result in joint action, to be sure, but it is history that SIMPP follows AMPP's pattern, virtually without modification, in labor matters.

Some Confusion Exists

There has been confusion in some quarters as to the appearance on TV of certain post-cut-off date pictures, among them several too close upon the heels of theatrical exhibition to make exhibitors feel comfortable about future developments.

A few of these late releases on TV have been cleared by negotiation, but most have not. Most are pictures that banks have foreclosed on and sold to TV for salvage money. Some are pictures made by independent producers who have failed, left the industry, or collapsed their corporations, becoming, by any of these means, or through making films abroad under various circumstances, proof against action. To be sure, they cannot resume producing within guild jurisdiction without squaring past accounts, which would help them and the guilds but wouldn't do exhibitors much good.

By a coincidence, or part-coincidence, the holding of meetings in smoke-filled rooms to negotiate an Open Sesame for the release of new product to TV comes along at a time when nearly everybody in Hollywood is an independent producer or on the point of becoming one. (That is another story, with its own several points, and is to be published next week.

One Explanation Offered

The mushrooming of independent producing companies has many explanations, and one of them could be, although it seems a trifle far-fetched, the fact that most of the contracts between independent producing companies and the distributing companies that handle their product, in addition to financing the production in most cases, contain a clause by terms of which the picture reverts to possession of the producer after seven years. This would appear quite plainly to indicate that the distributor of such a picture would have to make a deal with its producer, as well as with all the guilds and unions, before he could sell it to TV.

A thousand questions present themselves to an exhibitor learning, for the first time, that the August 1, 1948, cut-off date is to be by-passed by agreement. Although it's never been stronger than the dike the little Dutch boy stuck his finger into with such classical consequence, it's been better than no dike at all. It didn't legally prevent release of recent pictures to TV, but it did make it expensive.

While the vast backlogs were idle assets, most companies didn't feel the breaching of the barrier was worth while. Now all that's changed. Annual statements of some companies show the sale of assets in amounts sufficient to keep them in the black. And TV is paying better prices for product than it used to. If there's a comforting statistic in sight it's the one that says $50,000 is about the most a studio can get for the best picture it's got to sell. If the price doesn't get a lot higher than that, maybe the big giveaway is a little overtouted at this point.

The extent to which Guild participation in revenues from sales to television might go is indicated by an existing agreement SWG has with some producers already. This agreement provides that the writer will be paid 12½ per cent of the original fee if the sale brings less than $20,000 but will be paid 15 per cent if it brings more than that. Although this is not necessarily the figure that will be asked when negotiations for over-all formula are begun, precedent suggests that it is smaller rather than larger.

CinemaScope–36,197 Installations Later

CinemaScope celebrates its third anniversary this Sunday, September 16, and the date, according to 20th Century-Fox, will find wide-screen installations in 36,197 theatres in 41 nations. CinemaScope, said the company's latest installation charts, is currently installed in 17,408 indoor and outdoor theatres in the U. S. and in 19,609 foreign theatres.

England leads the number of foreign countries in number of installations as of September 7 with 3,225 theatres using the wide screen. Italy follows with 3,011 installations, then Germany with 2,521 and France with 1,438. The chart also pointed out that one-track optional sound is by far in favor with both local and foreign theatres. In the U. S. and Canada 12,790 installations make use of this system, while 14,472 use it in foreign situations.

To Distribute Recorders

HOLLYWOOD: Stencil-Hoffman Corp. announces the appointment of S.O.S. Cinema Supply Corp., New York City, as distributor for its line of synchronous magnetic recorders. Many recent advances in magnetic recorders have been conceived by the manufacturer.

Columbia Sets Dividend

Columbia Pictures Corporation board of directors has declared a regular quarterly dividend of 30 cents per share on the common stock, and voting trust certificates for common stock payable, October 30, 1956 to stockholders of record October 1.

Compo Award Voting Dates Are Changed

At a meeting this week, the COMPO Audience Awards Planning Committee voted to change the date of the public balloting in this year's Audience Awards election to the 10 days beginning Christmas Day and ending midnight, January 3. As was the case last year, the public will be asked to vote for the best picture, best performances (male and female) and most promising new personalities (male and female) among the pictures released from October 1, 1955, to September 30, 1956.

In making the change of the public balloting from last year's dates, November 17-27, to December 25-January 3, the committee said it was acting in response to numerous comments from theatres that there should be a greater time lapse between the end of the operative year, September 30, and the actual balloting so that theatres would have a chance to play all the pictures on the ballot. Last year, it was reported, many participating theatres had had no opportunity to play some of the pictures nominated and consequently felt that their patrons knew nothing about them.

The committee also decided to cut the nominations in each of the five categories from 20 to 10. This also, it was explained, was in response to opinions expressed by exhibitors that last year's ballot was too long. Because of confusion which resulted from last year's three nominating ballots, it was decided to have but one nominating ballot this year. All film distributors will be asked to place in contention those pictures released during the operating year, October 1-September 30, which they deem most worthy and to follow the same procedure in naming as contenders the performances of their leading actors and actresses and the contenders in the male and female new personalities divisions.

Kreisler Set to Study Russian Film Industry

Bernard Kreisler, head of International Film Associates Corp., leaves this week for Russia, Hungary, Rumania, Czechoslovakia and Poland on a survey of motion picture production, distribution and exhibition conditions with a view to setting up a combined cultural and commercial film exchange agreement, according to a recent statement. Mr. Kreisler said he will take with him a list of more than 60 films that have been carefully selected in accordance with suggestions of the State Department. Among the product are 30 films showing modern and scientific methods of dentistry and oral hygiene. Another group deals with soil and farm crops.

Douglas Asks 20th-Fox To Halt Work on "Eve"

HOLLYWOOD: Kirk Douglas, president of Bryna Productions, has written 20th Century-Fox executive producer Buddy Adler asking him to abandon production on "Three Faces of Eve" on the plea that it too closely resembles "Lizzie," which Mr. Douglas is making for MGM. Mr. Douglas, who recently made headlines by suing Walt Disney for using films without his approval, mentioned taking the same course with respect to 20th-Fox.

12 Cities Took Heavy Tax

WASHINGTON: Twelve of the nation's 41 largest cities collected $17,444,000 from special taxes on sales or gross receipts of amusement enterprises in the year ending June 30, 1955, the Census Bureau has reported. The Bureau did not indicate which taxes covered motion picture theatres and which other places of amusement.

It showed the following 12 cities as having collected these amounts from special taxes on sales or receipts of amusement places during the 1955 fiscal year: New York, $9,921,000; Philadelphia, $2,663,000; Chicago, $1,954,000; Pittsburgh, $1,039,000; Seattle, $533,000; Cleveland, $406,000; New Orleans, $398,000; Cincinnati, $250,000; St. Louis, $117,000; San Diego, $92,000; Columbus, $66,000; and Washington, D. C., $5,000.

20th-Fox Hour Bows Oct. 3

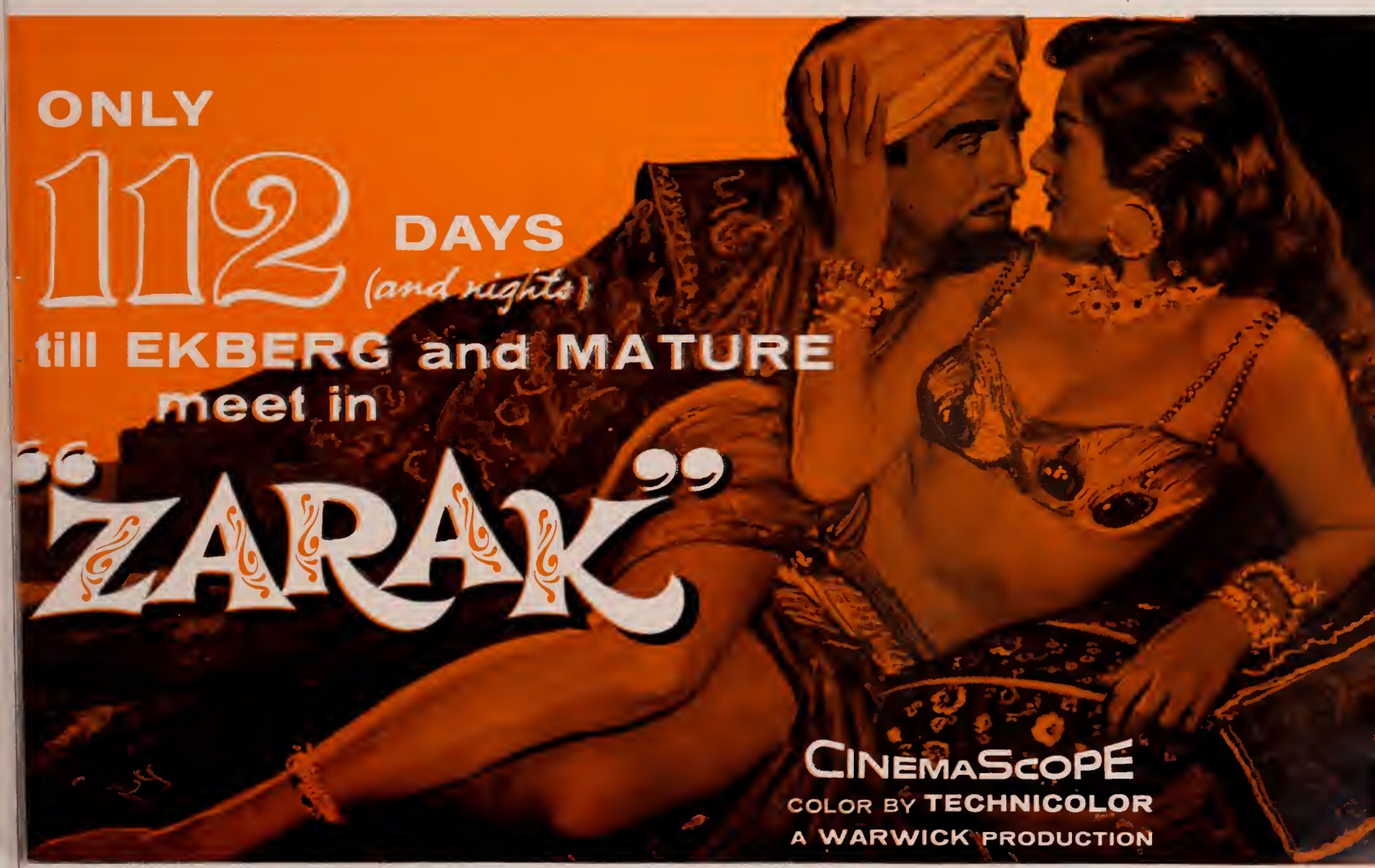
Because the 20th Century-Fox Hour show was preempted by the Republican Convention last month, the kickoff show of the new season has been moved from September 19 to October 3. First show on the latter date will be "Child of the Regiment" with Teresa Wright, Robert Preston and Everett Sloane.

"Oklahoma!" to Leave Rivoli Theatre October 3

Rodgers and Hammerstein's "Oklahoma!" produced in Todd-AO, will complete its New York Rivoli theatre engagement October 3, it is announced by Ted O'Shea, vice-president in charge of sales for Magna, distributors of "Oklahoma!" Now in its 48th week, the roadshow exhibition of the film, which began October 13, 1955, established an all-time record in the history of roadshow motion pictures. Up to and including September 9, the film grossed a total of $1,673,675 at the Rivoli. The second Todd-AO film, "Around the World in 80 Days," follows "Oklahoma!" into the Rivoli.

Ohio Sets Hearing Date For New Building Code

A public hearing has been set for September 27 by the Ohio State Department of Industrial Relations in the course of writing a new building code for the state, particularly regarding exits, fire extinguishers and other safety items of interest to theatre operators. The Independent Theatre Owners of Ohio informed members that present operations probably would not be touched, but in future any structural alterations requiring a permit would call for complete conformity to the new code.



Reserve It Now for New Year's Eve...from COLUMBIA!

British Exhibitors Ask Voluntary Eady Levy

. . . Independent showmen pressing demand levy be continued on a voluntary basis, and government drop plans for compulsion

by PETER BURNUP

LONDON: Numbers of independent exhibitors continue to demand that the Eady Levy be continued on a voluntary basis and that the Government abandon its plans for a statutory levy. But BFPA's director-general, Sir Henry French, has dispelled effectively any hopes of such an eventuality.

Sir Henry, speaking at a press conference subsequent to the latest meeting of his executive council and confirming the disclosure by this Bureau two weeks ago, said: "At the present time none of the trade associations are at all clear as to the character of the proposals which the Government has in mind for converting the agreed or voluntary levy scheme into a statutory scheme.

"But we have been told that the Fund will be fed by cinema-goers through the medium of the cinema boxoffice."

The point had been established, Sir Henry declared, in a letter from the Board of Trade; despite the line of thinking in some quarters that Eady money should be found out of the Government's Consolidated Fund or in some other fashion. The letter removed any doubt as to how the money would be found, although—he admitted—the document left unanswered a variety of questions.

Sees Total Inadequate

Confirming that Board of Trade officials were anxious to have the cooperation of trade leaders in their drafting of the Government's plan, Sir Henry said that the presidents of the Four Associations shortly will have a preliminary discussion with the officials. "But we will regard the meeting as an exploratory occasion. We want to find out on what lines the Board is working before offering advice or making suggestions," he added.

Sir Henry, meanwhile, had some pertinent things to say on the current aggregate yield of the levy.

He claimed that the amount collected on the levy in the current year—yielding to producers approximately £2,300,000—is wholly inadequate to the needs of feature production.

Sir Henry disclosed that a survey conducted last year showed that 134 British films made in the previous three years made a cumulative loss of over £1 million. This loss had taken account of overseas earnings and payments out of the Eady Fund and the 134 films in question included British Lion films and all films made by important British producers.

He emphasized again the original understanding that the Eady Fund would yield to producers a minimum of £3¼ million annually. Sir Henry admitted the decline in collections is due partly to falling boxoffice receipts and added: "I am not going to say that £3¼ million would satisfy our members today or not, but we have always felt that the difficulties our members have experienced in recent years have arisen because actual Eady collections have been so much lower than we expected."

With considerable emphasis, Sir Henry said: "The type of information we shall seek at our meeting with the Board of Trade officials will include the amount of money which can be expected to go into the Fund, the manner of its collection, and the method of operation to be adopted."

In other words, Sir Henry will seek an assurance that, whatever else the outcome be, producers will be guaranteed that postulated minimum of £3¼ million; which in turn would necessitate a variable rate of levy conditioned by the turn of business at the boxoffice.

A substantial remission in entertainment tax, of course, would materially ease the anxieties of not only producers but many other people in the business; but the possibility thereof remains one of the imponderables.

BRITISH PRODUCERS TO ATTEND TOA MEET

LONDON: The British Film Producers Association has accepted an invitation to attend and address the annual convention of the Theatre Owners of America in New York, September 20-24. Sir Henry French, BFPA director general, said in a cable to Myron Blank, TOA president, and Walter Reade, Jr., general convention chairman that Daniel Angel, well-known British producer, would represent the group. In addition, BFPA is responsible for the screening of a number of British films at the "foreign" film fair arranged by TOA. At a press conference last week Sir Henry commented on the strong interest TOA members are evincing currently in British film screenings, adding, "We are anxious to cooperate in this exceptional movement on the part of Americans."

LEADERS TO ROME FOR ITALIAN AGREEMENT

BFPA president John Davis, Anthony Havelock-Allen and Sir Henry French leave for Rome September 17 for talks with A.N.I.C.A. which, it is hoped, may lead to an Anglo-Italian agreement in line with that recently negotiated by M.P.E.A.

The talks are expected to revolve around the present agreement under which the Italian dubbing tax on British films is conditioned on a scale relative to the extent of exhibition of Italian films here. Sir Henry French describes the talks as "very important." But he also expects them to be extremely tough. "The Italians seem to be asking for a lot," Sir Henry says, "and I would not like to prophesy the outcome one way or another."

It is understood that the Italians propose increasing their tax of £750 per film to £3,300, but are disposed substantially to reduce the tax if what they call a reasonable distribution of their films is guaranteed here. They claim the Britons have a comparatively free market in Italy whereas only one Italian film has been given a complete circuit release here over the last 10 years.

Advices from unofficial Italian sources suggest that ANICA is set on imposing a virtual ban on the screening of British films in Italy unless an acceptable *quid pro quo* is accorded their own pictures here. For that is what the suggested £3,300 tax would amount to.

It is difficult to see how the major circuits—Rank, ABC and a select few others—could be asked to book Italian films virtually unseen in order to get the product into Italy of producers entirely unaffiliated with their respective groups. The well known emollient influence of Sir Henry French's diplomacy and that of his colleagues will be demanded in full if they are to reach an accord with their intransigent Italian counterparts.

QUEEN VOICES THANKS FOR METRO SCREENING

The Queen, the Duke of Edinburgh and Princess Margaret have sent a letter of thanks for the special performance of Gene Kelly's "Invitation to the Dance" at the Edinburgh Festival to the chairman, Norman Wilson.

Signed by Sir Michael Adeane, private secretary, the letter states: "I am commanded by the Queen to convey to you Her Majesty's thanks and those of the Duke of Edinburgh and Princess Margaret for the arrangements which you made for them to attend the showing of "Invitation to the Dance" when they were in Edinburgh. Her Majesty and Their Royal Highnesses much enjoyed this very original film."

MGM promptly put the picture into the 461-seated Ritz in Leicester Square.

High Court Is Asked To Rule In Trust Case

WASHINGTON: The Supreme Court has been asked to sustain a Wisconsin exhibitor's anti-trust suit against major distributors and four theatre circuits formerly controlled by Twentieth Century-Fox.

The case involves a determination of the statute of limitations for anti-trust suits under Wisconsin law. The general issue has lost much of its importance since Congress recently passed a law setting up a uniform Federal time limit on these suits, supplanting the various state laws which had previously governed.

Sheldon M. Grengs, who operated a theatre in Wausau, Wisconsin, in the early 1940s, brought suit in 1951 against the eight major distributors and the four theatre circuits, charging injury as a result of an illgeal conspiracy among the defendants. The Federal District Court dismissed the action against both distributors and exhibitors, claiming that under Wisconsin law, any case had to be brought within two years of the time of injury. The Seventh Circuit Court of Appeals went along with the two-year time limit theory, and held that this threw out the case against the exhibitors, RKO and Paramount, but did not throw out the case against the other distributor defendants because they had signed their consent decrees in the Government case within the two years previous to the filing of the Grengs suit.

Both the District Court and the Circuit Court, in going along with a two-year time limit, held that a private anti-trust suit was a penalty-type suit, governed by the two-year time limit Wisconsin had put on all penalty suits. Grengs, in urging the high court to approve his action against all the defendants, argued that a private anti-trust suit is actually a suit to recover damages for property injury, and should be governed by the six-year time limit Wisconsin put on property damage suits.

"The decision of the court below that the Clayton damage action is a statute penalty is . . . in conflict with the decision of every court of appeals that has passed on that question," the brief said.

The court will indicate shortly after it returns from its vacation in October whether or not it will review the case.

Claim Pictures 'Forced'

PHILADELHPIA—The first run Viking Theatre here has alleged forcing of feature bookings and violation of Federal anti-trust laws in its answer to an action by Universal in Philadelphia Common Pleas court for unpaid film rental. The defendant also asks $53,286 in judgement on a counterclaim.

Twentieth-Fox's Autumn Harvest...

It's an even dozen 20th Century-Fox will give its customers between now and the end af this year, coming to a sort of climax with "Anastasia" in which Ingrid Bergman, as seen above, returns to much-publicized attention. Here, on this page, are some highlight scenes from amang the leading features an the list af praduct for the balance af the year.

A BIT OF HELL far Rabert Wagner, in "Between Heaven and Hell" in which Terry Maare and Broderick Crawfard are ca-stars.

IN "THE LAST WAGON" Richard Widmark is having a bit of trouble. The William Hawks Western is in CinemaScape and De Luxe calar.

SONG AND DANCE aplenty, in "The Best Things in Life Are Free". At the right, Dan Dailey and Ernest Bargnine da a number with Sheree North.

RKO Drops Handling in 3 Branches

RKO Radio Pictures, Inc., has discontinued distribution of its films through its own physical system in Minneapolis, Milwaukee and St. Louis, effective September 14, according to Walter Branson, worldwide general sales manager of RKO. Inspection and shipping of films were taken over by the National Film Service Company on that date, although RKO stressed the fact that the present exchange offices in those locales would continue to function as before in all other services.

"Personnel on the office staffs involved have all been taken care of," RKO said. They will continue to do the work they are currently engaged in, it was announced, with the difference that some of them will now be in the employ of the service company.

This shift to outside handling of films will mark the first large-scale move among major film corporations to farm out physical distribution. A growing trend in this direction has been apparent in the industry over the past year. Several film companies already have made use of such service companies in scattered instances, and RKO has used them in Chicago, New Haven and Omaha. Results, they said, were satisfactory enough to bring about this more extensive changeover in the midwest.

See Canada Exhibitors Opposing "Pay TV"

OTTAWA: Opposition to the Famous Players Canadian Corp. request for immediate permission to launch subscription television in Canada is expected to be registered by motion picture theatre owners, it is learned. Famous Players, which has the rights to Telemeter in Canada, will file an application with the Canadian Broadcasting Corp. September 21 for launching the TV service. It is understood that the TOA of Quebec is one exhibition group which is planning to oppose the application. The TOA has been in contact, it was said, with U. S. exhibition associations which have opposed pay-as-you-see TV in the U. S.

Cinerama Cleveland Debut Set For Thanksgiving

CLEVELAND: Cinerama is coming to the RKO Palace theatre here under a five-year lease negotiated in New York between Stanley Warner Cinerama Corporation and Sol Schwartz, RKO Theatres head. Installations are being completed for a Thanksgiving opening.

FCC Grants TV Channel To Jacksonville, Fla.

WASHINGTON: The Federal Communications Commission has granted a Jacksonville, Fla., television channel to the Florida-Georgia Television Co., Inc. Mitchell Wolfson, a vice-president and director of the company, owns five per cent of its stock. Wolfson-Mayer Corp. owns an additional 10 per cent of the stock. Wometco Theatres, of which Mr. Wolfson is a co-owner, already owns station WTVJ in Miami.

Name Clagett To MPAA's Capital Post

WASHINGTON: Manning "Tim" Clagett, director of public relations for the Motion Picture Association of America in New York, has been named director of the MPAA's state legislative service here. He succeeds John G. Bryson, who will remain with the association in a consultative capacity. Taylor Mills, a member of MPAA's New York executive staff, will succeed Mr. Clagett there. These changes were announced this week by Eric Johnston, MPAA president.

Manning Clagett

In his new job, Mr. Clagett will be charged with finding out about and dealing with proposals affecting the industry in various state and local legislatures. He has been doing considerable work in this field the past few years as an aide to Mr. Bryson.

Mr. Johnston, in announcing the changes, applauded Mr. Bryson for his "brilliant job over the years in handling legislation dealing with the motion picture industry, first in California, and later in Washington. The whole record is impressive, and in no area more so than in the field of censorship.

"Working as a team in recent years," Mr. Johnston continued, "Jack Bryson and Tim Clagett have spearheaded highly successful efforts to cut down censorship, so that active state censorship remains today only in four states—New York, Maryland, Virginia and Kansas. We are confident that these four are on the way out, so that the screen finally will fully enjoy the freedom guaranteed by the first amendment to the U.S. Constitution."

Weaver Out; NBC Realigns Top Echelon

Sylvester L. "Pat" Weaver, Jr., resigned last week from the National Broadcasting Company, where he had been chairman of the board for the past year, it was announced by Robert W. Sarnoff, president. The resignation was made known right after NBC had announced a reorganization of top executive posts with four men promoted to executive vice-presidents.

As a result of internal studies he made since becoming president of the company nine months ago, Mr. Sarnoff said, the following top management changes and promotions have been made:

Thomas A. McAvity, formerly vice-president of the TV network, to the new post of executive vice-president, TV network programs and sales; Charles R. Denny, executive vice-president of operations in charge of TV and radio network production facilities and spot sales; John M. Clifford, executive vice-president of administration in charge of the various administrative and personnel departments; David C. Adams, executive vice-president of corporate relations in charge of a newly created group consisting of station relations, Washington office and planning.

By organizing NBC activities into four major groups, each headed by an executive vice-president, Mr. Sarnoff said, the company's management would be permitted to "concentrate its time and thought on major activities and on plans for the future."

Mr. Weaver joined NBC in 1949 in charge of television. He came there from Young and Rubicam, where he had been a vice-president. He was put in charge of all NBC radio and TV network activities in 1952, named vice-president of the board in 1953, president in 1953 and board chairman last year when Mr. Sarnoff was elected president.

Joseph P. Morgan Dies

WASHINGTON: Joseph P. Morgan, 76, a pioneer motion picture theatre operator, died here last week. In 1907, Mr. Morgan opened one of the first motion picture theatres in the United States, the Scenic in Georgetown. Later he opened other theatres and became associated with the late Harry M. Crandall in the Crandall circuit.

Peter Purcell

LONDON: Peter Patrick Purcell, 58, of Paramount's eastern division executive staff, in the position of technical and traffic manager, died here September 12. His wife and a daughter survive.

Hollywood Scene

Studios Burst Out with 16 Films Starting

Hollywood Bureau

On a burst of activity more encouraging in its implications than anything that's happened in Hollywood since the war-boom collapsed, picture production rose to a new high with 16 new pictures going into photography stage, while three others were completed and turned over to film editors. The week's spurt more than wiped out the previous week's failure (a record of its own kind) to start even one new picture.

Covers Wide Field

The new work ranges a wide field, as to company, process, color, and of course as to subject matter. In the order of its charting in an adjacent column, the product is as follows:

"Naked Paradise," is a Sunset Production for American International release. Richard Denning, Beverly Garland and Lisa Montell are principals. James H. Nicholson is executive producer, and Roger Corman is producer-director.

"The 27th Day" is a Columbia project of executive producer Lewis J. Rachmil and producer Helen Ainsworth, directed by William Asher. The top players are Valerie French, Gene Barry and Arnold Moss.

"Fortune Is a Woman" is being filmed in London by Frank Launder and Siney Gillian, the latter also directing, for Columbia. Jack Hawkins, Arlene Dahl and Dennis Price are principals.

"Designing Woman" is an MGM project of executive producer Dore Schary and associate producer George Wells, directed by Vincente Minnelli. It is being filmed in CinemaScope and color, with Gregory Peck, Lauren Bacall, Dolores Gray and Jack Cole as principals.

Dean Martin, Alone

"Ten Thousand Bedrooms," MGM, is produced by Joseph Pasternak, in CinemaScope and color, with Richard Thorpe directing Dean Martin (not including Jerry Lewis), Anna Maria Alberghetti, Eva Bartok, Lisa Gaye and Walter Slezak.

"Lizzie," also for MGM release, is a Bryna Production, with Eleanor Parker, Richard Boone, Joan Blondell and Hugo Haas, the latter also directing. Jerry Bresler is the producer, Edward Lewis associate producer.

"The Delicate Delinquent" is a Paramount production in VistaVision starring Jerry Lewis (not including Dean Martin), Darren McGavin, Horace McMahon and Dolores Michaels. Lewis is also the producer, and Don McGuire is directing.

"Hell's Crossroads" is a Republic production in Naturama, headlining Stephen McNally, Peggie Castle, Robert Vaughn and Barton MacLane. Rudy Ralston is the producer, Franklin Adreon the director.

"The Lady and the Prowler" is a John Farrow production for RKO, directed by Emmett Emerson, with Diana Dors, Rod Steiger, Tom Tryon, Beulah Bondi and Marie Windsor.

Jesse James Story

"The Girl Most Likely," in Eastman color, is a Stanley Rubin production for RKO, with Mitchell Leisen directing Jane Powell, Cliff Robertson, Keith Andes, Kaye Ballard, Tom Noonan and Una Merkel.

"The True Story of Jesse James," in CinemaScope and DeLuxe color, is a 20th-Fox production by Herbert B. Swope, Jr., directed by Nicholas Ray. Robert Wagner, Jeffrey Hunter, Hope Lange and Alan Hale are principals.

"Three Brave Men," in CinemaScope black-and-white, is another Herbert B. Swope, Jr., production for 20th-Fox. Philip Dunne is directing this one, with Ernest Borgnine and Ray Milland in top assignments.

"The Restless Breed" is a National Pictures production for 20th-Fox release. Edward L. Alperson is producer, Charles B. Fitz-Simmons is co-producer, and Allan Dwan is directing. It's in Eastman color, and has Scott Brady, Ann Bancroft, Jay C. Flippen and Jim Davis in principal parts.

"The Jagged Edge" is a Levy-Gardner-Laven production for United Artists release, with Tim Holt, Barbara Darrow and Hans Conreid. Jules Levy and Arthur Gardner are co-producers, and Arnold Laven is director.

"The Big Caper" is a Pine-Thomas production for U.A. release. William Thomas and Howard Pine are co-producers, and Robert Stevens is directing. Rory Calhoun, Marty Costa and James Gregory are top players.

"Gambling Man" is a BelAir production for U.A., with Dane Clark, Ben Cooper, Lori Nelson, Cecile Rogers and Joseph Stafford. Aubrey Schenck is executive producer, and Howard Koch is directing.

THIS WEEK in PRODUCTION

. . . Started—16

American International Pictures—Naked Paradise (Sunset Prods.).
Columbia—The 27th Day; Fortune Is a Woman.
Metro-Goldwyn-Mayer—Designing Woman (CinemaScope; Color); Lizzie (Bryna Prods.) Ten Thousand Bedrooms (CinemaScope; Color).
Paramount—The Delicate Delinquent (VistaVision).
Republic—Hell's Crassroads (Naturama).
RKO Radio—The Girl Mast Likely (Eastman Color); The Lady and the Prowler (Color).
20th Century-Fax—The True Story of Jesse James (CinemaScape; DeLuxe Color); Three Brave Men (CinemaScape); The Restless Breed (National Pictures; Eastman Color).
United Artists—The Jagged Edge (Levy-Gardner-Leven); The Big Caper (Pine-Thomas); Gambling Man (Bel-Air Prod.).

. . . Completed—3

RKO Radio—Brave Tomorrow (Galahad Prod.); The Day They Gave Babies Away (Eastman Color).
Universal-International — Joe Butterfly (CinemaScope; Technicolor).

. . . Shooting—33

Allied Artists — Love in the Afternoon; Jeannie (CinemaScope; Calar).
American International Pictures—Shake, Rattle and Rock (Sunset Prod.).
Associated Film Release—The Hanging Judge.
Columbia—Story of Esther Costello (Valiant Films); Interpal (Warwick Prods.); Tawn on Trial (Marksman Films).
Independent—Shark Reef (James O. Radford); Jet (Gross-Krasne); The Fever Tree (Dudley Pic.); Snowfire (McGowan Bros.); Waman and the Hunter (Gross-Krasne & Kenya Prads.).
Metra-Goldwyn-Mayer—The Vintage (CinemaScope; Metra-Calor); Slander; The Wings of Eagles; Something of Value; Raintree County (65mm; Colar).
Paramaunt — Beau James (VistaVisian, Color); Flamenca (VistaVision, Color).
20th Century-Fox—Woman of Pitcairn Island (Regal Films, CinemaScope); Love Me Tender (CinemaScope); Black Whip (Regal Films Prad., CinemaScope); Seawife (CinemaScope, DeLuxe Color); Heaven Knows, Mr. Allison (CinemaScope, DeLuxe Colar); Anastasia (CinemaScope, DeLuxe Color).
United Artists—The Bachelor Party (Hecht-Lancaster Ca.-Norma Prods.); The Buckskin Lady (Bishap-Hittleman Picts.); The Monte Carlo Story (Titanus Films, Technicolor); Pride and the Passion (Kramer Prads., VistaVision, Technicolor.)
Universal-International — The Night Runner; The Tattered Dress (CinemaScope).
Warner Bros. — A Face in the Crowd (Newton Prods.); The Sleeping Prince (LOP Prods.).

Meet Eisenhower on World Good Will

WASHINGTON: Y. Frank Freeman and George Murphy represented the industry at a meeting with President Eisenhower this week to discuss a program for promoting international understanding. Mr. Freeman and Mr. Murphy will be two of 40 committee chairmen, all representing various phases of American life, who will meet with the President, Secretary of State and other Government officials.

Paramount's 22 Setting a Good Pace

With 22 features completed or in various stages of production or preparation, Paramount regards its product position currently as the best in many years. All in VistaVision and 14 also in color by Technicolor, these new productions include many that are set for or awaiting release.

Seven are set for release during the next several months. These are: "War and Peace." Technicolor filmization of Leo Tolstoy's novel; "The Vagabond King," a September release co-starring Oreste, new singing discovery, with Kathryn Grayson. Pat Duggan produced and Michael Curtiz directed. "The Search for Bridey Murphy," set for October, stars Louis Hayward, Teresa Wright and Nancy Gates. Pat Duggan produced and Noel Langley directs. "The Mountain," Technicolor, also to be released during October, costars Spencer Tracy and Robert Wagner and was produced and directed by Edward Dmytryk.

"The Ten Commandments"

"The Ten Commandments," Cecil B. DeMille's special, has been set for November openings in several key theatres throughout the world. Heading the cast are Charlton Heston, Anne Baxter, Edward G. Robinson, Yul Brynner, Yvonne DeCarlo and John Derek. "The Rainmaker," Technicolor, produced by Hal Wallis and directed by Joseph Anthony, co-stars Burt Lancaster and Katharine Hepburn and will be released in December. "Hollywood or Bust," another Hal Wallis production, a Dean Martin-Jerry Lewis comedy, is scheduled for release during the Christmas-New Year holiday.

In addition, seven other productions have been completed. "Funny Face," a Technicolor musical comedy co-starring Audrey Hepburn, Fred Astaire and Kay Thompson and featuring music by George and Ira Gershwin. Roger Eden produced and Stanley Donen directed.

"Loves of Omar Khayyam"

"The Loves of Omar Khayyam," Technicolor, starring Cornel Wilde, Michael Rennie and Debra Paget, was directed by William Dieterle and produced by Frank Freeman, Jr. "Gunfight at O.K. Corral," produced by Hal Wallis, and directed in Technicolor by John Sturges, co-stars Burt Lancaster and Kirk Douglas. "Three Violent People," Technicolor, co-stars Charlton Heston and Anne Baxter and was directed by Rudolph Mate. "The Lonely Man" co-stars Jack Palance, Anthony Perkins and screen newcomer Elaine Aiken. It was directed by Henry Levin and produced by Pat Duggan. "The Buster Keaton Story" stars Donald O'Connor in the title role and was produced by Robert Smith and Sidney Sheldon, with the latter directing. "The Jim Piersall Story" is the filmization of the best-seller "Fear Strikes Out," and stars Anthony Perkins and Karl Malden. It was produced by Alan Pakula and directed by Robert Mulligan.

Other forthcoming films are "Beau James," Technicolor, starring Bob Hope; "Flamenca," with Richard Kiley and Carmen Sevilla; "The Delicate Delinquent," Jerry Lewis' first solo starring picture; "The Joker Is Wild," starring Frank Sinatra; "The Tin Star," starring Henry Fonda and Anthony Perkins; "Teacher's Pet," starring Clark Gable; "From Amongst the Dead," an Alfred Hitchcock suspense production starring James Stewart, and "The Red Nichols Story," starring Danny Kaye.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended September 8 were:

Albany: The Bad Seed (W.B.).

Atlanta: Bigger Than Life (20th-Fox); The Burning Hills (W.B.); High Society (MGM) 3rd week; Hold Back the Night (A.A.).

Baltimore: The Bad Seed (W.B.); Bus Stop (20th-Fox); High Society (Par.) 2nd week; Man With the Golden Arm (U.A.); Oklahoma (Magna) 28th week; These Wilder Years (MGM).

Boston: The Bad Seed (W.B.); The Eddy Duchin Story (Col.) 3rd week; Fastest Gun Alive (MGM); High Society (MGM) 3rd week; Madame Butterfly (I.F.E.) 2nd week; Privates Progress (DCA).

Buffalo: The Ambassador's Daughter (U.A.); The Bad Seed (W.B.) 3rd week; Bus Stop (20th-Fox) 2nd week; Oklahoma (Magna) 4th week.

Chicago: The Bad Seed (W.B.) 2nd week; The Burning Hills (W.B.) 2nd week; Bus Stop (20th-Fox); High Society (MGM) 2nd week; House of Ricordi (Baker-Brill); Somebody Up There Likes Me (MGM) 3rd week.

Cleveland: The Bad Seed (W.B.); First Texan (A.A.); Girls in Prison (A.I.P.); High Society (MGM) 5th week; Hot Rod Girl (A.I.P.); The Last Wagon (20th-Fox); Screaming Eagles (A.A.); Wages of Fear (DCA) 2nd week.

Columbus: Bus Stop (20th-Fox); High Society (MGM); Somebody Up There Likes Me (MGM).

Denver: Bandido (U.A.); High Society (MGM) 3rd week; The Last Wagon (20th-Fox); Pardners (Par.) 3rd week.

Des Moines: The Bad Seed (W.B.); Bus Stop (20th-Fox) 2nd week; The Catered Affair (MGM) 2nd week.

Detroit: Bus Stop (20th-Fox); The Eddy Duchin Story (Col.) 4th week; High Society (MGM) 3rd week.

Hartford: The Ambassador's Daughter (U.A.); Autumn Leaves (Col.); Bandido (U.A.); Citizen Kane (RKO) (Reissue); High Society (MGM) 2nd week; Lust for Life (20th-Fox); Simon and Laura (U-I).

Indianapolis: Bus Stop (20th-Fox); Oklahoma (Magna) 2nd week.

Jacksonville: The Ambassador's Daughter U.A.) 2nd week; The Bad Seed (W.B.); The Bold and the Brave (RKO); The Vagabond King (Par.).

Kansas City: Bus Stop (20th-Fox) 2nd week; Simon and Laura (U-I) 3rd week.

Memphis: The Bad Seed (W.B.); High Society (MGM) 2nd week.

Miami: High Society (MGM) 4th week; Miami Expose (Col.); Oklahoma (Magna) 28th week; Seven Men From Now (W.B.).

Milwaukee: The King and I (20th-Fox) 6th week.

Minneapolis: The Bad Seed (W.B.); Girls in Prison (A.I.P.); Hot Rod Girl (A.I.P.); The King and I (20th-Fox) 8th week.

New Orleans: The Bad Seed (W.B.) 2nd week; Bus Stop (Par.); High Society (MGM); Oklahoma (Magna) 11th week; Rififi (UMPO); Walk the Proud Land (U-I).

Oklahoma City: The Ambaassador's Daughter (U.A.); The Burning Hills (W.B.); Bus Stop (20th-Fox) 2nd week; Francis in the Haunted House (U-I); Oklahoma (Magna) 3rd week.

Omaha: The Boss (U.A.).

Philadelphia: The Ambassador's Daughter (U.A.); The Bad Seed (W.B.); High Society (MGM) 2nd week; Oklahoma (Magna).

Pittsburgh: Away All Boats (U-I) 4th week; The Bad Seed (W.B.) 2nd week; Bus Stop (20th-Fox) 2nd week; The Killing (U.A.) 4th week; Oklahoma (Magna) 13th week; Rififi (UMPO) 3rd week.

Portland: Bus Stop (20th-Fox); Diabolique, (Indie) 3rd week; High Society (MGM) 3rd week; Pillars in the Sky (U-I); The Proud and Profane (Par.) 3rd week.

Providence: Bus Stop (20th-Fox); The Eddy Duchin Story (Col.) 3rd week; Walk the Proud Land (U-I).

Vancouver: Bus Stop (20th-Fox); High Society (MGM); The King and I (20th-Fox) 5th week; Moby Dick (W.B.).

Washington: The Bad Seed (W.B.) 2nd week; Bus Stop (20th-Fox); The Eddy Duchin Story (Col.) 7th week; High Society (MGM) 3rd week: A Kid for Two Farthings (Lopert); The Naked Night (Foreign); Pillars in the Sky (U-I).

Prudential Trust Suit Names Majors, Century

Eight major motion picture distributors and their subsidiaries and Century Circuits, Inc., and its subsidiaries were named defendants in a $1,800,000 anti-trust suit in New York Federal Court this week by Prudential Theatres, Inc., operators of the Smithtown theatre in Smithtown, Suffolk County, N.Y. The suit charges the defendant distributors discriminated against the Smithtown by giving "unreasonable runs and clearances in the exhibition of feature films in the Long Island area" to the defendant circuit's Huntington and Shore theatres. The plaintiff claims there is no competitive relationship between the theatre and the others, "which are 17 miles away."

The National Spotlight

Albany

Fall business should be better than it was last year, due to stronger product, in the opinion of **Elias Schlenger,** Fabian division manager, and other area industry men. . . . **Charles Hart,** formerly associated with the General Stark at Bennington, Vt., reopened the New, Hoosick Falls, as the Hart, after taking over and refurbishing it. . . . **Robert Martin,** former assistant at the Stanley Warner Troy in Troy, became manager of the Avon, Utica, with the resignation of **Mrs. Ottilie Fearing.** . . . Public hearings on a proposed revision of Code 36, affecting theatres and other places of public assembly, will be held by the State Board of Standards and Appeals in New York, Albany, Rochester and Buffalo, September 17-20. . . . **John** and **Peter Marotta** are converting the concession stand at the Carman drive-in, Guilderland, to cafeteria style. **Ben Coleman** buys, books and manages the theatre for them.

Atlanta

Mrs. Martha Chandler, United Artists booker, was given a birthday party by her office. . . . **Mrs. Frances Dukeheart,** of Los Angeles, was a visitor on Film Row. She worked for Universal here for several years. . . . **Mrs. Louise Stewart,** secretary to **Bob Work,** with theatres in Alabama, back in Scottsboro, Ala., after a vacation spent in Memphis. Also back is **Evelyn Ramsey,** George Theatres accounting department, Atlanta, after a vacation spent in Tennessee. . . . **Frank Lowery** has returned to Columbia as sales representative; he goes there from Capital Film Exchange. . . . **Nat Williams, Jr.,** Interstate Enterprises, Thomasville, Ga., said that his father, who suffered a heart attack some time ago, is getting along well. . . . Seen on the Atlanta Film Row: **Paul Engler,** Engler theatre, Birmingham, Ala.; **F. T. Yarbrough,** StarVue drive-in, Hillsboro, Ala., and **T. E. Watson,** Strand, Montevallo, Ala.; **Milton Brockett,** head booker Crescent Amusement Co., Nashville. . . . The Alachua theatre will be under new management. **Mr.** and **Mrs. Roscoe Croley** are moving to Georgia. The new owners, **Mr.** and **Mrs. E. B. Williams** of Mayo, Fla., named **Weyman Funderburk,** of Mayo, to manage the Alachua. His wife will be in charge of the boxoffice.

Baltimore

Mid-Atlantic States Shrine convention in town this weekend, with more than 18,000 Shriners and their wives providing unwonted activity downtown, first runs catching some of the overflow. . . . **Frank Hornig** of the neighborhood Horn theatre had one customer he could have done without . . . prowler decamped with $270 in receipts. . . . **Richard Dizon,** manager of the Hiway theatre, proved that showmanship and a good picture can successfully combat TV . . . bicycle races, parade and prizes, clown bally, etc., helping "Trapeze" to a full week at the subsequent run, the first in many years. . . . **Henry Jones** of the Town theatre on vacation. . . . **Rodney Collier,** manager of Warner's Stanley, setting advance campaign for world premiere of "Toward the Unknown", with producer-star **Bill Holden** set for personal appearance at the theatre.

Boston

William Kumins, branch manager for Warners and area exchange chairman for COMPO committee, called a meeting recently of all district and branch managers for the kickoff of the 1956-57 COMPO dues drive. He called another meeting for all salesmen who will be briefed on canvassing for exhibitor dues. . . . **Elissa Richmond,** daughter of exhibitor **Louis Richmond,** has been studying at the Sorbonne this summer. . . . **Rube Perlman** of the New York DCA office was in town recently with **John Boulting** in conjunction with "Private's Progress." . . . **Harold Rubin** of Globe Premium Co. is offering a new dinnerware line this Fall. He is distributor for Homer Laughlin China Co. and others.

Buffalo

Edward F. Meade, Shea theatres ad-pub chief, is vacationing at the cabin maintained by him and **Edward Miller,** manager of the Paramount theatre, out in the Boston Valley hills and from which point Eddie is making several side auto trips. . . . **Charlie McKernan,** manager of the Seneca, and **Bill Colson,** manager of the Niagara, are distributing thousands of vari-colored heralds in their respective communities on the forthcoming showing of "Moby Dick," which starts first at the Seneca September 23. . . . **Lou Levitch,** manager of the Granada, a Schine house in North Buffalo, often wishes he had more parking space near his theatre. When he plays the big hits cars are parked almost every place but in his lobby. . . . **Jack Jackson,** who in the days of the Paramount-Publix management of the Eastman theatre in Rochester was manager of that house, visited Kodak Town the other day and reminisced with old friends there. Jack has been working on publicity for "Oklahoma!", now at the Century in Buffalo. . . . On Tuesday night, September 4, the Palace in Rochester celebrated Navy Night when all active Navy personnel in the area were guests of the management. **Jay Golden,** district RKO Theatres manager, invited the Navy men to view "Away All Boats," on the final day of the run. The guests, in uniform, were admitted upon presentation of identification cards and each man was invited to bring a guest.

Charlotte

Mrs. Myrtle Parker, secretary to Paramount branch manager **Lawrence Terrell,** has returned to her desk after vacationing at Myrtle Beach. . . . **Mrs. Thomas Ayres** of Florence, S. C., won the free trip to Cuba offered by RKO, the Manor theatre and the *Charlotte News* as part of the "First Traveling Saleslady" promotion. . . . "High Society" continues to draw big at the Plaza after three weeks. "Bus Stop" opened big at the Carolina. . . . War and Peace" will have its Carolina premiere at the Imperial October 23. . . . **Everett Olsen,** promoter of the Lucky game at Carolina drive-ins, came here to confer with exhibitors and also book pictures in drive-ins he operates. . . . The summer ice skating period ended September 9 in the Charlotte Colisseum.

Chicago

Final gross figures for the long Labor Day weekend show that theatres throughout the city and most of the drive-ins had their best business in four years for a comparable period. There was a following drop, attributed to school opening. The Woods theatre is, however, not included among those theatres lamenting off business after Labor Day. For the past year or more film presentations at the Woods have been breaking all past records. "High Society" is topping them all, with a weekly gross of approximately $65,000. Many neighborhood theatres are capitalizing on the current drop of life history stories appearing on **James Dean.** Theatres which have been picking up "Rebel Without Cause" and East of Eden" are finding that these films are producing grosses equivalent to first run business. . . . ABC Outdoor theatre is the first drive-in to give notice that it will close for the season. The earlier than usual cool weather has made other owners decide on closing during September and early October. . . . The M & R Theatre Corporation has been doing capacity business during the first season at the Bel Air Outdoor theatre, in so far as car business and walk-in patrons are concerned. The company's experiment with a cafeteria-type snack service has also been highly successful and it will probably become a regular service. . . . **Vic Del Rosa** resigned as assistant manager of the Lake. . . . **Jack Springer** came to Schoentadt Theatres circuit as assistant to manager **I. Zatkin.** He was formerly film buyer for the R. D. Goldberg Theatres, Omaha, Nebraska.

Cleveland

Labor Day weekend business was reportedly better this year than in recent previous years. The Friday-Saturday-Sunday business was especially good, with a falling off on Monday due to fine picnic weather. . . . The 1,800-seat Lyceum, a

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neighborhood theatre recently acquired by **S. P. Correl** and **Leonard Mishkind**, is reopening September 13 upon completion of a thorough remodeling job. **H. B. Arstein**, former manager of the Broadvue, will manage the house. . . . **Edward Shulman**, general manager of the Shulman-Sher Art theatres in eight cities, has boosted the admission scale at the Heights Art theatre, Cleveland, from 75 cents to 90 cents for students and from $1 to $1.25 for adults. . . . **F. Pearson** is reopening the Mahoning theatre in Youngstown.

Columbus

Anthony Nelson, 67, who was planning to reopen the Rivoli, West Side neighborhood, in partnership with **William Petrakis**, died suddenly September 5. . . . **Robert Wile**, secretary of the Independent Theatre Owners of Ohio, announced the signing of the Westville drive-in, New Westville, Ohio, as the newest member of the association. . . . **Milton Yassenoff**, general manager of the Academy circuit, arranged midnight shows September 15 at the National, South and 17th Avenue drive-ins for the benefit of the fund for the family of Patrolman **Thomas Webb**, who was killed in line of duty. All receipts received after 11.15 p.m. were to be turned over to the fund. . . . "High Society" at Loew's Broad and "Bus Stop" at RKO Palace went into second weeks after big first weeks.

Denver

Carl Miller, Warner Bros. branch manager, to hospital for emergency appendectomy, and **Mayer Monsky**, Universal branch manager, to General Rose hospital for treatment for kidney stones. Both are improving. . . . Women of the Motion Picture Industry held a picnic at City park for members and friends Sunday. . . . **George C. Hoover**, past chief barker International Variety, and **John H. Rowley**, chief barker, will head the International Variety crew which will hold a meeting at the Variety Club rooms here September 27-28. . . . **Reggie Shirk**, audio tape manufacturer, now selling for Western Service & Supply, succeeding **Fred Anderson**, resigned. . . . Heading for the international convention of Women of the Motion Picture Industry are **Mary Ann Hogle, president; Pauline Hall, Grace Fuschino** and **Jean Garbase.** The two latter will visit in Chicago on the way, and in Kansas City on the return. . . . **Pete Bayes**, Paramount publicity man, spent two weeks in active duty with the army at Camp Carson, Colo., interrupted by two-day flight to Hollywood to see screening of "War and Peace".

Des Moines

The Perry theatre at Perry has been reopened. The action resulted from an intensive effort by businessmen and other Perry residents. The house had been closed by the Pioneer Theatre Corp. in the spring because of an operating loss attributed to lack of interest on the part of Perry citizens. In reopening the theatre, **Harold Field**, Pioneer president, said, "Because of the efforts of the Perry promotion committee, we feel that a new awareness of the value of the theatre to the community has been created. In recognition of this accomplishment and because we have faith in Perry and its people and because we want to operate the theatre if it is at all possible, we have decided to try again to the best of our ability to make a success of the theatre operation for the benefit of all concerned." New manager is **Bernard Bisbee**, replacing **Carl Schwanebeck**. . . . **Alfred Klemme** has leased the Norka theatre at Akron and plans to operate four days a week with two program changes weekly. . . . **Carl Olson**, U.A. manager, spent the weekend at Lake Okoboji. . . . **Ann Branco**, Universal steno, is on vacation in New York. . . . WOMPI held a rummage sale last week and the Variety Club women plan a similar event October 9.

Detroit

Central Theatre Service has moved to 315 Fox Building. . . . **Otto Preminger** auditioned 50 Detroit area hopefuls at the Sheraton-Cadillac in his search for "St. Joan." Newspaper coverage included sketches by **Chuck Thurston**, who does theatrical cartoons for the **Free Press**. . . . The Southtown closed in Lansing. . . . **Jane Robinson** is over her recent auto accident injuries and back at the Film Truck office. . . . **Zuhier Abursheid** and **Esmiel Ahmad** have reopened the Fordson in Dearborn. . . . The Port Austin at Port Austin has come alive again with **J. E.** and **Bertha Unthegrove** officiating. . . . **Sam Sanders**, Allen Park operator, died in North Carolina. . . . Up in Iron River they are clearing a farm plot for a new drive-in. . . . The Hi-Way drive-in has been opened at Deckerville by **C. H. Clemens** and **C. H. Davis.**

Hartford

Winners of Perakos Theatre Associates' 1956 Summer refreshment competition will be announced at a circuit managers' luncheon meeting, set for the Burritt Hotel, New Britain, Conn., September 19. **Sperie Perakos**, general manager of the circuit, will award prizes to managers showing the greatest percentage gains in refreshment stand sales over 1955 figures. . . . **Peter Perakos, Sr.**, circuit president, will also speak. . . . The State theatre, downtown Hartford motion picture-vaudeville house, owned and operated by the **Harris Brothers (Ted, Martin** and **Sam)**, has reopened, following its Summer shuttering. . . . The 4,200-seat theatre is only remaining combination stage show-motion picture house in Connecticut on a regular policy. **Ted Harris** is managing director.

Indianapolis

S. J. Gregory, distributor chairman for the Greek relief fund, has 25 benefits set in the state, including a special showing of "The Biggest Thing in Life" at the Indiana September 26. . . . **Trueman Rembusch** will have charge of the business sessions at the Allied Theatre Owners of Indiana convention October 23-24. **Marc Wolf** is entertainment chairman. . . . **Tony Wylie** has returned as steward at the Variety Club, which reopend September 10. . . . **Tom Speer** reopened the Monroe at Monroe City September 8. . . . **Bill Studebaker**, Logansport exhibitor, has returned from a Canadian fishing trip. . . . ATOI is advising exhibitors to run trailers to get out the vote for the state referendum on daylight time at the November election.

Jacksonville

Bob Cornwall moved into the Florida, largest indoor theatre in the northern half of the state, as house manager. . . . **Jim Carey**, manager of Loew's Normandy Twin Open Air theatre, sent out a crew of house-to-house canvassers on a survey of the movie-going habits of suburbanites. . . . **Charley Touchon**, U.A. office manager in Atlanta, came in for a few weeks to set up office procedures in the new U. A. branch office in the Florida Theatre Bldg. . . . The Kay Film Exchange has opened a branch office here, with **Joe Shrift** as salesman and **Evelyn Hazouri** as booker. . . . **Jim Kirby** is the new circuit booked for Floyd Theatres. . . . Out-of-towners here for a Fall meeting of officers and directors of the Motion Picture Exhibitors of Florida were president **Elmer Hecht**, Miami; **Harold Spears**, Atlanta; **Joe Lipson**, Orlando; **Jerry** and **Louis Gold**, Pahokee; **Charles H. Richelieu**, St. Petersburg; **Pete Sones**, Tampa; **B. B. Garner**, Lakeland, and **Bob Daugherty**, Haines City. . . . **Nat Williams**, head of Interstate Enterprises, Thomasville, Ga., was in St. Joseph's Hospital, Atlanta, following a heart attack. . . . **Norm Levinson**, MGM publicist, returned from his first trip into the Montgomery, Ala., area. . . . The Pompano drive-in, Pompano Beach, and the Gold Coast drive-in, Deerfield Beach, are now being booked by **Charley King** Exhibitors Service. . . . **Louis Gold**, Pahokee, is the new secretary of MPEOF.

Kansas City

The Vogue theatre is presenting a collection of outstanding films which have been produced by **David O. Selznick.** With the title, Fall Film Festival, the series opened with "Portrait of Jennie" and "Intermezzo." Others to be shown are "The Paradine Case," The Spiral Staircase," "Since You Went Away" and "I'll Be Seeing You." . . . **John Gregg**, formerly with the Leawood drive-in near Kansas City, is managing a theatre in Waterloo, Ia. His successor at Leawood is **Frank Myers. Ronald Hurst** supervises the Leawood and Shawnee drive-ins. . . . After fire had destroyed the home of **Don Boggs**, projectionist at the Bayer theatre in Excelsior Springs, Mo., a fund for the family was raised by members of Local 170, assisted by KMBC-TV. . . . The Kansas-Missouri Theatre Owners have planned a Lake of the Ozarks party October 9-10 at Arrowhead Lodge. Guests will be given free time to enjoy recreational facilities at the lodge. . . . At the Carroll drive-in near Eldon, Mo., **Tom Edwards**, owner, has started a small zoo.

Los Angeles

Berthe Shulte, Gilboy Film Delivery, has been hospitalized with a knee injury resulting from a traffic accident. . . . **Jules Gerelick**, Universal-International salesman, became a granddaddy for the second time when his daughter in Van-

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couver became the mother of a five-pound girl. . . . The Robt. L. Lipper Theatres have opened a new $350,000 showcase named the La Habra theatre in La Habra, Cal. . . . The shuttered River theatre in Oildale has been reopened by **O. J. Schneider.** . . . Phoenix, Ariz., has been selected as the three day site for the convention of National Theatres to be held October 1-3, with president **Elmer C. Rhoden** presiding. . . . **Mrs. Alex Weissman,** wife of the MGM salesman, has purchased the Corona theatre in Corona from **Sid Pink.** . . . **W. E. Blunt,** new owner of the Sierra Madre theatre, also operates the Glendora theatre, Glendora. . . . Recently appointed director of advertising for the Pacific drive-ins is **Dick McKay,** formerly a booker for the organization. . . . Among Film Row visitors this week from out of town were **Manuel Carnakis,** mayor of Bakersfield, who was getting product for his Virginia and Vista theatres, and **Ernie Martini,** owner of the Rancho in Arvin, Cal.

Memphis

Northgate theatre, a 1,000-seat showplace in Frayser just north of Memphis, will be opened for business before the end of the month, according to **Augustine Gianciolo,** who will operate Northgate under a 20-year lease. He operates four Memphis theatres. . . . Making reservations for the Theatre Owners of America convention in New York September 20-24 were **R. B. Cox,** theatre owner at Batesville, Miss., and **Leon Roundtree,** Holly Springs, Miss., exhibitor. . . . **Herbert B. Mitchum** has taken over the operation of Rex theatre at Lilbourn, Mo. . . . In Memphis on business was **E. L. Boggs,** Moonlight drive-in and Missouri theatre, Hayti, Mo., and **W. F. Ruffin, Sr.,** and **W. F. Ruffin, Jr.,** who operate theatres in west Tennessee and Kentucky from their Covington, Tenn., headquarters.

Miami

The Wometco organization, through its personnel director, **Robert F. Green,** arranged for a leading Dade County physician and a staff of nurses to administer the polio vaccine on a wholesale scale to all employees of the company. . . . Second and third vaccinations will be administered after the required interval. . . . **Ed Claughton, Jr.,** of the Claughton theatres, still has memories of his days as end on the Duke University football team which may have been the reason for his issuing 100 theatre passes to **Andy Gustafson's** University of Miami football team. . . . The Key West-made film, "Carib Gold," a documentary featuring **Ethel Waters** and boxer **Coley Wallace,** will have a world premiere October 30 in the same city. Nationwide Films is distributor.

Milwaukee

An old-timer visited Film Row last week to see how many of his old friends were still around. He was **Ernie Brechler** from Fennimore. He went out of the business in 1941. His son, **Kenneth,** operates the Towne theatre at Darlington. Mr. Brechler still could visit along Film Row with **Jack Frackman,** branch manager at Republic. It was good to see the **Trampe** boys again and **Ray Schultz.** . . . **Ken Peterson** has reopened the Gerald theatre at Weyauwega for two changes, Friday-Saturday and Sunday-Monday. . . . **Don Kiel,** shipping clerk at the Columbia exchange, is to undergo surgery September 21.

Minneapolis

Paramount has renewed the lease on the building which it occupies at 1201 Currie Avenue for another two years, it was announced by **J. T. McBride,** branch manager. . . . **Horace A. Young,** 61, operator of the Rex at Chaska, Minn., for many years, passed away. He had been ill with cancer. . . . **Foster Blake,** Universal western division sales manager, was in on routine business. . . . "Lovers and Lollipops" will be distributed in the Minneapolis film zone by Independent Film Distributors, it was announced by **Don Swartz,** head of the exchange. . . . Late vacationers included **Pat Pederson,** branch manager's secretary at U. A., who was in California; **Genevieve Donovan,** cashier at Columbia, who toured the New England states and Canada, and **Laverne Boerner,** secretary at Independent Film Service, who is in California. . . . New on the row is **Geraldine Miller,** typist at Columbia, replacing **Carol Albers,** resigned. . . . **Ted Mann,** operator of the World theatres in the Twin Cities, was in California getting his wife and family settled in Los Angeles, where they will spend the winter.

New Orleans

Mrs. Charles Greco has taken over the owner-managership of the Harlem, Thibodaux, La., following the recent death of her husband. . . . **Herbert C. Anvil** has taken over the operation of the Stateline, Stateline, Miss., from former owner **J. C. "Jimmy" Bristow.** . . . **William D. Patrick,** 79, retired Florala, Ala., theatre owner, died at his home in Fort Walton Beach, Florida, where he had lived ever since his retirement five years ago. . . . **Mrs. Anna Oliphant,** Richards Center, and **Mrs. Gene Barnette,** Delta Theatres, Inc., WOMPI members of the local chapter, are on the nominee slate for national treasurership and Eastern Regional Director, respectively, as presented by the association nominating committee to the national membership for election at the association's third annual convention to be held in Atlanta September 28-30. . . . **William Lighter** advised Transway that he has transferred ownership of the Ber indoor, Berwick, La., to **Michael Versen,** Morgan City, La., owner-manager of the C-Wall there. . . . Columbia's southern district manager, **Bob Ingram,** visited with branch manager **Duke Duvall** and staff.

Oklahoma City

Dave Farley, head booker for MGM Film Exchange, returned from his vacation this week. . . . **Jimmy Stewart** and **Bob Cummings** were in Oklahoma City last weekend to take part in the National Aircraft Show which was held in Oklahoma City September 1-2-3. . . . Thirty-three prizes totaling $10,050 will go to the fastest terrapins in the state September 15 as the 14th annual Variety Club Turtle Derby is unreeled at the Stockyards Coliseum. The derby will provide more money to be spent for charity by the Oklahoma Variety Club Tent No. 22. Since its charter was granted in 1939, this group has raised and spent $379,347.73 for charity. A big part of it is included in building and maintaining the Variety Club Health Center here. There also has been $128,700 given to Oklahoma Medical Research and large sums to the Central Day Nursery and the Retarded Children's program locally. Main fund-raising project of the Variety Club is the turtle derby. An interesting feature of the rules is that no winners will be allowed to give the prize money back to the Variety Club. **Don Tullius** is chief barker of the Oklahoma Variety Club.

Omaha

DeWitt St. Clair, exhibitor at Wymore, Neb., for many years, has left to take a position in Florida. **M. B. Moran** has taken over operations at Wymore. . . . For the second season, the Sunday morning church services at the 7-T-7 drive-in, owned by **A. E. Thacker** at South Sioux City, Neb., have proved to be a big success. The theatre management turned over the use of the drive-in without charge and even provided free coffee at the close of services, conducted on an interdenominational basis by the Rev. **Homer B. Clements.** Assisting were high school, 4-H and civic groups.

Philadelphia

Bob Sidman, former exploitation director for MGM in this area, has left the industry to become the new publicity director for the Pennsylvania State Civil Service Commission. . . . **Ed Rosenbaum,** pioneer motion picture exploiteer, comes out of retirement to substitute for the vacationing **Max Miller** at United Artists. . . . **Joe Solomon** sets up a new independent film exchange, to be known as Majestic Pictures, at 1237 Vine Street along film exchange row here. . . . Atlantic Theatres, a Trenton, N. J., corporation which operates the center-city Studio, first-run art house, has changed its corporate name to The Constellation Corporation. . . . **David E. Brodsky,** local theatre decorators head, heads the 1956-57 Maintenance Campaign of the Downtown Jewish Orphan Home. . . . **Samuel Diamond,** 20th Century-Fox branch manager, announced the appointment of **Joseph Engel** to the sales staff, marking his return to the industry. He was last with Screen Guild as a special representative in this area. . . . **William Goldman,** head of the William Goldman Theatres, is reported planning a full season of roadshow films and legitimate stage shows at his dark center-city Erlanger.

Pittsburgh

The Fulton gets "The Best Things in Life Are Free" after its current "Away All Boats". . . . The re-issues of "King Kong" and "I Walked With a Zombie" are doing surprisingly well in the neighborhood and drive-in houses. . . . "Bigger Than Life" is back on the Harris booking

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chart where it will follow "Bus Stop." "Solid Gold Cadillac" penciled in to follow "Bigger Than Life." . . . **Phyllis Fonner** joined the local MGM accounting exchange. and **Ruth Nichols** was added as an inspector. . . . **Shirley Jones** and her hubby, **Jack Cassidy,** spent a few days here visiting her folks in nearby Smithton. . . . "Cry in the Night" and "Towards the Unknown" added to the Stanley booking chart. . . . "High Society" took in a great $61,000 in three weeks at the Penn, best the house has done since "Not as a Stranger." . . . "Bad Seed," backed by a fine advance campaign, is a sharp click in the Stanley.

Portland

The town is still talking about the personal appearance of 20th-Fox star **Felicia Farr**, Evergreen's Oregon district manager **Oscar Nyberg** really had a full 24 hours set for her. . . . **Mona Freeman** due here this month for the Home Show. . . . Fox Theatre manager **Dean Mathews** has "Bus Stop" set in giant letters on his reader board. The bus company has a sign under the marquee "Buses don't stop here." . . . Liberty Theatre manager **Wil Hudson** back after a week in Bellingham. . . . **Mike Callahan,** manager of the Times Theatre in Seaside, Ore., has had a smash summer session at his deluxe house. TV via cable has cut into his winter business. He has the only house in the area outfitted with stereophonic sound but he says he orders magnetic track and gets optical!

Providence

With virtually all of the state's hundreds of schools, private, public and parochial, opening one week earlier for the Fall and Winter sessions, thousands of vacationists closed their Summer homes, accordingly. While this did not benefit the theatres to any great degree, most families concentrating on outfitting children for school, it did augur an earlier upturn in seasonal patronage. Thus, it was anticipated that most houses would enjoy an extra week's business to be chalked up on the Fall-Winter business graph. Furthermore, a lack of hurricane threats and warnings, which plagued this area during August, last year, gave more freedom of mind to those persons who "didn't dare" leave the safety of their homes, last Fall. . . . "The Eddy Duchin Story" was running into a third week at Loew's State. . . . **Robert Rounseville,** native of nearby Attleboro, great singing star of screen and stage, headed an all-star cast in "The Student Prince" at the Warwick Tent theatre. . . . **Carol Bruce** made personal appearances in 'Anniversary Waltz" at Matunuck's Theatre-by-the-Sea. . . . As the summer outdoor season drew to a close, insofar as amusement parks, midget auto tracks and other conflicting entertainment events, local theatre men made plans for extensive exploitation of film attractions.

St. Louis

The Grand theatre in Desloge, Mo., was partially destroyed by fire August 30. The Grand theatre is owned by Edward & Plumlee of Farmington, Mo., and has not been operating for some time. It is the third theatre that has been destroyed by fire in Saint Francois county in recent years, the others being the Roxy at Leadwood and the Regal at Elvins. . . . The Rolla drive-in theatre at Rolla, Mo., has announced that it will award a midget racer in the contest for the "Most Popular Boy or Girl in the Phelps County Area." which it is now running and will end October 25. . . . The Normalite, weekly newspaper at Normal, Ill., has been entertaining guests at the Normal Theatre by having them clip a page from the newspaper and presenting it at the boxoffice of the theatre. . . . **F. A. Lambert,** former postmaster of Princeton, Mo., who has been operating the Lambert theatre in that city since 1930, has leased it to **Rex Cool,** theatre owner of Unionville, Mo. . . . The Orpheum theatre at Marion, Ill., is providing free pony rides for the children of that city.

Vancouver

Ned Robinson, projectionist and former owner of the now closed York theatre here, was elected vice-president of projectionists union 348. He replaced **Hank Leslie** of the Orpheum who resigned for health reasons. . . . **Peggy Menzies** resigned as assistant manager at the Dominion after being with Famous Players for 20 years. . . . **Bob Holm,** local projectionist, has left for Kitimat in northern British Columbia, where he will take over charge of the Howard-Steel theatre interests. . . . **George Lynch,** formerly with Paramount in Calgary for 15 years, and in the grocery business for the past 10 years, is back in show business as the Calgary manager of Astral Pictures. . . . **Doug White,** former Warner booker and for the past two years manager of the Delta drive-in at Richmond, B. C., for the Chechik interests, has resigned to join West Coast Theatre Service as chief booker. WCTS are now doing the booking and buying for sixteen British Columbia theatres, with headquarters in the local film building, with **Owen Bird,** president of the B.C. Exhibitors, and **Joe Garfin,** former Toronto manager for Empire-Universal looking after the exhibitors' interests. It also includes a poster service. . . . **Harvey Levin,** who was let out in the staff reduction as assistant booker at JARO, has joined International Film Distributors as shipper.

Washington

A safe was stolen from the Senator theatre, 3950 Minnesota Ave. N.E. **Charles Ector,** manager, said a side door had been forced. . . . The WOMPI Executive Board had a meeting at the home of first vice-president **Mary Agnes Sweeney.** . . . At a private showing of "War and Peace" in Washington on September 10, **Countess Tolstoy** was hostess. . . . **Jack Kohler,** 20th Century-Fox booker, became a grandfather. . . . Forty clubwomen met at the Motion Picture Association for a private showing of "Rebecca," now at Loew's Columbia theatre, and were treated to a long distance telephone conversation with **Joan Fontaine,** star of the picture. The entire affair received excellent coverage in the local papers.

Greater Union Records New High Profit

by FRANK O'CONNELL

SYDNEY: The Greater Union theatres group of Australian companies recorded another record profit for the year ended 1955, at £270,136 sterling (approximately $607,800), an increase of £12,394 sterling (approximately $27,880) over 1954.

This amount is very nearly double the profit for 1951. On top of this, a sum of £200,000 sterling (approximately $450,000) has been set aside as a provision for "Television Contingencies." Greater Union now has £350,000 sterling (approximately $787,000) as a buffer between the shareholders and the impact of television. Referring to this item in the balance sheet, Norman B. Rydge, Greater Union chairman, said, "The directors are aware of the effect of television on theatre attendance overseas, and are still of the same opinion as expressed in last year's report that trading conditions for some time ahead may prove difficult."

Mr. Rydge pointed out that during the year Greater Union and the Rank Organization joined with A. M. Simpson and Sons, Ltd., Adelaide, to form a company called Bush Simpson, Ltd., to manufacture Television receivers. Greater Union's share in the company is 25 per cent. Speaking of drive-ins, Mr. Rydge said: "In New South Wales the first drive-in theatres should be in operation toward the end of the year, and Greater Union Theatres Pty., Ltd., has an interest in some of those to be established in this state. Greater Union has also acquired interests in the Boondall drive-in theatre near Brisbane and the Highway drive-in near Perth. As reported last year, the company also has an interest in drive-in theatres at Geelong, Victoria, and two others near Adelaide, South Australia."

Joel Levy, Loew's Buyer, Retires After 27 Years

Joel Levy of Loew's Theatres is retiring after 27 years of film buying and booking for out-of-town houses, according to the company. Mr. Levy joined Loew's in August, 1929, after eight years with the Wilmer & Vincent Circuit where he was manager, district manager, head of publicity and buyer and booker for their Virginia theatres. Durng his varied career he was a film salesman for Universal and Pathe; branch manager for the Philadelphia exchanges of World Film (Selznick) and Box-Office Attractions (Fox). He also served as editor of the motion picture section of the old *Philadelphia Telegraph.*

Samuelson To Retire Due To Ill Health

PHILADELPHIA: Sidney Samuelson, veteran Pennsylvania-New Jersey exhibitor and for years prominent in regional and Allied States exhibitor organization activities, this week announced his retirement from business here. Mr. Samuelson said his retirement, which will become effective next month, was decided on for health reasons. Recently he suffered a heart attack. He is the president and buyer of Allied M. P. Theatre Service, which services about 30 theatres in the area. He is reported attempting to sell it.

Sidney Samuelson

Mr. Samuelson is also president and general manager of the ITO of Eastern Pennsylvania, which had its membership in national Allied terminated by the latter's board of directors at its meeting in Louisville only last month. No reasons for the action were given, but on the occasion of a previous expulsion of the organization from membership in national Allied several years ago, it was understood the reason then was for nonpayment of dues.

Other Offices Held

In addition to his presidency of the Eastern Pennsylvania organization, Mr. Samuelson was president of National Allied in 1934-35; was a vice-president in 1932-33, a member of the executive committee in 1949, and was chairman of Allied's national Caravan Committee from 1943-1949. He was an organizer of the MPTO of New Jersey, which became the present Allied TO of New Jersey, and was president of the organization from 1930 through 1935.

Mr. Samuelson entered exhibition in 1914 in association with his father in New York. He operated theatres in Newtown, N. J., from 1919 to 1940, during which time he also was associated with the Hildinger Circuit of Trenton, N. J. He organized the Allied M.P. Theatre Service here in 1941.

Active in independent exhibitor organization work for years, Mr. Samuelson was widely known for his fiery speeches at exhibitor conventions.

Complete "Rock" Film

Principal photography on the Vanguard production, "Rock, Rock, Rock," has been completed, it is announced by Max J. Rosenberg, president of Vanguard. Distributors Corporation of America will release the film in mid-November.

People in The News

CHARLES VAN BERGEN, formerly assignment and foreign editor of Warner Pathe News, has joined Marathon TV Newsreel as director of news and special events. Mr. Van Bergen was with Warner Pathe for 17 years. Earlier he had been with NBC for eight years.

SIDNEY GUTNIK has been promoted to branch manager of the RKO Radio Vancouver exchange, it has been announced by WALTER BRANSON, RKO vice-president in charge of worldwide distribution. Mr. Gutnik was formerly a salesman in the Calgary office. He joined RKO as office manager in Winnipeg in September, 1949.

KENNETH J. COLEMAN has been named assistant sales manager of Pathe Laboratories, according to an announcement by OTIS W. MURRAY, executive vice-president of the firm. Mr. Coleman will contact producers of television, industrial and educational motion pictures in the Eastern United States. He will headquarter at Pathe's Manhattan laboratory.

HARRY M. KALMINE, vice-president and general manager of Stanley Warner Corp. and BERNARD G. KRANZE, vice-president of Stanley Warner Cinerama Corp., have left for Venezuela to participate in the opening ceremonies of the Teatro del Este in Caracas. The premiere will be held Sept. 15 with "This Is Cinerama" and marks the first Cinerama theatre to be established thus far in the Spanish-speaking countries, it was stated.

KENNETH M. WILLIAMS, manager of the photographic illustrations division of Eastman Kodak's advertising department, has retired from the company after 46 years of service. He headed the division since its founding in 1947.

Reade Theatres Names Three Supervisors

The creation of three new theatre operations supervisory positions has been announced by Walter Reade, Jr., president of Walter Reade Theatres. The move, designed to effect greater field administration throughout the circuit, will go into effect immediately, it is announced. Mike Dorso, presently manager of the Community theatre, Kingston, N. Y., will head the northern district, including all theatres in Kingston, Saratoga Springs and Hudson, N. Y. The central division, composed of Morristown, Plainfield, Perth Amboy and Woodbridge, N. J., will be under the direction of Paul Petersen. John Balmer, presently city-manager of Asbury Park, N. J., will supervise the New Jersey towns of Asbury Park, Red Bank, Eatontown, Long Branch and Freehold.

Muto Leaves Capital To Be Fox Producer

WASHINGTON: Anthony Muto, Washington Movietone News head and 20th Century-Fox's representative here, will report to 20th-Fox's Hollywood studio next month to begin work as a producer of feature length semi-documentary films. Mr. Muto's transfer was made at the request of 20th-Fox production head Buddy Adler. As yet no one has been appointed to replace Mr. Muto, who is due in Hollywood October 15. Mr. Muto has been Movietone's Washington chief since 1938 and has had extensive contacts with Government officials here as 20th-Fox representative.

Studio Films Buys Warner News Setup

Studio Films, Inc., producer of live and filmed television shows and TV commercials, and distributor of theatrical films, has acquired Warner News operations, other than the discontinued Pathe Newsreel, from Warner Bros. for a reported $500,000, it was announced this week.

Benjamin Frye, executive vice-president of Studio Films, will become president of the new company, to be known as Pathe Pictures, Inc. Associated with him will be a group of executives of the former Warner Pathe company including John Levien, former vice-president and general manager, who will be a vice-president of the new company; Robert Youngson, who will be vice-president in charge of the short subjects division, and Andrew L. Gold, to be vice-president in charge of the industrial film division. Walton Ament, former vice-president of Warner Pathe News, has withdrawn from the company.

Studio Films will move its offices and personnel to the Warner Pathe quarters in New York and some Warner employees will continue with the new company. Production and distribution of Pathe's News Magazine of the Screen to schools throughout the country and of commercial films, both of which have been profitable operations, will be continued by Pathe Pictures, in addition to new projects.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

REBUILT LIKE NEW—COMPLETE DUAL OUTfit with Super Simplex Projectors, cabinet pedestals, 3000' magazines, Magnarc lamphouses, 70/140 generator, Kollmorgen lenses, RCA PG230 sound system—$3950.00 (similar Drive-In Outfit $3750.00). Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak, "Sunray" Series I; 2", 3", 3½", 3¾", 5", 5½", 6", 7¾"—$35.00 pair. Superlite Series III "C" coated 2¾"-3"-3¼" $150.00 pr. Others available—tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRES

FOR RENT—PASSAIC, N. J. FULLY EQUIPPED CinemaScope & air-conditioned. Parking, ideal for family operation, projectionist, manager. BOX 2930. MOTION PICTURE HERALD.

FOR SALE: SINCE MY RECENT SERIOUS ILLness, my doctors advise me to sell my five drive-ins and nine Conventional Theatres. Will sell either singly or collectively. Appointment by letter and in person. MANOS ENTERPRISES, INC. Toronto, Ohio.

FOR SALE: RITZ THEATRE, 124 NORTH MAIN, Tipton, Indiana. CinemaScope 560 seats or will take in partner for one half of sale price.

NEW EQUIPMENT

INTERMITTENT MOVEMENTS - NEW SURplus for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEAT COVERS: SEWED COMBINATIONS, 95¢ up; all colors. Send $1.50, old cover, will duplicate, best match. Vinyl leatherettes; all colors; 54 inches wide; $1.10 yd. up. Also precut 24x27; 2 dozen minimum order 44¢ up. Complete line upholstery materials, mystic tapes, mohairs, corduroys, velvets; low prices; send for samples. MANKO FABRICS CO., INC., 156 W. 28th St., N Y.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SAVE MONEY, PREVENT WASTE, PUT THE Master Guide To Theatre Maintenance in the hands of your managers and assistant managers. Cost $5.00 —could save you a thousand times as much. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N.Y.

HELP WANTED

WANTED: MANAGER FOR UPPER NEW YORK State key situation. Top salary paid. Answer giving complete background and experience. BOX 2931, MOTION PICTURE HERALD.

MANAGERS: EXPERIENCED AND AGGRESsive, wanted by large metropolitan New York Circuit. State experience, age, salary requirement, etc. Box 2932, MOTION PICTURE HERALD.

TOP GRADE MANAGER, EXCELS PUBLIC relations. Excellent references. Box 2933, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

IN CAR SPEAKERS $4.25—YEAR WARRANTY! 4" unit, steel case, attractive blue-white finish. Pert set 2 speakers, junction box $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

EYEMO 35MM NEWSREEL CAMERAS, FROM $99.50; Mitchell 35mm Standard Tracking Camera, $995.00; Neumade automatic film cleaners, 35mm 2000' capacity, $425.00 value unused $245.00; combination 16/35, $295.00; Houston 16mm K-3 negative/positive/reversal Automatic Film Processors, unused, $5,450.00 value ,$2595.00; Moviolas, from $195.00; Hallen synchronous magnetic 17½mm recorder, B22, $1950.00 value, $495.00; Neumade RK-102 Film Racks —hold 102—1000' reels, originally $165.00, new $87.50; Amer. Cinematographers Handbook, ½ price, $2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

"Post" Story Relates Rise of Drive-In Theatres

Outdoor motion pictures are explained and praised in the September 15 *Saturday Evening Post*, in an article by Frank J. Taylor, who terms them "the haughtily ignored Cinderella," now being welcomed with open arms by film industry heads. In the eyes of the industry, according to Mr. Taylor, they are justified on the grounds that they now bring in almost one-fourth of Hollywood's income, enough to be the difference between profit and loss. Drive-in theatres are traced from their inauspicious birth in 1933 to the present by Mr. Taylor. "In 1956 there were more than 5,000 drive-in movies in the United States and Canada," he reports. "Last year, when only a dozen or so new conventional theatres were opened in the entire country, 389 new drive-ins were launched at a cost of $79,880,000.

Neilan Again Acting

Marshall Neilan, well known silent film director of Mary Pickford vehicles and who once acted Pinkerton to Miss Pickford's "Madame Butterfly" (1915) is again an actor. Mr. Neilan has joined the cast of Elia Kazan's "A Face in the Crowd," now shooting at the new Gold Medal Studios in the Bronx. This studio, formerly the famed Biograph plant, was once Mr. Neilan's directorial stamping ground.

Winners at Venice Cited

by ARGEO SANTUCCI

VENICE: A French actor and an Austrian actress were cited for "the year's best performances" at the Venice Film Festival, but the jury declined to make a selection for its major prize, the Golden Lion, for the year's best film.

Chosen as best actor was Bourvil of France for his work in the film "Traversee de Paris," and Maria Schell of Austria was named best actress for her performance in "Gervaise," a French film.

Additional awards made at the close of the festival included that of the Italian Film Writers Union, which gave its trophy for the best foreign film to United Artists' "Attack." The International Catholic Film Office gave its trophy to a Spanish film, "Calabuch."

Todd-AO in Seattle

SEATTLE: Hamrick Theatre officials have announced that their theatre here, the Blue Mouse, will close for a month for remodeling and installation of Todd-AO equipment, after which Rodgers & Hammerstein's "Oklahoma!" will open.

FCC Licenses First TV "Translator" Stations

WASHINGTON: The Federal Communications Commission has granted licenses to its first three television translator stations, initiating its new program for bringing television service to communities where it is uneconomical to build regular TV stations. Translator stations are used to pick up programs broadcast either from UHF or VHF stations and transmit them—on a high UHF band—to distant areas. The grants made by the FCC were to Mt. Grant Television Booster Service Corp., Hawthorne, Nev., to translate the programs of KREN-TV, San Francisco, and James R. Oliver for two translator stations to serve Bishop, Cal., by translating programs from KNXT and from KRCA, Los Angeles.

"Adults Only" Policy Set for Bad Seed

"Recommended for Adults Only." This notice appears on the advertisements for Warners' "The Bad Seed," which opened at the Astor theatre, New York, Sept. 12. According to the management, "This picture should be seen only by mature persons with a measure of worldly experience." As a Broadway play, the story was called "too sensational ever to be made into a motion picture."

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

The Big "E"—For Enterprise, Energy, Etc.

BACK in the World Wars, we had a way of awarding an "E" for Excellence to those industrial concerns who contributed to the most and best of the war effort—and it reminds us that the Big "E" is something we need, right now—to properly approach a new selling season, with all the fine product that is coming up. We might add, an "E" for Enthusiasm is essential, if we expect to earmark profits at the point of sale.

The presentation of the Quigley Grand Award to George Kemp, at a Stanley-Warner manager's meeting in Newark last week, was dedicated to the idea that showmen today have an incentive to obtain results, beyond the ordinary effort. Managers are better paid, and recognition at top-bracket levels is more evident. Harry Goldberg, in an inspiring speech to the men of the Newark zone who were present, gave ample proof of the fact that there is no depression among good showmen, who apply themselves and their skills.

It's not necessary to enumerate the reasons why this is essential and desirable as policy, if we are to overcome new competition which grows constantly, and will increase further, as time goes on. Some people say that the reason we've had better business this summer is because television is down in its own seasonal decline—and consequently, when it picks up with the new shows in the fall, we'll feel it again, with renewed force. Frankly, we don't go along with the theory, except as a generality, for it can be corrected at the local level, if and when we restore the big "E" for entertainment, in theatres.

Our old friend, Lee Henry, who operates the Home theatre in Zephyrhills, Florida—another of our old hometowns—wrote a good letter to the editor of the HERALD recently, in which he said, "This business was rough twenty-five years ago, but we've had some mighty good times since then. Too many cry wolf, too often, in the movie industry." Lee was a film salesman in the Des Moines exchange area before he retired to Florida, and he takes with him a wealth of good experience.

There is no "E" for Easy, anymore. There are none who can escape the evolution that we're going through, as history repeats. There is nothing permanent, except the never-ending tendency to change. As "The King" might have said—in one of the finest motion pictures ever made—let's take up the matter efficiently—"et cetera, et cetera, et cetera"— and evade none of the Big "E" essentials, if we are to expect the emoluments with which this industry is endowed.

SHOWMANSHIP THEME

"The future is in exhibition"—that is the theme of the upcoming Theatre Owners of America International Trade Show, which opens at the New York Coliseum, September 20th, for a four day run, in cooperation with TESMA, TEDA and PCA, to complete the alphabetical tieups. "Where again will there be assembled so much talent from which so much knowledge may be gained!" It is 40% greater in advance registrations than ever before in convention history, and that alone should make this a worth-while trip to New York.

The fees are inclusive of all events and amount to $50 for men, $25 for women, $12.50 for children. If your dues are paid, in TOA, you get a discount that will prove an assist in the total sum. If you don't have your hotel reservations, you better get them soon, for New York is a convention city, and there are always thousands of visitors in town for one reason or another.

A substantial book on "Showmanship" is planned, as thick as *this*, with hundreds of money making ideas, and all registered will receive a copy. A practical source of better business, handed to you on TOA "Showmanship Day"—Friday, September 21st at the Coliseum. Such ideas are printed in the Round Table every week—a total of 275 pages a year of pure showmanship for the oldest and largest association of active theatre managers in the world.

FROM ST. LOUIS comes word of a new publishing venture that should be widely imitated throughout the country. Edward B. Arthur, of the Fanchon & Marco-St. Louis Amusement Co., announces the issue of the Greater St. Louis "Movie Guide"—with an original press-run of 50,000 copies, intended to reach all those who make up the best potential audience for motion pictures in theatres. In addition to direct-mail circulation, there will be supervised distribution in theatres. The first issue, for August-September, will have 32 pages, with text and pictures to support the contents, as coming attractions. All of which reminds us that TV-Guide, which has reached a metropolitan circulation of 1,000,000 copies in New York alone, and a national circulation of four million, across the board, is printed in 36 cities. Did you know—there are that many localized editions, to carry the television programs of each area, with a wrap-around section which makes it a magazine? Why can't we do something like that with a "Movie Guide"—and hope and expect that national advertisers will follow into the regional editions? In the St. Louis "Movie Guide"—Warner's, 20th-Fox, Universal, Paramount and Allied Artists are represented, from the first issue, as advertisers.

■ ■ ■

OUR SECOND Quigley Award winner, John McKim, who was chosen by the judges for his showmanship campaigns in a small situation, will get his plaque, in Toronto, in the near future. John is a young showman, who won his honors as the manager of the Odeon theatre, Ladysmith, British Columbia—proving that still more great showmen are growing in the Pacific Northwest. He is now in Odeon's home office in Toronto, and following our policy, we want to make the presentation of his Grand Award Plaque on his home grounds, surrounded by his fellow managers and showmen, with appropriate recognition in the local press.

—Walter Brooks

Murray Sharf, manager of Loew's State, Newark, and Nat Bernstock, Loew's, Jersey City, were fortunate to find the famous clown, Felix Adler, available—thanks to the closing of the circus, as a pool promotion for "Trapeze"—and Felix wore a placard on the back of his clown costume, advertising the picture.

Riding high, and handsome, are these cycling envoys for "The Ambassador's Daughter"—trim drivers of midget racers as ballyhoo for the Fox Wilshire theatre, Los Angeles; and below, snugly proportioned emissaries wheel through Times Square to alert villagers of the opening of the picture at the Paramount, New York.

David Kaplan, manager of the Trans-Lux theatre, Boston boasts that he has beautiful contenders in the "Miss Exquisite Form" contest, now current with United Artists as exploitation for "Trapeze"—and here he is with his first entry for 1956, whose aspect ratio is 36-23-36.

Last Days of Summer

Teen age fans really welcome Tab Hunter on his personal appearance for "The Burning Hills" at the Victoria theatre, on Broadway, so don't deny the younger set like stars near their own age.

Maurice Druker, manager of Loew's Midland theatre, Kansas City, had this street ballyhoo for "Bandido"—with hot tamales, in person, and young folks liking everything, including barrels, and contents.

Showmen in Action

Gerry Germaine, manager of the Capitol theatre, Steubenville, Ohio, whom we haven't heard from in too long a time, was first to write in for the Lustre-Creme posters, with his request in the mail ahead of all others. Then, Charles Gaudino, manager of Loew's Poli theatre, Springfield, Mass., was next in line—and Emery Austin, MGM exploitation manager, with a request for material to be sent to 32 MGM field men, across the board.

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Bob Walker wrote a letter to the Editor of the Herald recently, from the Uintah theatre, Fruita, Colorado—and he heard about it at a Rotary Club meeting shortly after, when Luther Strong, manager of the Westlands Mesa theatre, got up and congratulated Bob on his article. In true Rotary fashion, they keep Bob standing while the president of the local Club told them how much Bob does for the industry he is in—with his travels and topics for showmen.

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A. L. Gardner, manager of the LeRose theatre, Jeffersonville, Indiana, used a "closed theatre" two blocks away as a good spot for merchants to conduct their drawings on "Bargain Days"—thus getting a maximum value from a minimum value, if you see what we mean. He put out 1,000 numbered heralds, and bought a 24-sheet at $3.50—which was the total expense. Needless to say, lucky ticket holders were honored at the Le Rose, which is operating—with showmanship.

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Lee E. Frazer, manager of the Bloomfield theatre, Birmingham, Michigan, had a "Silver Dollar" campaign for "Meet Me in Las Vegas"—appropriately enough for the gambling element who play silver dollars to win. At a Retail Merchants luncheon, he outlined his promotion, based on "Lucky" silver dollars, which the Birmingham bank put in circulation. A Bloomfield girl, on the street, would identify a holder of a "lucky" dollar, without surrendering it, of course; and there were many other phases to the campaign on stage and throughout the business section. The local newspaper alerted citizens to the new value of their lucky dollars. It took a day or so for this to acquire momentum, but it surely paid off, with acceleration at the box office.

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Robert H. Thill, assistant manager of the State theatre, Minneapolis, used a giant size "pass" good for two guests, but he required that it be brought to the theatre without folding. He says, it gave him "That Certain Feeling," to see these patrons, when they carried poster-size passes through the streets.

Mel Gaitskill, manager of Schine's Paris theatre, Paris, Kentucky, kills a couple of birds with one slingshot, when he signs up a "Back to School"—matinee and a Christmas show, with the same sponsors, signing with the same pen, simultaneously. It combines a selling approach common in both instances, and doubles the results while cutting the effort in half. Most sponsors can see two birds in the hand as better than one in the bush.

▼

David Kaplan, manager of the Trans-Lux theatre, Boston, sends in a picture of his winner in United Artist's "Miss Exquisite Form" contest — and he can gamble it will appear on the Round Table picture page, this being the season for it. Dave says the Trans-Lux can pick 'em —last year, he had six finalists, and now he is aiming to get that $1000 prize for theatre managers.

▼

Geoff Jones, manager of the Roxy theatre, Newmarket, Ontario, submits a fine campaign from his town of 5,000 population, and he can be sure it will be a sub-substantial entry in the third quarter for the Quigley Awards. But he won't get his book back until after the quarterly and the annual judging, for we'll bet it stays in, on merit, as a finalist in both events.

Earl Hallford, manager of Martin's Crisp theatre, Cordele, Georgia, sends us a front-page tear-sheet from the Cordele Dispatch, with the newspaper column of E. W. "Sassyfrass" Mathews, owner and publisher, which is another version of "What Does the Motion Picture Theatre Mean to Your Community"—widely reprinted by good newspapers in good communities where there are good local theatres, with live-wire managers.

▼

Good dimensions for a complete campaign on "Pardners" is produced by another pair of pardners in promotion—Rodney Collier, manager, and George Browing, publicist, at the Stanley theatre, Baltimore. It's all there, from soup to nuts—and we do mean the stars, with every variation of record, music, radio, TV, merchandising—and even "phone-aways" whatever they may be, conducted by a local CBS outlet. There were substantial "give-aways" in the record album distribution by cooperative advertisers and other sponsors.

▼

Hall C. Houpe, manager of the Rogers theatre, Shelby, N. C., sends in a fine newspaper piece from the Shelby Daily Star in which Roy McSwain, a local resident, tells of the year he spent at the Will Rogers Memorial Hospital—and how he is now completely cured of the dread TB. He was working at the Rogers theatre when he suffered his breakdown, and it was through the Variety Club in Charlotte that this patient had the benefit of our national institution, which he proclaims, "the greatest assets in the entertainment world."

"Champion Publicity Winner"—Burt Champion, that is, publicity manager for Paramount, takes a look at the top-flight campaign that paid off—as the most widely publicized premiere of a decade—the opening of "War and Peace" at the Capitol theatre in New York.

This Is the Newspicture That Made the Papers

A particular reason for our policy of presentations of the Quigley Grand Award plaques on an occasion and in a place where the prize-winners fellow managers and business associates are present is the fact that we obtain pictures in newspapers at the local level, which proclaim the winner for public attention where he is best known. Above, is an example, where news photographers from the Newark papers were alerted and came to get pictures for New Jersey circulation. This was made by the Newark Star-Ledger and also appeared in Passaic and Patterson papers, with satisfaction to George Kemp, manager of the Stanley Warner Montauk theatre, Passaic, who won the Award.

In the news picture are Anthony "Tony" Williams, district manager; Harry Goldberg, advertising and publicity director for the Stanley Warner Theatres and principal speaker; George Kemp, Quigley winner; Chas. A. Smakwitz, Newark zone manager and Edgar Goth, advertising director for the Newark zone. Contenders and winners alike will concede that this recognition on home grounds is a valuable asset to good showmen, in the trade as well as with their public. Presentation of the Grand Award for small situations, to John McKim, of Odeon Theatres (Canada) Ltd., will take place in Toronto, at a similar meeting of managers and executives.

Showmanship Report From Gettysburg

It takes Bill Hendley, manager of the Majestic theatre, Gettysburg, Pa., a little while to get around to writing a report of his showmanship in the famous town that is an old battleground and a new capitol of the nation. But, we readily believe that this is one of the most interesting situations in the country, and we've always been anxious to see a world premiere in this particular theatre, one of the nicest small town theatres in the Stanley Warner circuit. And especially, for one of the numerous Civil War pictures that are always coming up from the major companies.

Bill does a typical small town treatment for the community and trading area, using newspapers that circulate in surrounding towns, and participating with the Burgess, and local industries in such promotions as a 22-week series of Kiddie Shows, which was very obviously appreciated by the sponsor and civic organizations. The entire campaign, program and promotion was completely underwritten, and the schools and cooperative merchants contributed to the whole result. The series is now running and will continue. As an outright rental proposition, it outclasses any similar children's show in our book. He says, significantly, that the concession business was also breaking records, for these youngsters who get free tickets bring their extra cash to spend for things to eat and drink. These rentals are highly profitable to theatres, and the community and business neighborhood relations in any locality.

It's Open Season For Beauty Shows

Seymour Morris is pleased to report several bathing beauty contests, coming up in various Schine theatres, as promotion for "Bus Stop" and why not, since there is an association of ideas? He says, the opener at the Olympic theatre, Watertown, N. Y., promises to be a "beaut"—and contest winners will get a free trip to New York, plus luggage and gifts from local sponsors, food and photographs, hair-dos and fixings.

Drive-In Campaign

Sam Berman, manager of the St. Thomas drive-in theatre, St. Thomas, Ontario (getting c-o-l-d up there?) sends in a campaign as an entry for the Quigley Awards in the third quarter, which is acknowledged with thanks, and appreciation for his showmanship.

Here is what happens when an old Round Table editor goes west—and goes native. Center, and prominent, is Amike Vogel, now field exploitation man for Universal in the San Francisco area, all dressed up in Indian feathers acting as substitute for "Miss American Indian"—who didn't show. It was all a promotion for "Pillars Of The Sky"—and he is surrounded by San Francisco critics and t'eatre executives. Amike even recollected that he was born on the Choctaw Reservation in Indian Territory, many years ago—and was known as "Chief Rapid Tongue." Needless to say, this picture broke the papers, with lots of applause from the press, and smoke signals to nearby tribes.

Selling Approach

THE VAGABOND KING — Paramount. New Magnificence in VistaVision, and Color by Technicolor. The most spectacular musical of all time, with the greatest new singing voices of our time. Starring Kathryn Grayson, Oreste, Walter Hampden, Sir Cedric Hardwicke, Rita Moreno, in Rudolf Friml's great musical play. Scenes of splendor, immortal melodies, and a magnificent new singing star, in the role of the adventurer who rises from the back alleys of Paris to become a King, for a Day. Oreste, the new voice, is apparently worth building to Paramount's peak of exploitation. 24-sheet and other posters have the pictorial art to support this great theatrical property as a new screen attraction. Two-color herald from Cato Show Print can be ordered blank at the lowest price, and imprinted by a local sponsor. This should appeal to music and interested tieups for musical patronage. Newspaper ad mats in good assortment, although following a similar theme, with one advertising pose standing out in all styles. A set of teasers will give you a good approach, and the composite ad mat for small situations supplies twelve ad mats and slugs, plus two publicity mats, all for 35¢ which is no more than the cost of one ordinary mat on standing order. Take the whole mat to your newspaper man and dicker with him for something different, with no increase in your budget. Pressbook suggests "roll out the red carpet" for music lovers in your town—and every town has its music clubs and they will travel far to see something worth while. There are old songs from the original operetta, and a half dozen new numbers to rival the old for popularity. Play a musical theme.

•

HOT CARS—United Artists. The racket that sweeps the country. We noticed in our home town newspaper the other day, big news stories of "hot cars" on our own small town streets. This film has John Bromfield, Joi Lansing, Mark Dana and cast of young artists, in a timely story that may be of bitter interest to your public. Pressbook is not over-abundant, but adequate, and there is no poster larger than the one-sheet, but you can print your own flash herald with big ad mat No. 501 and perhaps with an automotive dealer as a sponsor. Safety tieups and dealer cooperation are practically the key to your campaign. Newspaper ads are okay—and sufficient for all purposes. The special combination mat, selling for only 35¢ at National Screen, has all that's necessary for small situations, with five odd ads and two publicity stills. This looks sensational—and is, with reason.

THE BURNING HILLS—Warner Brothers. CinemaScope, in WarnerColor. Tab Hunter, the Audience Award winning young star of "Battle Cry" and Natalie Wood, the sensational girl in "Rebel Without a Cause"—two youthful stars for youthful movie fans. "People would say, 'But, they're only kids!' but they flame with the fire of first love. Shy, awkward Tracy, who always ran from trouble; and Maria, the mixed-up, who always ran into it! Six-sheet and other posters are photographic in their portrait art of the young players, for your lobby and marquee display. No herald mentioned, but you can print your own with ad mat No. 401 as page one. Newspaper ads generally run to the same pose that is featured in the poster and other accessories. No reason to alter style, for this sells the picture. Two photo features for newspapers in mat form, may win large free space, if you tell 'em. Membership cards for new "Tab Hunter" and "Natalie Wood" fan clubs can be printed from one mat, No. 827-201X, a fine print-it-yourself giveaway for teen-agers. Print it on good stock, and reserve a special section for fan club members. The special combination mat, at National Screen, has six ad mats and two publicity mats, all for 35¢ and a bargain. Bantam Books say that the 25¢ edition of "The Burning Hills" is the hottest book bargain of the year, and your book dealer is primed for promotion. Sets of star photos, four on an 8x10 still print, can be cut apart as giveaways.

•

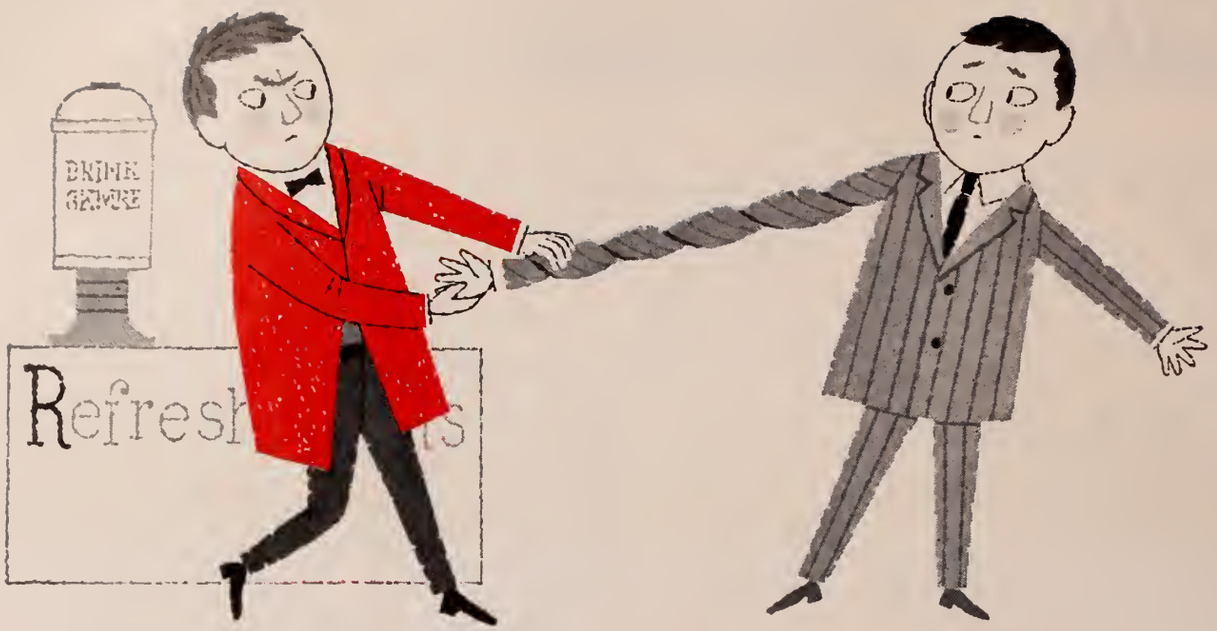
BIGGER THAN LIFE—20th Century-Fox. CinemaScope, in color by DeLuxe. Most startling attraction since "The Snake Pit"—and not for children. Riding a habit he can't stop—"I prescribed it, he misused it!" A handful of hope that became a fistful of hell. "One pill—and I felt I could handle anything!" A picture for adults only—not for drive-ins or kiddie matinees. Made by the director of "Rebel Without a Cause"—starring James Mason and Barbara Rush. 24-sheet shouts the best selling line, in the most sensational manner. All posters have good pictorial art for lobby and marquee display. Sock herald from Cato Show Print, keys the campaign with all the right selling approach. Newspaper ad mats stress the cortisone theme, and accent the fact that this is not a picture for children. There are good ads in all sizes and shapes—and several styles to choose from, with teaser ads that stir up the "drug" theme in strong language. You know your situation better than anybody else. The composite ad which costs 35¢ at National Screen has all the right ad mats and slugs for small situations, with a special section for drive-ins.

THE LAST WAGON—20th Century-Fox. CinemaScope, with color by DeLuxe. Nothing could stop it from coming through—neither Indian ambush, Apache hell, nor the Canyon of Death! Richard Widmark in a colorful, deluxe western story of our last frontier, played to the hilt in our own dimensions, to make old TV films look as silly as they are. You have lived it, you have loved it—now see it on the BIG theatre screen and know the difference. 24-sheet is a masterpiece of pictorial art, to sell a "covered wagon" picture in up-to-date fashion. Use it for your marquee or lobby display, with other posters to supplement your own treatment. Newspaper ad mats are sometimes huge in size, but all have real 'Scope, which probably accounts for the artist's enthusiasm. You can find your choice, and the composite ad and publicity mat (not clearly identified in the pressbook) has eight good ads and two pictures, all for 35¢ at National Screen. A set of good teasers is also available, in one- and two-column width, sold separately, but all intriguing, and different. This is a better-than-usual western story, and is sold on that basis, in the pressbook for your showmanship skills. A special map, to show the locations in the story, is available, as No. 942-3X with exploitation ideas to match. You should give this a look, and see if it isn't just what you want for "something new and different" as your hometown campaign.

George W. Pugh, manager of the Rialto theatre, Glens Falls, N. Y., reports his tie-up with "Storyland"—which he said is "a small Disneyland in this resort area." From what we hear, there will eventually be an authentic, king-size Disneyland on the Jersey side of the Hudson, within sight of the George Washington Bridge. The original one, on the West Coast, is not enough to supply a demand fed by hours of expensive television advertising.

▼

Norm Levinson, MGM's eager beaver in Jacksonville, Fla., who has bux and does travel, sends us tear sheets of excellent newspaper advertising placed by Bernie DePa at the Weiss theatre, Savannah, Ga., who reproduced news pictures of his sneak preview of "Somebody Up There Likes Me"—and used them to make visual the audible appreciation this advance audience had for the picture. Norm says, "A real showman, that Bernie DePa"—and herewith, a member of this Club.



Why try to sell things the hard way?

When one drink sells itself the easy way!

Haven't you got enough problems without
taking on the job of selling a less preferred product?
Make life easy! Make money easy! That's why over 80% of all theatres
serving beverages feature Coca-Cola! You sell more people faster . . .
get bigger volume . . . make more profit. There's no question about it!

Sell Coca-Cola

"Coca-Cola" and "Coke" are registered trade-marks which distinguish the product of The Coca-Cola Company.

PROVED THREE WAYS: PROVEN PRESTIGE • PROVEN PREFERENCE • PROVEN PROFIT

Better Refreshment Merchandising

CANDY.. POPCORN.. BEVERAGES.. FOOD.. AUTOMATIC VENDING

GEORGE SCHUTZ, Director . . . GUS BACOLINI, Associate Editor

THE PERSONAL ELEMENT in MERCHANDISING

Concession managers may differ on the method of personnel hiring and training, but not on the need of one.

Theatre refreshment service managers adopt different standards for the hiring and training of personnel, but they are agreed that there should never be a haphazard approach to these matters. How three different managers contend with this problem is presented here.

Although the maximum length of service put in by a theatre refreshment service employee rarely exceeds two or three years, a responsive employee becomes a sales person whose interest in the work runs to more than merely "making change." That interest should appreciate the effort as one calculated to produce profits for the theatre.

John H. Link, concessions manager of Crescent Amusement Company, which operates 67 theatres in Tennessee, Alabama and Kentucky, has the candidate fill out an application blank that is as much concerned with personality traits as with background. Queries are posed regarding self-evaluation: Does the applicant like people? Is she (assuming the applicant is female, as is usually the case with indoor theatres) courteous? Is she of amiable disposition? One question inquires whether a job is really needed. Another, anticipating that the applicant will be of high school age, asks about parental approval.

The completed forms are graded into classes "A" and "B". Hiring is done solely from the "A" group, with the "B" group held in reserve and used solely in cases of emergency. Once a person is considered for actual employment, the manager makes a full investigation of the references and other information included in the application form.

Depend on Personal Interviews

A different method is used by the Berlo Vending Company. In discussing hiring procedures for its drive-in concession personnel, Irwin Shenker of Berlo's Cleveland division pointed out that regular application forms are not used, selection being made from study of the applicants in personal interviews.

"We have been successful in obtaining suitable help through newspaper want ads," he said. "We word the ad to divulge as little as possible, while making the job sound attractive. Our most successful copy has been '*Wanted*—Candy stand attendant at theatre. Clean, easy part-time work in pleasant surroundings.'"

Mr. Shenker also noted that stand managers who hire the concession staff are governed by a scale of age-groups which have preference. Berlo's first choice is the attractive girl, young but *over* 21 years old. Second choice is among middle-aged women, either married or widowed. This latter group is composed, explained Mr. Shenker, mostly of wives or relatives of the stand manager, the projectionists or the theatre manager. Previous experience is not considered necessary.

Berlo is now experimenting with a new source of employee, the limited-handicapped. On this policy, Mr. Shenker commented:

"We are working with a local hospital and have successfully placed several of their patients. So long as the handicap is not visible, like an artificial foot, or an artificial leg, and there is no physical weakness, we feel we have accomplished a double purpose. We have given work to people who need it and we have a more stable personnel, reducing turnover."

Incentive System Stressed

To alleviate the serious problem of turnover of personnel, Van Myers, general manager of refreshment operations of Wometco Theatres in Florida, favors an incentive system.

"We are constantly stimulating the sales

TENNESSEE THEATRE

Application for Employment

DATE_____

NAME _____ AGE_____

ADDRESS _____ TELEPHONE_____

WHAT POSITION ARE YOU INTERESTED IN?_____

HAVE YOU A BIRTH CERTIFICATE? _____ SOCIAL SECURITY CARD? _____

ARE YOU GOING TO SCHOOL? _____ WHERE? _____

IF NOT WHY DID YOU LEAVE SCHOOL? _____

HOW FAR DID YOU GO IN SCHOOL?_____

WHAT IS YOUR DRAFT STATUS? _____

HAVE YOU EVER WORKED AT ANY THEATRE IN NASHVILLE? _____

IF SO WHY DID YOU LEAVE? _____

DO YOUR PARENTS APPROVE YOUR WORKING AT A THEATRE? _____

DO YOU UNDERSTAND IT INCLUDES NIGHT, SUNDAY AND HOLIDAY WORK? _____

HOW IS YOUR HEALTH? _____ ANY PHYSICAL DEFECTS? _____

ARE YOU QUICK TEMPERED? _____ ALWAYS LOOKING FOR TROUBLE? _____

DO YOU LIKE PEOPLE? _____ ARE YOU COURTEOUS AND FRIENDLY? _____

ARE YOU CAREFUL WITH YOUR PERSONAL CLEANLINESS? _____

DO YOU REALLY NEED A JOB? _____

CHARACTER REFERENCES _____

NAMES & ADDRESSES
OF TWO PEOPLE _____

_____

_____
Signature

Reproduction of applicotion blank (here reduced to obout hoif-size) used by the Crescent Amusement Compony in the selection of concession stand ottendants for its 67 theotres in Tennessee, Aloboma and Kentucky. The filled-in forms ore groded, with condidotes classified according to the doto therein as Class A ond Class B.

help at both conventional theatres and drive-ins with incentives which make it worth their while to sell in the manner which we prescribe," explained Mr. Myers. "Cash prizes, contests, days off, and extra day's pay for a job well done are far more effective when offered as a stimulus for increasing sales than all the schooling and training in the world.

"We use a number of incentives for straight sales help, including large competitive promotions at least twice a year. Usually, a supervisor of drive-in stands receives additional remuneration, such as a certain percentage of net profits and, from time to time, bonuses for special efforts and substantial sums from competitive contests."

Higher-Priced Items Promoted

Wometco has put into practice a system whereby a certain higher-priced item is promoted for two weeks, and rewards any of its help who are successful in putting over this promotion. Items are changed periodically so that an employee will gain experience in selling the higher-priced merchandise among all such lines handled.

"Such a reward as a day off," asserted Mr. Myers, "may not mean anything substantial, but its psychological effect can be important in consideration of the low basic salary range—$18 to $25 a week—for a concession employee."

Berlo, according to Mr. Shenker, does not have a set incentive system but occasionally does offer cash prizes for per-patron sales increases.

All three managers believe that at least some training is necessary. Two have commented most emphatically on training the employee *to smile*. Mr. Link had this to say in addressing a recent convention of the Tennessee Theater Owner's Association:

"Wouldn't it be wonderful if all people put a smile in their voice? I'll assure you these people are somewhat hard to find, but with a little effort on the part of management, your present concessions personnel can be trained to do this. Hearing the concessions attendant say, in a pleasant, courteous voice, 'May I help you, please?' would often influence a person to buy. Additional sales are created by suggestion, and you will be getting those extra sales if your attendants have that smile in their voice. Don't let them forget those two important words, *thank you*. They are indeed pleasant to hear and will create future sales."

Mr. Shenker's comment is succinct: "Every girl must be taught one basic requirement: *She must smile at the customers*. People won't buy from a sourpuss."

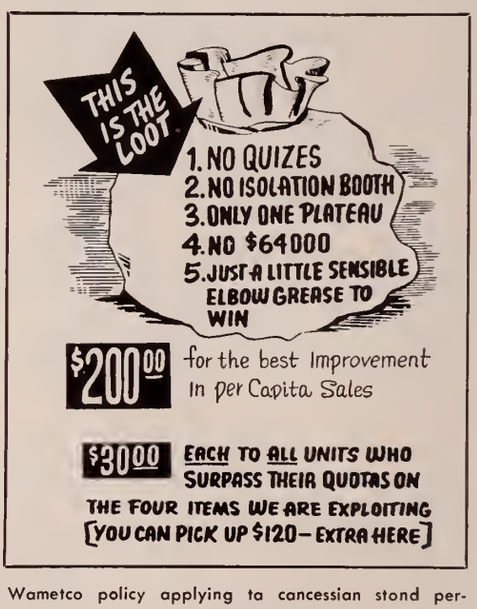
Well aware of the difficulty of maintaining hiring standards and enthusiasm for concession jobs, Mr. Myers explains that Wometco attempts to train the sales help, not only by schooling, but by holding pep meetings at a breakfast or a luncheon.

Sales Values of Stands Discussed

At Crescent circuit training sessions, photos are shown contrasting a typical concession stand half-empty and unattended with a well-stocked attended counter having many indications of careful and attractive planning. Then a discussion is held on the comparative sales potential inherent in each.

In Berlo training, according to Mr. Shenker, the stand manager teaches the girls how to handle the items quickly and efficiently, and also the art of increasing the size of the customer's purchase.

"Every employee, when selling an item," said Mr. Shenker, "must push the sale of popcorn. It's easy for the girl to sell what the customer asks for, but she must also



Wometco policy applying to concession stond personnel colls for various kinds of incentives, among which ore competitions through which attendonts, os well os house monogers, con increase their income. When a competition is orgonized it is promoted among employees by bulletins and mimeographed booklets explaining the contest in terms to stimulate a competitive spirit. Above is a page from such o booklet. Extro incentive is sometimes given supervisors of drive-in stands through a percentoge of net profits and bonuses for special efforts, plus sizeable amounts of money as prizes in circuit competitions.

What's the matter with this stond? . . . o photogroph like that obove is sometimes submitted to Crescent Amusement Company attendants for criticism ot discussion sessions.

. . . then o photogroph of o stond like that above, with merchondise prominently disployed, is possed around to illustrote the paints of soles promotion discussed.

learn the art of merchandising. We demand that she stress the sale of popcorn because poucorn has the greatest profit. She must also try to convert a 15c popcorn buyer to a buyer of the 25c buttered corn, or the 50c giant box.

"To help her do this, we have attractive counter displays. A picture of a happy family eating from the giant popcorn box helps the girl sell if she really pushes the higher-priced item. It's the combination of salesmanship plus the display that accomplishes the purpose, namely to increase the per capita sales."

For supervision of personnel, Mr. Link makes the rounds of the Crescent theatres without advance notice. This, he believes, gives him a chance to gauge the effect of normal every-day operations. Crescent division managers also inspect refreshment operations.

FAMOUS MAKER...

FAST MOVER...

Here's a top profit combination for you. . . . the famous Heide trade-mark *plus* the taste appeal of all-ways popular Jujyfruits. Now backed by increased television advertising and continuing national magazine ads, Jujyfruits belong on the counter of every outlet you service. Push them for all they're worth . . . they're worth *plenty* to you!

As nationally advertised in

Look

AMERICAN GIRL

Boys Life

HENRY HEIDE, INCORPORATED

New York 13, New York

People who go places like a light refreshment...

That's why Pepsi-Cola is America's

fastest growing soft drink!

And Pepsi means more drinks per gallon—more profit per drink, too!

PEPSI-COLA

Pepsi-Cola Company, 3 West 57th Street, New York 19, New York

As the PCA Convention inaugurates another sales year–

A LOOK AT TRENDS

By **PHILIP L. LOWE**

Treasurer, Theatre Condy Company, Boston

The 1956 convention of the Popcorn and Concessions Association at the Hotel Statler in New York, and its concurrent 180-booth Trade Show at the New York Coliseum, together constitute a new record in co-operation between all segments of a relatively young industry which, like all new groups, is still in the throes of development. I am stressing this meeting because it brings together many of the most prominent personalities in the industry to discuss mutual problems, personal discoveries, new ideas and techniques.

Even as I write these lines, necessarily well in advance of the opening on September 20th, I know there will be disagreement as well as agreement on many old problems as yet unsolved, and the same attitude will prevail on this year's batch of new theories. But I don't have to be a Nostradamus to predict that out of all this will come progress.

To some it will come in the form of money-making, or money-saving, ideas thrown at the meeting for appraisal by those who have already tried them. To others it will show a new awareness of the changes in equipment which have been so revolutionary in the past few years. And to all it will give encouragment and stimulation, for attendance at these meetings cannot help but imbue everyone with the same knowledge that this end of the entertainment business is far from the bastard off-spring of 15 years ago, the first mumblings of kindergarten and first grade of 10 years ago, and the Junior High School adventurousness of 5 years ago. The years have led us all to some degree of maturity based on experience and constructive thinking. We are now in college, with classes starting September 20th. The wise scholar will be in his seat early each day.

Ten for Greater Sales:

These meetings bring to the front many more new trends in merchandising than this writer can possibly outline here. But I will go out at least a little on a limb and make my personal guess as to ten of the principal trends receiving full treatment in New York.

1. New equipment and more exactly proper equipment has a definite relation to sales—even more than most experienced operators previously believed.

2. The sales of buttered popcorn in drive-in theatres, previously hampered by difficulties in proper merchandising, are booming and will feel real impact next year with the introduction of Supurdisplay's new Hotray. (This new display warmer makes its official debut at the PCA trade show.)

3. Ice cream is slowly being liberated from its step-child position in theatres. New realistic pricing policies by manufacturers and the use of modern new equipment are just beginning to demonstrate their impact.

4. Promotional merchandising, with emphasis on "selling up," is much the order of the day. Sparked by the great success of Savon's "Family-Size Pizza," and Orange Crush's "Pink Lemonade," this trend will continue, particularly on soft drink items.

5. Refreshment item tie-in promotions between manufacturing suppliers and theatre operators are bound to increase. On both local and national bases there is a growing awareness of the ability of theatres to build product acceptance of refreshment items.

6. The use of frozen foods is definitely on the increase, affecting items handled, thus having an impact on refrigerated storage space needed and on display equipment for serving them.

7. Candy in drive-in theatres will remain unchanged—a merchandising problem—until such time as candy manufacturers awaken to the theatre market's real potential. When the manufacturers give theatres the special attention that they pay to *supermarkets*, you can look forward to an upsurge in candy sales.

8. As drive-ins continue their present trend toward larger units, so will the trend toward cafeterias continue. What's more, the cafeterias will be bigger and better than ever. (Our hat is off to Harold Newman of Century Theatres for a really top job at Century's 110 Drive-in, Melville,

(*Continued on page* 50)

Free Flags for Pop and Popcorn Buyers

To stimulate sales of popcorn and soft drinks at the Paramount in Moncton, N. B., Manager T. Murray Lynch gives away a flag of a member of the United Nations with each purchase. The appeal, of course, is especially to children, who can thus eventually collect a complete set of the small silk flags, one for each country in the international organization. A large announcement board stands on the back bar (see photo above) explaining the offer, with a set of the flags mounted thereon.

QUALITY BRANDS BUILD TURNOVER!

The brand in demand sells faster and oftener! When you feature known quality merchandise like Nestlé's Chocolate Bars you're making old customers happy – and you're making new customers all the time.

Nestlé's Bars are nationally advertised and have national acceptance. And now Nestlé's new pricing structure means more profits to you with no compromise in quality. The Nestlé Company, Inc., 2 William Street, White Plains, New York.

See your Nestlé Representative

People & products ...at PCA's Biggest-Ever Convention and Trade Show

by Gus Bacolini

• • •

Star Manufacturing Company, St. Louis, has a new star in a floor model popcorn machine. It has an automatic oil pump; with a touch of a button the proper amount of heated seasoning automatically appears in the kettle.

•

Supurdisplay, Inc., Milwaukee, has increased its line of equipment and Buttercup accessories. Harold J. Fitzgerald, president, and Cliff Lorbeck, general manager, are enthusiastic about their new, brilliantly illuminated Hotray and Coldisplay, Jr.

•

For the Vendo Company's two booths, Lew Snyder, supervisor of the company's exhibits and conventions, prepared a "soup to nuts" set-up with a new coin changer to boot—in all, six pieces of equipment.

•

"Sodamaker" and "Coffee maker" are new items of the Superior Refrigerator Co., St. Louis, which the two Jims—Jim Hazel, v. p., and Jim Galli, secretary-treasurer, are very willing to tell all.

•

Bob Reese, John Gilman, Stanley Marks and Sid Beispel, all of the H. B. Reese Candy Company, Hershey, Pa., developed to show for the first time at the 1956 PCA Trade Show, a framed plastic sign saying "Enjoy *Refrigerated* Candy." This sign is available to their theatre customers at no charge. It is a summer sales booster. This is in addition to the Reese milk chocolate peanut butter-cup products.

•

Peter Paul, Inc., makers of world-famous Mounds and Almond Joy bars, have added a 5c coconut bar.

•

Ben Newman Associates reserved booths to exhibit the products of six manufacturers whom they represent, with Milton and Harold Jaret and Jay Solomon and Jay Solomon of Jaret Imports, Sid Sills and Ray Margolies of Washington Candy, Nelson and Harry Grunther of Banner Candy, Alex Paton and Bob Bitters of Dairy Maid, to help Ben Newman and Carlyle Newman, sales manager, man the display.

•

The Maryland Cup Company, Baltimore, featuring their new expanded Hum-Dinger program, are also exploiting the completely new line of Sweetheart Bestpoint conical cups.

•

Nehi Corporation (Royal Crown Cola-Nehi flavors) have a new animated dispenser for fruit-flavored beverages. This company's beverage is beginning to show itself in our annual theatre sales survey, attesting to the splendid job which J. B. Cooper, national sales manager of the fountain division, is doing.

•

Sy and Sol Adler, Larry Blumenthal and Ken Fell, of Flavo-Rite Foods, say they have a couple of new palatable treats worth trying, in addition to their famous Shrimp Roll and Turkey Steam Rollers.

•

Maurice and Stanton Levin of Dutch House, Inc., besides serving their chocolate drink "Dutch Treete" however you like it, hot or cold, are introducing "Daisy Maid," non-carbonated orange and grape syrups, vacuum packed in No. 10 cans.

•

A number of lines have grown so extensive that they can't be got into a booth or two. Manley, Inc., now has so many items besides popcorn machines, one of which is a unit-built concession stand, that four booths were reserved.

•

Apco, Inc., has another multi-booth line. Besides their SodaShoppe and CoffeeShoppe dispensers, they now have a coin-operated theatre model popcorn vendor.

PCA 1956 CONVENTION DIRECTORS

Left to right: Bert Nathan, head of Theatre Popcorn Vending Corporation, Brooklyn, N. Y., *PCA president;* Lee Kaken, RKO Industries concessions director, *general convention chairman;* and Thomas J. Sullivan, *PCA vice-president and convention co-ordinator.* Principal committee chairmen: Lester Grand, Confection Cabinet Corporation, Chicago, *exhibits;* Larry Blumenthal, Flavo-Rite Foods, New York, *entertainment;* Mrs. Charles Okun and Mrs. Harold Newman, *ladies' program;* Nathan Buchman, Theatre Merchandising Corp., *theatre panel meetings.*

PCA PROGRAM:

Trade Show at Coliseum open from noon to 6 p.m. daily from September 20th through 23rd, and from noon to 3 p.m. September 24th. Panel meetings in program below refer to Theatre Concessions Segment discussions only, under the direction of Dave C. Evans, Gold Medal Products Company, Cincinnati.

SEPTEMBER 20—Panel meeting on indoor theatres, Keystone Room, Hotel Statler, 9:30 a. m. . . . PCA-TOA-Tesma-Teda "House of Friendship" party, Grand Ball-Room, Hotel Statler, 6:30 p. m.

SEPTEMBER 21—Panel meeting on drive-in theatres, Keystone Hotel, Hotel Statler, 9:30 a.m. Open evening.

SEPTEMBER 22—Panel meeting on drive-in theatres, Keystone Room, Hotel Statler, 9:30 a. m. . . . Pepsi-Cola party Grand Ballroom of the Hotel Waldorf-Astoria, at 7:30 p. m.

SEPTEMBER 23—Only event (except for ladies' program) is Trade Show.

SEPTEMBER 24—Combined PCA-TOA Summary Session on theatre vending problems, 4th Floor Auditorium, Coliseum, 9:30 a. m. . . . PCA-TOA-Tesma-Teda Presidents' Banquet, Grand Ballroom Hotel Waldorf-Astoria, in evening, sponsored by the Coca-Cola Company.

LADIES' EVENTS: Luncheon-Fashion Show Hotel Delmonico, September 20. . . . Tour of United Nations with luncheon in U. N. dining room, compliments of Pelton Popcorn Company, Bloomdale, Ohio. September 21. . . . Pepsi-Cola Breakfast and Fashion Show, B. Altman store, September 22. . . . Boat cruise around Manhattan, September 23. . . . Sightseeing bus tour of New York City, September 24.

Carbonic Dispenser, Inc., has brought out two new models, the Sodamaster Fast Fill dispenser, and the BD3H Baronet counter model dispenser.

•

Irving Rosenblum of The Savon Company, assisted by Jerry Heilwell, Barney Staub and Joe Williamson, has created one display for drive-in theatre products in general, and reserved another exclusively for the "My Selection" grand pizza pies, both baking equipment and the ingredients.

•

Canada Dry Ginger Ale, Inc., in exhibiting their full line of vending syrups has added for extra interest orange and grape syrups designed for bubbler type dispensers, also new merchandising aids, tie-in items and display material.

SodaShoppes Smash all theatre drink sales records!

Grosses and "Average cents-per-person" jump 60% and more!

Apco's SodaShoppes are used in such national chains as

Loew–Paramount–RKO Randforce–Interstate Century–National

as well as in thousands of leading independent theatres and other chains.

Dual Cup Station Theatre Model SODASHOPPE

For the larger house. Features two cup stations, two coin inserts, and serves two people at one time. It handles *twice* the customers in *half* the time to *double* your profits during peak loads at picture breaks! It's a sensational producer indoors as well as in Drive-Ins.

Vends 5 carbonated and 3 non-carbonated drinks. Has 2000 cup capacity, 2500 drink syrup capacity. Also available in the popular 10-Drink model featuring 6 carbonated and 4 non-carbonated drinks.

6-Drink SodaShoppe

The standard of the industry — pulls more sales than any other type of cup dispenser anywhere near its class. Its tremendous interior illuminated plastic door embellishment sparks impulse buying to build up 30% to 80% extra sales!

Vends 4 carbonated and 2 non-carbonated drinks. Has 1200 cup capacity and 2400 drink syrup capacity.

4-Drink SodaShoppe Jr.

Specially designed for the smaller theatre. It has all the service free features of every SodaShoppe. Allows for considerably bigger profits per patron!

Vends 3 carbonated and 1 non-carbonated drink. Has 800 cup capacity, 1400 drink syrup capacity.

There is an Apco SodaShoppe to fit the requirements of every type and size of theatre. Get the facts — write for literature on the complete Apco Line and check with your operator or concessionaire to be sure he installs the SodaShoppe model designed for YOUR theatre — and watch your earnings zoom!

Fill Out Coupon and MAIL TODAY!

APCO, INC.

A Subsidiary of United States Hoffman Machinery Corp.
America's Foremost Pioneers of Beverage Dispensers
1740 Broadway, (at 56th St.) N. Y. 19, N. Y. PLaza 7-3123
Regional Sales Representatives Throughout the United States

APCO, INC.
1740 Broadway, New York 19, N. Y.

Gentlemen: Please send me complete information on:

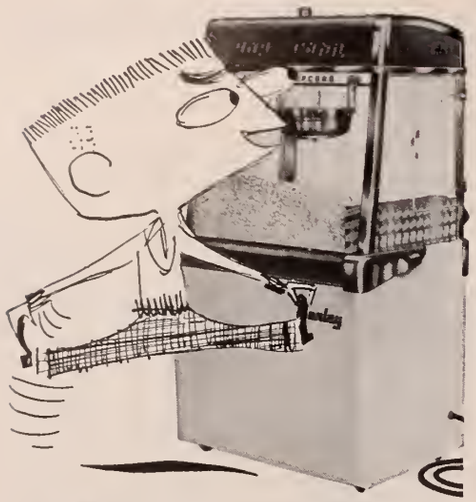
- ☐ Dual Cup Station Theatre Model SodaShoppe
- ☐ 6-Drink SodaShoppe ☐ 4-Drink SodaShoppe Jr.
- ☐ Complete Apco Line ☐ Name and address of nearest SodaShoppe operator

Name_____

Address_____

City_____ Zone____ State_____

The "Eyes" Have It!



AND THE MANLEY VistaPop®

Has EYE-BUY Appeal

A real eye-catcher and customer catcher is the new Manley VistaPop Popcorn Machine!

Passersby take one look at the popcorn dancing around in the see-through kettle and they buy! That's selling and merchandising at its best. The VistaPop pops better . . . sells better . . . produces top profits.

Write today for full information on the Manley VistaPop.

MANLEY, INC.
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CREATORS OF

FAMILY STYLE PIZZA
FOR
DRIVE-IN THEATRES
EXCLUSIVELY

Sold at 60¢ to 65¢
Complete equipment and ingredients available
WRITE FOR INFORMATION
286 PENNSYLVANIA AVE., PATERSON, N.J.

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Snow Cone Machine Shaves 1,500 lbs. Ice Per Hour

A snow cone machine, under the trade name "Snow Magic," has been put on the market by the Samuel Bert Manufacturing Company, Dallas. In recent tests the machine produced in excess of 1,500 lbs. of snow per hour, enough for

6,000 snow cones, according to the maker. It was reported that the machine is capable of shaving a 12½ lb. block of ice in just 30 seconds.

The new "Snow Magic" features a three-door, cast aluminum serving cabinet with a complete built-in ½-h.p. General Electric power unit which operates on 110 volts a.c. Dimensions are 20x27 inches with an overall height of 40 inches. A counter space of 20x27 inches is required for installation.

In operation, a weighted extension rod holds the ice firm against the knives, which are turned by a motor. The shaved ice falls into a Plexiglas case in plain view of patrons. When the ice has been shaved the extension rod comes down on another button and turns the machine off automatically.

The three-door serving cabinet enables the operator to work the machine from three different sides. Shipping weight is approximately 100 lbs.

Recipe for snow cone syrup can be furnished. The cost of the entire snow cone, according to Bert, will come to 1¼ to 1½ cents, including ice, cup and flavor.

A smaller model, called "Snow Magic Jr.," is also being marketed by Bert. This type has the same general features as the senior model, but is more compact and has less ice capacity. Weight is 50 lbs. and dimensions are 14½x14½ inches with an overall height of 27 inches.

Compound to Stop Food From Sticking to Utensils

A new product to prevent food from sticking to cooking utensils has been introduced by L. L. Antle & Company, Inc., Atlanta. Called "Anco Stop-Stick," the compound is said to be the result of three years of research and to be both odorless and tasteless. The manufacturer claims it will solve the problem of food sticking to waffle irons, frying pans, baking sheets, lift-lid sandwich toasters, pie pans, grills and muffin pans.

New Display Unit for Merchandising Ice Cream

A new lid-plus-superstructure ice cream display unit, capable of fitting the four-hole square opening of any standard Kelvinator cabinet, has been developed by R. K. Merritt & Associates, Azusa, California. The superstructure is furnished with a sign of raised plastic letters read-

ing: "Enjoy Novelties—Ice Cream." The manufacturers have declared that the ice cream company's name, slogan, or other message will be provided if desired.

The superstructure of the theatre unit

is composed of reinforced fiberglas and colorful Zolotone finish. In addition to the large sign area, there is a glass window with mirror backing for double reflection of displayed items. Fluorescent light illuminates both sign area and display.

Other features include a metal tray inside the cabinet for permanent arrangement of display items, which may be real or dummy; a solid white lid covering the back half of the cabinet, which may be left raised during busy periods; and a simple locking device to guard against loss through pilferage when the concession is closed.

New Two Flavor Vendor With 400-Cup Capacity

A dual cup vending machine has been adopted by the Doctor Pepper Company, Dallas, for coin machine dispensing of the "Dr. Pepper" beverage. The 400-cup capacity machine is designed to cover

high traffic locations at substantially reduced investment and maintenance costs, according to company officials. It is manufactured by the Bev Vend Company, Hagerstown, Md.

This two-flavor vending cabinet is said to stand up under the heaviest loads and still maintain a cold drink. The machine operates on 20 lbs. carbon dioxide pressure, with refrigeration by a 1/3-h.p. compressor in conjunction with a 3-gallon pre-cooling tank. No pumps, electrodes, transformers, or relay switches are used, it is pointed out.

Dispensing Unit for Three Drinks and Soda

A new fountain-type self-contained three-flavor drink dispensing unit has been marketed by the Fischman Company, Philadelphia. The unit is fully insulated and refrigerated and to have an all-steel framework with exposed surfaces of heavy gauge stainless steel.

Other features listed by the manufacturer include a self-contained hermetic compressor, a new Spark-L-Mix carbonator, and three automatic mixing arms, each arm capable of dispensing plain carbonated water as well as mixed drinks. The dispenser has a high-pressure regulator for carbonating soda water, and a low-pressure regulator for dispensing syrups. There are three 3-gallon tanks for syrup plus store space for five 1-gallon jugs.

Additional characteristics of the new dispenser described by the maker include an all-dry stainless steel interior with brass overflow and clean-out drains, a

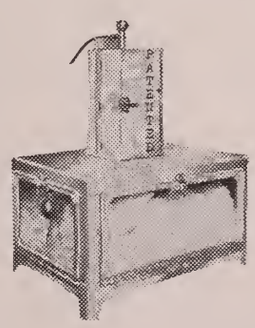
Units for Snack Stands in Various Sizes

"Serv-o-ramic," a new line of drive-in theatre concession stand equipment, produced by Manley, Inc. of Kansas City, was introduced directly to the paying public as well as food equipment buyers in a special exhibition-operation at the Southwest American Exposition held recently in Oklahoma City. Five "Serv-o-ramic" units —complete self-service cafeterias along with merchandising displays—were set up in various parts of the vast fair grounds, to which buyers were invited in order to watch the performance of the equipment while in actual operation. The five concession units were engineered to accommodate 2500 patrons in 15 minutes. One of them is pictured above.

Equipment of the "Serv-o-ramic" units included dry heat and moist heat warmers, hot and cold food displays, automatic "ice-o-bar" soft drink dispensers, and a Las Vegas style rotary frankfurter grill ("Spin-a-rama") handling a total of 15 franks at a time.

Some 135 employees worked the five different locations in two shifts. It was reported that during the four days of the exposition, frankfurter sales totaled 18,000, while 3000 chickens were sold in the form of fried chicken dinners.

"Serv-o-ramic" counters reload from the rear and are equipped with lighted plastic signs. Height of the counters is within easy reach of children. Constructed of non-oxidizing stainless steel, the units range in length from 2 to 20 feet, permitting of a variety of combinations in assembling. Assembly entails bolting the levelled units side by side after the desired arrangement has been selected.



you can increase profits with . . .

"SNOW MAGIC"

THE NEW SNOW CONE MACHINE

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone cost 1¼ to 1½¢ and usually sells for 10¢ . . . that's profit!

F.O.B. Dallas ..... only $285.00

"SNOW MAGIC JR."

Bert's "Snow Magic Jr." is a true ice shaver and not a grinder. It is equally as attractive and efficient as the larger model. Fully Automatic.

F.O.B. Dallas ..... only $150.00

All Equipment Patented, Guaranteed and Backed by 37 Years' Experience

SAMUEL BERT MFG. CO., Fair Park Sta. Box 7803, DALLAS, TEXAS

Fischman instantaneous cooler, a Quick-Mix dispenser insulated with cork and lined with stainless steel, and a blower type refrigeration system. These units may also be obtained for dispensing non-carbonated drinks.

Sugar Packets Offered For Individual Service

Diamond Crystal Sugar Packets have been marketed as another step forward in the portion control field and a new companion product to Diamond Crystal Salt and Pepper Packets, which have been on the market for the past eight years. Their fluted type construction allows for "controlled shaker-action," which has not been available previously.

Two case packs are offered, a 1000-pack case for centralized food service, and a 3000-pack case (30 trays of 100 each) for ease in handling for table service, etc.

Paper Cups in New Designs for Theatres

Three new styles of paper cups for theatres have been brought out by the Dixie Cup Company, Easton, Pa. They are announced as "Theatre Design" cups for both cold and hot drinks; "Popcorn Design" cups for popcorn service; and "Vendolite" cups for hot drink machines (*at left*).

The theatre design type comes in two-tone lavender, green, red, blue and brown colors. For cold drinks this cup comes in 7, 9, 12, 14 and 16 ounces. For automatic machines, there is a 7-ounce size. For hot drinks the cup may be had in either 6- or 8-ounce sizes. The entire series features messages promoting movie attendance, such as "Come Often," "Movies Are Your Best Entertainment," "Bring the Whole Family" (*see below*).

The new popcorn design cup is printed in brown and yellow. It is specially treated to resist absorption of butter, shortening, margarines and oils. The "Vendolite" cup is made of heavier paper to retain both heat and flavor.

•

WATERPROOF FOOD TRAYS

Tyson-Caffey Corporation, Wayne, Pa., took a booth at the PCA Trade Show this year to exhibit its Handle-Handy food and drink trays as of special applicability to operations like drive-in theatres. The carriers are silicated to waterproof them, and the dispensing rack used this year is plated to prevent rust and erosion.

•

A LOOK AT TRENDS

(*Continued from page 44*)

Long Island. Convention visitors would do well to steal a couple of hours from the trade show some evening to take a look at it.)

9. The cost of equipping drive-in refreshment stands is rising. But so is both gross and net income. Costs of operation and food costs, on the average, are falling, although some individual items were higher in price this year than last.

10. Competition between drive-in theatres will improve refreshment facilities. As theatres become more and more competitive, they will realize the necessity of improving their stands. Where money in the past years went into new screens and projection equipment (mandatory with the new processes on the market), this year saw an upswing in new equipment sales for the remodeling and modernization of existing stands. Look for this trend to swing into high gear by next season.

In noting the above trends, I have not had an opportunity to fully discuss the details of each, nor can I possibly evaluate how each affects the individual reader of this article. But these subjects in detail will be flying thick and fast in New York, almost as soon as these words are printed. I hope that you will be on hand to catch them.

Better Refreshment Merchandising Advertisers' Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

Ref. No.		Page No.
1	APCO, INC.	47
2	SAMUEL BERT MFG. CO.	49
3	THE COCA-COLA CO.	38
4	HENRY HEIDE, INC.	41
5	MANLEY, INC.	48
6	THE NESTLE COMPANY, INC.	45
7	THE PEPSI-COLA COMPANY	42-43
8	THE SAVON COMPANY	48

REFERENCES FOR ADDITIONAL INQUIRY:

100—Beverage dispensers, coin	109—Custard freezers	118—Popcorn machines
101—Beverage dispensers, counter	110—Films, snack bar adv	119—Popcorn warmers
102—Candy bars	111—Food specialties	120—Popping oils
103—Candy Specialties	112—French fryers	121—Scales, coin operated
104—Candy machines	113—Grilles, franks, etc.	122—Soda fountains
105—Cash drawers	114—Gum, chewing	123—Soft drinks, syrup
106—Cigarette machines	115—Gum machines	124—Showcases
107—Coffee-makers	116—Ice cream cabinets	125—Vending carts
108—Cups & containers, paper	117—Mixers, malteds, etc.	126—Warmers, buns, etc.

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

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Name ..... Theatre .....

Address .....

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MOTION PICTURE
HERALD
Better Theatres

FOUNDED 1923

"DYNAMIC FRAME"

A new technique for large screen intimacy

■ ■ ■

Limits of Magnification for the Average Theatre

1956 TRADE SHOW DIRECTORY–Page 21

SEPTEMBER 1956

The Norshor Theater, Duluth, Minn. Gulistan Carpet executed by Minnesota Amusement Co., Minneapolis, Minn.

GULISTAN CARPET

bids your customers a warm welcome

The atmosphere of beauty and quality created by fine Gulistan Carpet offers a generous invitation to your customers to relax and enjoy themselves. Specially woven of fine wools to endure the abrasive punishment of thousands of footsteps daily, these heavy-duty Wiltons reduce maintenance costs up to 50% over non-carpeted floors.*

Many Gulistan original designs are available from stock in a variety of color combinations. Gulistan Commercial Carpet may be obtained in a virtually unlimited selection of colors on special order, or if you prefer a special design, the Gulistan Art and Design Staff is at your service. Consult your Certified Gulistan Carpet Dealer or write Commercial Carpet, Dept. BT-9, at address below.

**Send for complete cost study entitled "Cutting Costs With Carpet."*

A deep piled Wilton carpet in an all over pattern. Available from stock in turquoise with grey and black or red with grey and black.

Some outstanding Gulistan installations: Radio City Music Hall, N. Y., Americana Hotel, Miami Beach, Socony Mobil Building, N. Y.

GULISTAN CARPET

Costs No More Than Ordinary Carpet

MADE IN THE U. S. A. BY AMERICAN CRAFTSMEN • A. & M. KARAGHEUSIAN, INC., 295 FIFTH AVENUE, NEW YORK 16, N. Y.

RCA SALUTES AN INDUSTRY ON THE MARCH

The motion picture exhibition industry is on the march! Attendance is up. Studio product is excellent. Taxes are down.

A dynamic public relations program calculated to win millions of new patrons has been set in motion by determined industry team-work.

Strikingly constructive too is the coordinated industry effort to gain recognition for the motion picture theatre as an essential economic unit in the American business community.

To RCA it all adds up to CONFIDENCE IN THE INDUSTRY'S FUTURE . . . an attitude RCA has expressed repeatedly over the years—an attitude RCA has backed up through its practice of extending its credit facilities to thousands of pleased exhibitors all over the nation.

Go ahead, Mr. Exhibitor—go ahead and confidently join in industry-wide measures to ensure success now and in the years ahead. The motion picture industry has a bright and wonderful future!

And remember, today as in the past, RCA stands ready to assist in your equipment modernization program with its famous Budget-Ease Plan. This plan may just be the opportunity you've been looking for . . . to install new seats, modern carpet, precision projection equipment, realistic sound, the latest in in-car speakers, in-car heaters, and the newest developments in arc lamps. Your RCA Theatre Supply Dealer will be glad to discuss your individual situation on a no obligation basis. Call him today.

the Line that builds Lines at Your Box-Office

RCA THEATRE EQUIPMENT

THEATRE EQUIPMENT SALES

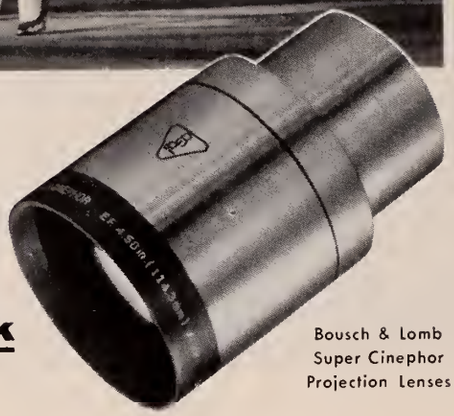
RADIO CORPORATION of AMERICA

CAMDEN, N. J.

In Canada: RCA VICTOR Company Limited, Montreal

Scene from "Bus Stop," 20th Century-Fox CinemaScope Production

Bring 'em in with Marilyn... Bring 'em back with the



Bousch & Lomb Super Cinephor Projection Lenses

PERFECT-PICTURE PAIR

After Marilyn's enticed them in, make them want to come *back* regularly. Count on the B&L Perfect-Picture Pair for the clearest, brightest images, distortion-free over the entire screen area. Complete line for all projectors . . . for theatres and drive-ins . . . for Wide Screen, CinemaScope, SuperScope. (All the CinemaScope 55 road shows used the B&L Perfect-Picture Pair . . . obviously, to show the great new films at their best.)

Bousch & Lomb CinemoScope Projection Lenses

SEE THE BIG DIFFERENCE . . . FREE DEMONSTRATION

Write today for demonstration, and for Catalogs E-123 and E-141. Bausch & Lomb Optical Co., 67909 St. Paul St., Rochester 2, N. Y. (In Canada, General Theatre Supply, Toronto.)

Academy of Motion Picture Arts and Sciences Honorary Award for Optical Service to the Industry

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About People of the Theatre

AND OF BUSINESSES SERVING THEM

Hubert Mitchell, head of Hubert Mitchell Industries, Hartselle, Ala., is celebrating the 25th anniversary of his entrance into the field of theatre stage equipment. Twenty-five years ago he started out painting signs for the Coca-Cola Company and designed stage scenery for theatres in the Southeast. Today he owns and operates two factories, which manufacture a complete line of stage hardware and curtain track and control equipment, employing 50 people and supplying more than 300 dealers. His brother, Billy D., is general manager. M. D. ("Doc") Faige of New York, is eastern representative and export distributor. In January his son, Howard, now in the Air Force abroad, will join the firm and take over duties of public relations director. Hubert Mitchell also owns and operates the Ranch drive-in theatre at Decatur, Ala., where he has his home, while in Hartselle he owns and operates the only theatre in town, the Strand. As an avocation, he heads a businessmen's syndicate organized to operate a 25-acre outdoor attraction in the Great Smokey's National Park, which in 1957 will house a permanent cycloramic dramatization of Cherokee Indian history. Two of his boyhood friends, who are still neighbors today, are Senator Sparkman, former Democratic Vice-Presidential nominee; and William Bradford Huie, novelist and author of the 20th Century-Fox picture, "The Revolt of Mamie Stover."

Hubert Mitchell

Arthur Darman's Stadium theatre opened with a gala celebration in Woonsocket, R. I., capping a $100,000 remodeling job.

Another $100,000 is being put into the Saxon theatre, formerly the Majestic, in Boston. *Benjamin Sack* has leased the house from the Shuberts and is completing a Todd-AO installation for an "Oklahoma!" opening.

George Simms, owner of the Prince theatre, in Ault., Colo., has reopened the Gem in Frederick, Colo.

Robert N. Roberts has been appointed manager of the Fox Inter-Mountain theatre in Sun Valley, replacing *Sidney Kibler,* who was transferred to La Junta, Colo., where he succeded *Joe Vleck,* who in turn has moved to Denver to manage the Esquire. Mr. Vleck's predecessor was *Paul Angis,* now functioning as a distributor.

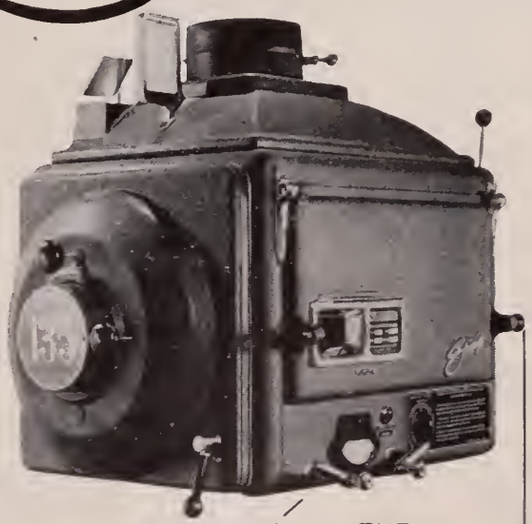
The Hippodrome theatre in Sheridan, near Indianapolis, is back in the hands of *Hilda Long,* who had previously leased the house to *George Rees;* while in Marshall, Ind., *Andrew Hall* has taken over the Strand from *J. B. Curry.*

J. R. Robinson, operator of two theatres in Georgia, has now added a third unit to his hold-

Remember how radio "killed" the picture business . . .

. . . how night baseball cut theatre attendance—
how TV dropped the curtain on the movies NINE YEARS AGO?

For 40 years now, some theatremen (not showmen) have contended that it is foolish to invest in new equipment. Meanwhile, radio and television men have regularly accepted all new improvements . . . even welcomed them. It has paid off handsomely for them. Investment in new type theatre equipment has similarly paid big dividends to alert theatre owners, especially those who are quick to install the latest. They say, "phooey to the boogeymen."



Among other things, you should now install the latest type projection arcs. Without them, you can't properly present the wondrous new film processes . . . you can only wait far the sheriff.

Even a shortage of cash needn't cause you to hold off buying another day. Ask your Strong dealer about his time payment plan. For full information use the coupon.

THE STRONG ELECTRIC CORPORATION

1 CITY PARK AVENUE • TOLEDO 1, OHIO

Please send for free literature on Strong Projection Arc Lamps.

NAME_____

THEATRE_____

STREET_____

CITY & STATE_____

traffic doesn't jump by itself...

IT TAKES A MIRACLE

MIRACLE PONY RIDE

The most popular pony ride in the drive-in theatre field! A proved profit maker!

AS LOW AS $1595*

MIRACLE STAR GAZER

At last! A safe ferris wheel for all children. Always an instant hit!

ONLY $1800*

Prices are f.o.b. Grinnell, Iowa

It seems like a miracle . . . the way traffic jumps when you install Miracle Playground Equipment! Almost overnight, your pre-show attendance registers a remarkable increase . . . your concession receipts show an amazing gain. New ideas . . . modern designs . . . candy-stripe painting . . . safety features . . . rugged construction — these account for Miracle's incredible drawing power! These days when competition for the entertainment dollar has never been so keen, it takes a miracle to boost business . . . it takes Miracle Playground Equipment. Write for your FREE copy of our catalog or visit us at the trade show!

SEE US AT THE TRADE SHOW

• BOOTHS • 19-20-40-41-42

MIRACLE EQUIPMENT CO.
GRINNELL, IOWA

Install GAUMONT-KALEE cinema seating

Competitively priced seating that never falls below the highest standards of design and comfort.
Rank Precision Industries Ltd. provide EVERYTHING for cinemas, film laboratories and studios.

Rank Precision Industries Ltd. Gaumont-Kalee Division,
37-41 Mortimer Street, London W.1 England
Cables: "RANKALEE LONDON"

Distributed in Canada by:
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4040 St. Catherine Street West, Montreal 6, Quebec.
Europe's leading manufacturers and exporters of cinema equipment

'Diplomat' chair

ings, the new Arlington theatre, which was opened by *Cecil Cohen*.

The long-shuttered Empire theatre in Los Angeles, has been reopened by *David Irvine*, who also operates the Adams theatre there.

The new manager of the Park theatre in Houma, La., is *Vic Maurin*, who formerly ran the Fox in the same city.

Charles Eisenhower was named assistant to *Carleton S. Degenhart*, manager of the Sinking Spring drive-in near Reading, Pa.

An assistant managership has been awarded *Richard Wolff* at the Orpheum theatre in Portland, Ore. Also in Portland, *Ross Hobkirk* shifted from the Walla Walla to he Roxy theatre.

Mr. and Mrs. Elmer Ross and son have become the managers of the Time and Air-way theatres in Memphis, Mo. They succeed *Clarence Locke*, who has resigned to manage the Majestic and Ritz theatres in Centerville, Ia.

Ralph M. Holland has purchased the Look-Out drive-in at Chattanooga, from *Jay Saddow*.

Jimmy Cheney has been appointed manager of the Martin drive-in, Valdosta, Ga., a unit of Martin Theatres. *Hugh Watson* recently resigned from that position.

The Redstone circuit, sporting a new name—the Northeast Drive-in Theatres Corporation—has designated *Hal O'Day* manager of the new Suffolk Downs drive-in at East Boston. *Nat Levin*, former ATC manager, is replacing Mr. O'Day as head of the Neponset drive-in near Boston.

The old Roxy theatre in Rochester, N.Y., has been remodeled and renamed the Fine Arts theatre. It is under the direction of *Robert Carbone*.

Saul Korman has added the Alhambra in Detroit to his group of theatre properties. *George Leonard* has been named manager.

Retirement has come to *Clarence Kirby*, manager of the 40 Highway drive-in, Kansas City, one of the first outdoor theatres in that area.

Robert Cuchua and *Tony Engst* have established a partnership for operation of the Park theatre, Clarissa, Minn.

An all-year drive-in has been constructed in West Hempfield Township, Pa., by *Edward Baer* and *Elwood Grimm*.

Daniel Walker Roads, manager of the Clark theatre in Shelbina, Mo., died recently following a heart attack.

Warwick Johnson, former assistant at the Orpheum theatre in Vancouver, has been appointed relief manager for United Artist Theatres in the Hollywood area.

Don Atkinson, salesman for the past ten years in the Virginia and Washington territory for National Theatre Supply, has been appointed manager of the NTS Baltimore branch. Mr. Atkinson succeeds N. C. Haefele, veteran equipment representative, who retired recently after 30 years of service with the company, all spent in the Baltimore area. Mr. Atkinson started his career with National in 1936, at the Detroit branch and has been with the company in various capacities continuously since that time, except for four years in the Army during World War II. *James Barham*, formerly of Greensboro, N. C., has taken the NTS sales post for Virginia, with headquarters in Richmond.

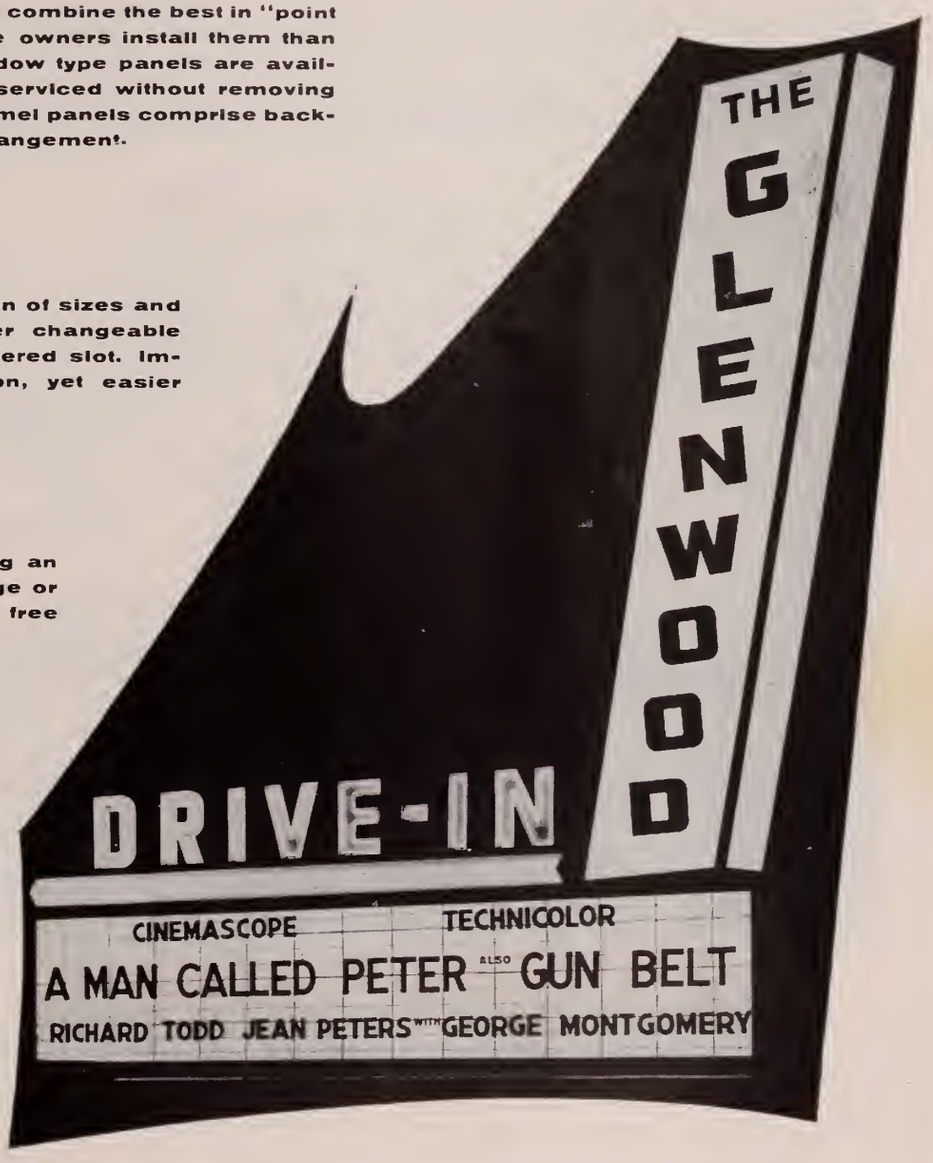
Let Wagner

Sell Your Shows!

—with panels and letters which combine the best in "point of sale" display. More theatre owners install them than all other makes. Wagner window type panels are available in any size and readily serviced without removing frames. Economical Enduronamel panels comprise background and letter mounting arrangement.

You also have a wider selection of sizes and colors when you use Wagner changeable letters with the exclusive tapered slot. Immovable by wind or vibration, yet easier to change.

If you're building or remodeling an indoor theatre or drive-in, large or small, you'd better send for free Wagner literature.



Glenwood Drive-In Installation by State Neon Co., Atlanta, Ga.

Send the coupon NOW!

WAGNER SIGN SERVICE INC.
218 S. HOYNE AVE. CHICAGO 12, ILL.

WAGNER SIGN SERVICE, INC.

218 S. Hoyne Ave. • Chicago 12, Ill.

Please send free literature on Wagner show-selling equipment.

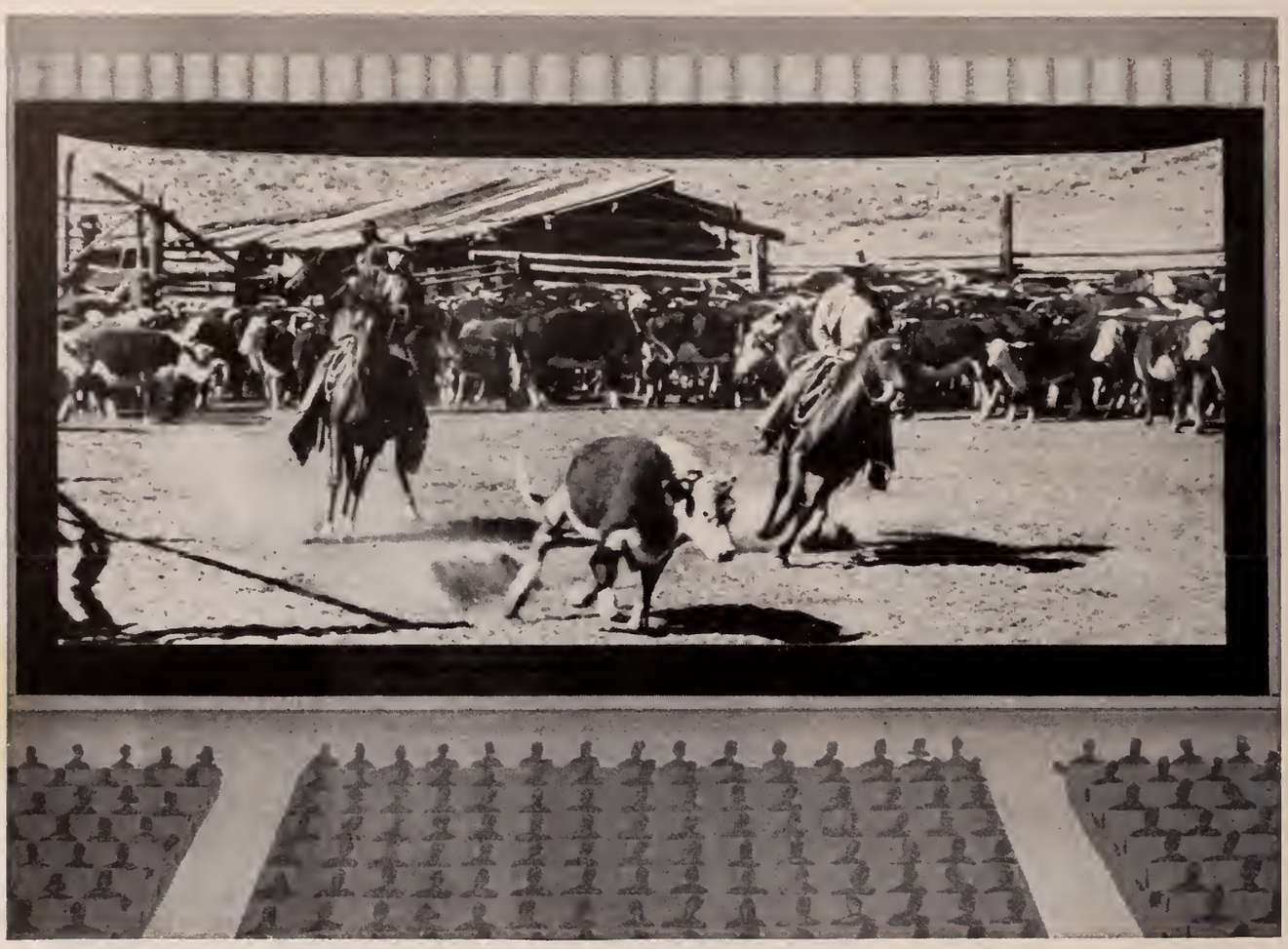
NAME _____

THEATRE _____

STREET _____

CITY & STATE _____

Wide screens are here to stay!



Stereophonic Sound* is, too!

Producers with new techniques are filling your big screens with sharp-focus, spectacular pictures.

Big screens need Stereophonic Sound to complete the revolution of improvement which is renewing the interest of millions in talking pictures.

Stereophonic Sound is better than sound from any single loudspeaker assembly.

*** Three channel, four channel, or six channel**

FOR THE BEST in multi- or single channel, magnetic or photographic sound systems... buy

- **THE WESTREX**
- **WESTREX Standard**
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Westrex

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STUDIO RECORDING SYSTEMS

•

THEATRE SOUND SYSTEMS

Better Theatres

for SEPTEMBER 1956

GEORGE SCHUTZ, Editor

A New Slant on Four-Track Sound

In early days of stereophonic sound, opposition to it seemed to us more of economic than of aesthetic inspiration. Many exhibitors could not see the value of it, but they probably would have been more inclined to regard it with an open mind if the cost had been negligible.

For some time there have been indications that many, if not most, of those who could not "see" stereophonic sound, now are willing to accept the arguments of those others who enthusiastically welcomed it from the outset as a genuine advance in the art, a box office asset.

It was said that the industry would regret its failure to adopt stereophonic sound as a general practice. Perhaps we are beginning to regret it already. "We are suffering," said Ben Poblocki, Wisconsin exhibitor, in a recent letter to 20th Century-Fox, "for the want of stereophonic sound in all the big pictures from all the companies. Progress was curtailed by a few that wouldn't invest in stereophonic sound and now are bewailing the fact that there aren't enough big pictures."

Certain drops in grosses at his Plaza theatre in Burlington are attributed by Mr. Poblocki to lack of truly wide-screen productions with stereophonic sound. "If all exhibitors had installed the new medium," he says in the copy of his letter before us, "all companies would have made all pictures in wide-screen and stereophonic sound. They would have been compelled to . . . Those exhibitors who didn't install wide-screen and stereophonic sound when they first became available should apologize to the producers and to those exhibitors who did."

•

Naturally, Mr. Poblocki is one of those happy over the decision of 20th Century-Fox to provide CinemaScope trailers with four-track sound. Certainly a "standard" trailer cannot "sell" the qualities of a CinemaScope production with stereophonic sound, simply because it does not have those qualities.

The industry also has fallen far short of its character as showmen in its failure to exploit stereophonic sound vigorously and consistently. Just to say in trailers and accessories, "with stereophonic sound," doesn't do it. The term *stereophonic sound* was, and probably still is, a big new mouthful to most people. What does it mean? Not until the "Altec Caravan" recently went on the road did we have any attempt to put an awareness of it into our households, as an identification of the motion picture with the technological progress of our times.

Instead of regretting a bad decision, let the industry rectify it, starting to do so along about now.

—G. S.

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BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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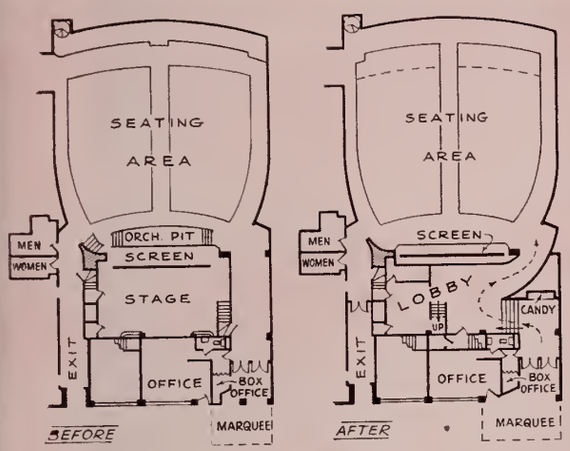
A Small Theatre Remade for Today's Public

Describing the 400-seat Guild theatre in Portland, Ore., as recently modernized in plan, facilities and in decoration.

REMODELING of the Guild theatre in Portland, Ore., shows how a small theatre designed according to early concepts of motion picture exhibition can be given, in addition to contemporary styling, new facilities to provide an environment expected by the public today, and a plan more efficient functionally. This recent remodeling project took six months to complete, but the theatre continued in operation during most of that time. Major reconstruction involved the stage, which was at the front of the building. Plan drawings on the opposite page indicate how the stage was eliminated and the space used for lobby and lounge area, which the theatre did not originally have, with new construction designed also to form a baffle between auditorium and entrance, eliminating a problem of light and sound entering the auditorium. The curving wall forming this baffle is sound-proofed on the auditorium side with Fiberglas, which is covered with perforated aluminum, painted dark gray. Carpeting has been laid throughout the interior from the entrance doors; it has a coral striated pattern on dark gray ground. The Guild is air-conditioned, with cooling by a 15-ton General Electric compressor automatically controlled.

Entrance to the Guild theatre before (above) and after (right) remodeling, which broadened the area to 22 feet, with removal of old-fashioned poster space and reshaping of the box office. For this purpose, brick walls were introduced, extending to new entrance doors and designed to make the box office seem closer to the sidewalk. The old box-shaped marquee was supplanted by a structure 22 feet wide with free-standing attraction boards and recessed reflector lamps in the soffit continuing to the entrance doors. The theatre name is lighted in white and gold neon. The new entrance doors *(also see photo on opposite page)* are glass in metal frames with a glass transom, giving a full view of the carpeted entrance lobby from street.

Remodeling designed by
Wick & Hilgers, *Architects*
Portland, Ore.



Schemotic drawings af the Guild floar plan before and after remadeling. Dotted line with arraws indicates new traffic lane between vestibule and auditarium.

On entering small lobby pictured at right, Guild patrans now turn left up steps into fayer (above) and right into passagewoy ta auditarium (see datted line in plan drawing). Bath approaches are shown in top view from raised lounge. Labby and fayer walls ore plaster, general calar scheme caral, gray and beige. The labby has a shallaw candy case, launge a drink machine.

The auditorium of the Guild was given a new scheme of decoratian, with plaster walls and ceiling painted pale coral and groy, respectively, and dainty cone-shaped direct-indirect ceiling light fixtures. It was alsa campletely reseated, with shift af rear crass aisle as shawn in plan drawings. Capacity is naw 409, representing same increase fram eliminatian of archestra pit. Several rear rows have Heywaad-Wakefield lage-type chairs with spring backs; remoining chairs have padded backs. Stage draping has a ripple pattern in dusty rose. A Walker-American screen was installed ta the full width af the prascenium apening which is 26 feet.

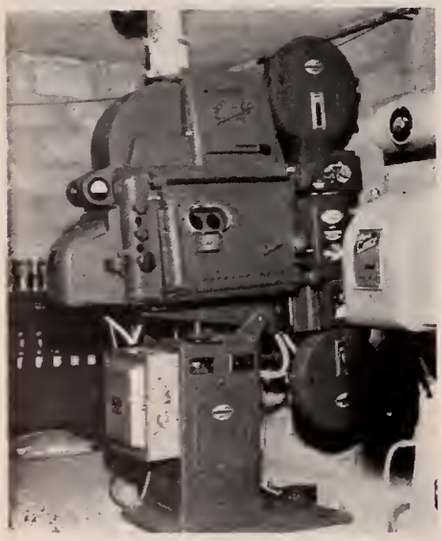
Martin Faster, aperatar af the Guild, with Nancy Welch, house manager.

An 1800-Car

A new Skouras outdoor operation in a scenic region a short ride west of George Washington Bridge

The sign ot the highwoy (pictured obove just prior to completion) hos on ottroction boord mounted inside on orrow on eoch side. Triple-S letters of 10 ond 16 inches ore used for copy.

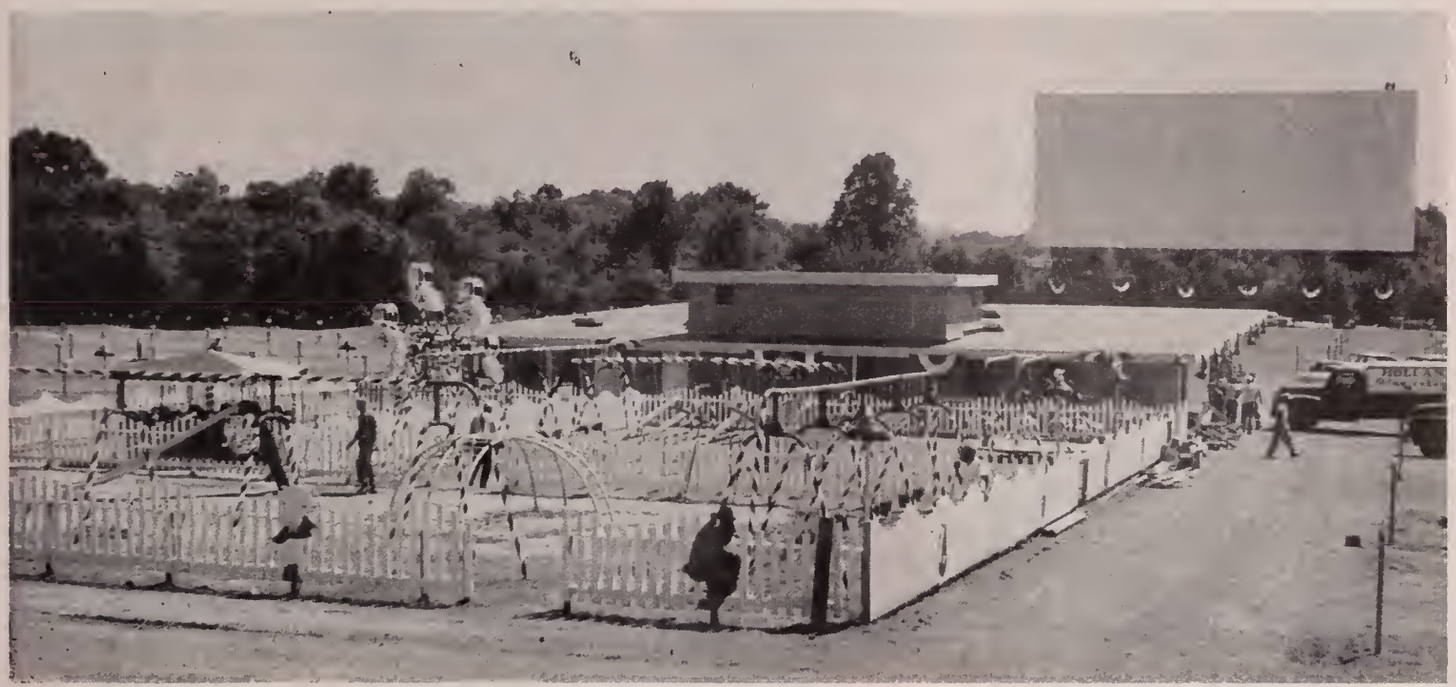
Named after the busy highway upon which it borders, the 303 Drive-In Theatre at Orangeburg, N. Y., is a new outdoor operation of Skouras Theatres with a capacity of 1834 cars in 21 ramps. Built on 40 acres of what was Camp Shanks Village, this drive-in is about ten miles from New York City, set in a natural scenic area of high hills covered with trees. A cafeteria of six lanes in a service area 70x60 feet occupies the major portion of the main building. Across the front of the cafeteria is a semicircular patio with wrought-iron chairs and tables. Behind the main building is a playground measuring 150x100 feet, enclosed by a picket fence decorated with fanciful gaily colored wood cutouts. Playground equipment includes a ferris wheel and carrousel, both motor-driven; swings, hobby horses, slides and climbers, all by the Miracle Equipment Company of Grinnell, Ia. The projection booth rises above the roof of the main building at its rear *(see top and bottom photos on opposite page)*. The 303 has Motiograph projectors and sound system, Ballantyne double-cone in-car speakers, Ashcraft Super Cinex projection lamps supplied by Ashcraft multi-phase selenium rectifiers. Lamps are operated at a little under 150 amperes to light a Manco-Vision fluted aluminum screen, which measures 126-52 feet. The screen tower is a steel structure by Selby Industries, Toledo. The 303 is equipped with Taller & Cooper car-counter type admission control system, installed by RCA.



Section of the 303 projection room (above) which hos ports overlooking the refreshment stond roof. Projectors ond soundheods ore Motiograph AAA, omplification system Motiograph of 750 wotts, lomps Ashcroft Super Cinex, film cobinets ond rewinder Neumode.

Two box offices with conopy, of frome construction, serve four lones ot the entrance (below). Admission control is by o Toller & Cooper toll system. Drives and romps ore mocadom.

Suburban New York Drive-In



Forword holf of the field of the 303 drive-in (obove), looking toword screen over roof of main building, showing projection booth obove restroom-storoge orea at reor of structure, and adjoining playground. The screen consists in Monco-Vision oluminum plotes fluted vertically occording to a Research Council formula for direction of optimum light into parking field. The central section of field s equipped for 1000-in-cor heoters.

The main building of the 303 drive-in houses refreshment service area measuring 70x60 feet, loid out as a six-lane cafeterio. Flooring is terrozzo, ceiling plaster with recessed hi-hot downlighting. The patio on the screen side (below), equipped with modern metallic choirs and tables.

Architect:
LEON EINHORN
Albony, N. Y.

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ASHCRAFT SUPER CINEX

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140-165 AMPERES · 40% MORE LIGHT THAN EVER BEFORE

NEW

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HIGHER POWER! LOWER COST!

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CONTROLLED FILM HEAT!

NOW YOUR DRIVE-IN CAN HAVE THE BRILLIANT LIGHT OF INDOOR THEATRES

PROGRESS AND LEADERSHIP

THIRTY SEVEN YEARS of continuous progress and initiative in the field of motion picture light projection have placed the C. S. *ASHCRAFT MFG. CO.* first and foremost as the leader in the development and manufacture of new and better methods of projecting ever increasing screen illumination.

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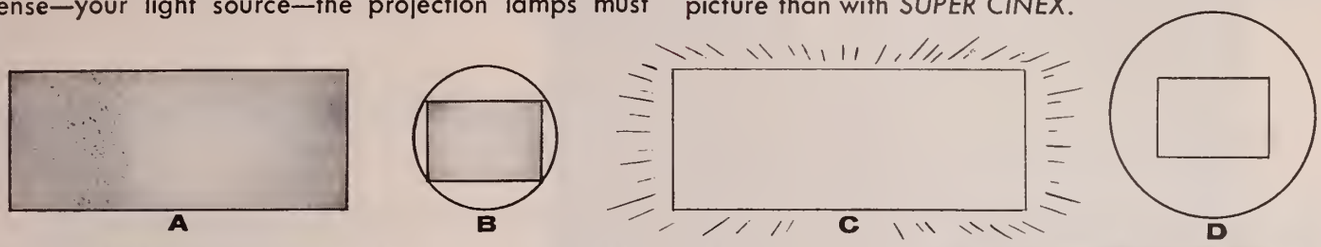
WHAT EVERY EXHIBITOR SHOULD KNOW ABOUT LIGHT!

You don't have to be an engineer to understand what is wrong with your picture and what can be done to make it the *BEST*. You need more light on every part of your screen. Undoubtedly you are willing to invest a reasonable amount to get the *BEST* — but you, at the same time, wish to avoid greatly increased operating expenses for carbons and power.

To increase your picture without unreasonable operating expense—your light source—the projection lamps must be a great deal more powerful than any which have been available in the past yet the carbons must burn more slowly, without excessive waste and not be of the high cost special quality—just the standard grade.

Power required should be little more if any than at present. *SUPER CINEX* was designed for exactly that purpose —to give you the best picture but at moderate operating cost. Regardless of operating cost you cannot get a better picture than with *SUPER CINEX*.

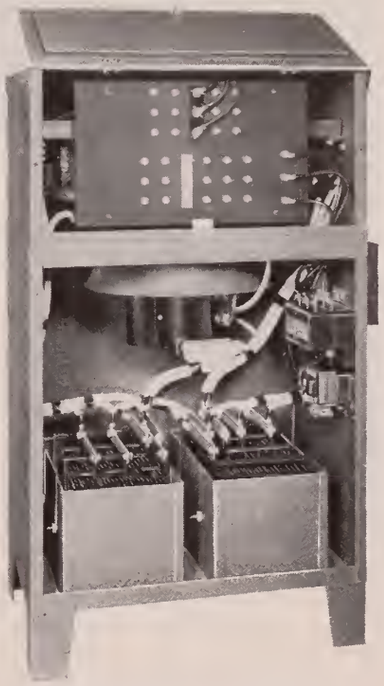


A —This represents your screen. The picture on your screen is merely an enlarged, exact image of the picture on the film—perhaps magnified two million times or more. In the center of your screen you may have a bright light fading off toward the sides and corners.—White in the center and brownish on the sides. This is not good projection.

B — This is the film rectangle about ½ sq. in. in area and the spot of light covering the film as projected by your present lamps. The circle of light is too small being only slightly larger than a 25 cent piece, barely covering the picture on the film. This too small spot of light causes the "hotspot" in the center of your screen and poorly illuminated sides. There is nothing you can do about it. If you try to increase its size the picture brilliancy is lost.

C — This is how your screen should be—the way both you and your patrons would like it to be—brilliantly lighted over its entire surface from side to side, corner to corner. SUPER CINEX will give you a picture like that—a picture clearly visible from any section of your theatre, unmarred by imperfections and free from eye strain.

D — This is the same size of film picture as shown in "B" but look at the size of the brilliant light spot, covering and expanded around the film picture. This is SUPER CINEX-the spot is larger than a silver dollar—over 2¼ times the area of the "two bit" spot projected by the older types of lamps. This is why your screen light can be improved up to 50% or perhaps more.



THE ASHCRAFT SUPER CINEX MULTIPHASE RECTIFIER an essential component of the Super Cinex Light projection system.

HOW ABOUT THE OPERATING COST FOR THIS GREATLY IMPROVED SCREEN LIGHT?

YOUR POWER COSTS—with the SUPER CINEX System will be substantially the same. This is accomplished by the new and more efficient SUPER CINEX arc together with the high efficiency of the SUPER CINEX Multiphase heavy duty rectifier.

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"DYNAMIC FRAME"

Small Screen Intimacy with the Big Picture

The technique developed in England to focus attention on various areas of a scene, examined—

By BEN SCHLANGER

in the light of his work of many years on "peripheral modulation" for similar purposes of emphasis.

•

A THREE-REEL demonstration film, aptly entitled "A Door in the Wall," made in Technicolor and VistaVision, has introduced in England a new film technique called *Dynamic Frame*. It is claimed that this new technique will enable the film director to impart the feeling of intimacy often difficult to achieve with the comparatively new extra large screens now firmly established for motion picture exhibition all over the world. *Dynamic Frame* does not require any special means of projection and can be applied to any of the new systems of large screen projection.

It has been pointed out by Glenn H. Alvey, the originator, who is also a film director, and the Hon. Anthony Asquith, both of England, that this new technique preserves all of the splendid spectacular effects of the wide screen without the loss of the intimate qualities that were more possible when smaller screens were in use.

The demonstration film was produced by the British Film Institute's Experimental Production Committee. The entire film was shot with the full camera aperture, but when it was projected in a theatre the size and shape of the picture varied from what could be a comparatively small square area, located almost anywhere on the screen, to an extremely narrow picture strip (vertical or horizontal) located, as it may be desired, at any part of the screen.

These variations in picture size, shape and position on the large screen palette are introduced to lend emphasis to the dramatic compositional forces, as well as to produce the more intimate effect where needed. The setting, action and mood of each scene, it is claimed, can therefore determine the size, shape and position of the photographic area and those periods of the film when it would be effective to use the entire area of the screen (also the entire camera aperture).

The portion of the total screen area which is *not* used when the picture area is reduced, appears very dark because the corresponding area on the film itself is opaqued and therefore does not pass the projection light. (This unused light-reflectant screen area must appear somewhat lighter than the black light-absorbing masking used around most screens because some stray projection and house light will be reflected by the unused screen area.)

The variable blackout is achieved in the film processing. Both the projected picture area and the opaque area are included in each frame, regardless of the filming system, thereby allowing the use of standard projectors, aperture plates and fixed screen masking. (Changeable screen masking is the general rule for the different filming systems as now in use.) It has also been stated that the changes in shape can occur either slowly or instantly. The slow changes would have to be made in the manner of an iris.

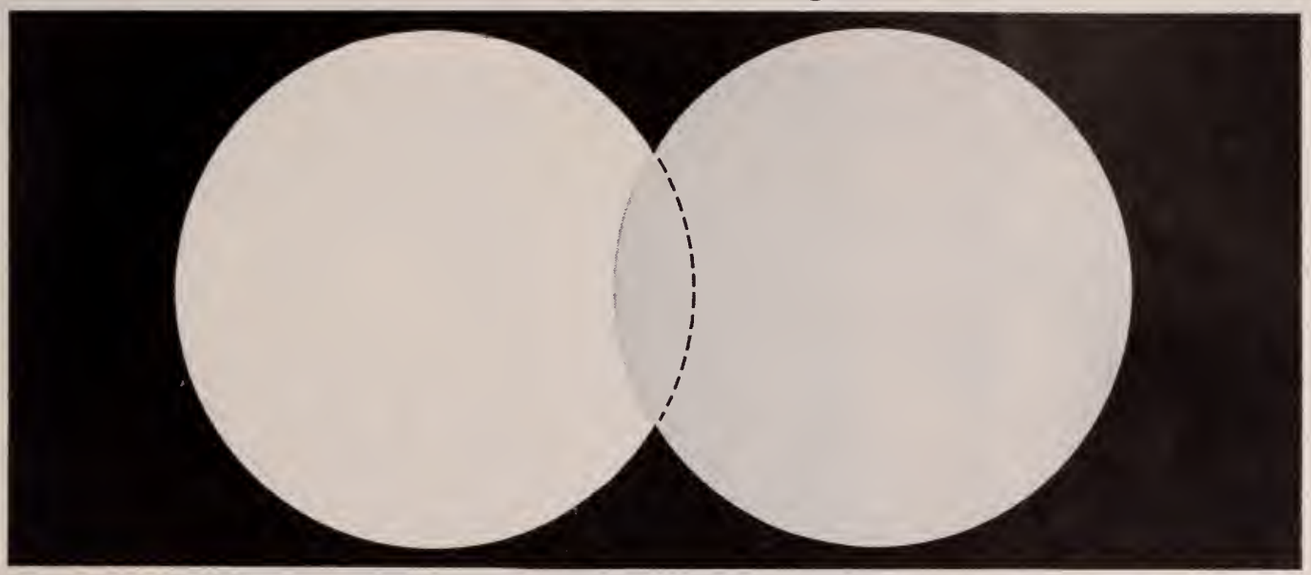
In effect, this new technique is an editing device intended as a production tool, not as a theatre gimmick. Mr. Alvey's diagnosis of the shortcomings of the present day large screen film techniques is correct when he says "the oppressive depths of a cellar might be more strongly felt when the frame is confined to the lower portion of the screen, and a slippery roof feel more dangerous when confined to the top of the screen"; and that "a sharp contraction of the frame would give focus and emphasis to an important object."

EFFECT OF BLACK SURROUND

Here Mr. Alvey is advocating an editing and cropping device for theatre motion pictures which is very much the same as expert artists and still photographers have been using for a great number of years for still pictures. It should be pointed out, however, that the frame for static portrayal is, and should be, a completely optional one as to color, contrast and shape values, and that to impose an almost black frame as it has to be in this instance for theatre motion pictures, is a severe limitation, even more serious than the existence of the over-all fixed black masking found so commonly in theatres.

It is rather highly valuable, for viewing motion pictures in a theatre, to provide an area around the picture of

You can see the difference...



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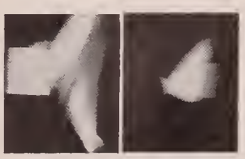
Prove to yourself that the oldest and most extensive arc-carbon research and development program does pay off for you — in quality *and* in savings.



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The function of "Dynomic Frome" technique is indicoted in these reproductions of o scene of "A Door in the Woll." The upper lefthond picture shows the scene ot full screen. At its right the scene is restricted to focus ottention on the oction, the rest of the screen being blocked out. At left only o smoll oreo of this scene is used, to point up but two performers. In the frome reproduced on poge 16 onother scene is similorly restricted. Proportions of these reproductions do not indicote aspect rotio—ony rotio is odoptoble.

which the spectator is aware, regardless of the size, shape or position of the *detailed picture* area on the screen. The changing geometric black frames of the Dynamic Frame system are a step in the right direction, but it is entirely feasible to introduce an equally practical system which can present the varying unused screen areas in subdued tones and light intensities which are *related to the detailed picture area,* thus to *vignette* rather than to cut off the picture *sharply.*

There are comparatively few instances when the appearance of a contrasting, definite frame becomes useful. This is principally when the action, or scene, dictates it, as in looking through a window or other opening on to a scene intended to be of greater brilliance than the space from which the view is taken. For all other scenes (which are the majority), it would be far better to vignette the edges of the picture area *as a transition to a luminous peripheral area,* which would still have a *color* and *light intensity* values that were a natural trail-off of the scene lighting.

"PERIPHERAL MODULATION"

Whereas a fixed contrasting frame imposes a uniform blackness around the picture, a vignetting system would allow the exciting possibility of areas to the right, left, top and bottom of the detailed picture area varying in accordance with the lighting of each edge of the picture detail, conditions which would strengthen realism.

I have given considerable study to this latter approach in the past ten years in anticipation of the use of the extra large theatre screens, and the editor of BETTER THEATRES, George Schutz, has aptly labeled these studies "Peripheral Modulation." Like the Dynamic Frame system, Peripheral Modulation effects can be projected in the standard manner, without any change in equipment in the theatre, and can be used for any of the large screen systems now in use, because *all of the effects are recorded on the film.*

For interior shots, the simple device of overexposing or underexposing portions of the scene that have to be subdued, can be employed. The remaining portion of the scene, which appears in clearly defined detail, can take on a shape which adds emphasis to the dramatic intent of the scene, without the disadvantage of the viewer being made conscious of the changing format, as would be the case with varying sizes and shapes of Mr. Alvey's black, or nearly black, frames. Furthermore, it would not be necessary to use the device sparingly because the effect at all times would be subtle and transitional.

For exterior shots it would be necessary to introduce into the optical printer wedged or graded diffusing filters to achieve the vignetting where daylight is the chief source of light in the shooting. While it is possible also to use filters in front of the camera to achieve these results, some directors might prefer to do their editing with the optical printer, where greater flexibility in effects may be achieved and changes be made without having to reshoot a scene.

It is with the daylight shots that the Dynamic Frame system produces the unnatural. Large blacked-out areas contiguous to small brightly lighted picture areas are flagrantly artificial. For this reason we rarely see paintings or still photographs framed, or matted, in black or dark colors.

SEATING PLAN FACTORS

The design of the motion picture theatre seating pattern in relation to the size of the projected picture has a direct bearing on the use of such editing devices. The more that the projected picture fills the field of view of the patron, the less becomes the need to subdue portions of picture extremities. However, while screens have become decided-

(*Continued on page* 46)

American Seating Spring-Back BODIFORM Chair No. 16-870.

BODIFORM® Chairs – *an invitation to luxurious comfort!*

Bodiform Chairs are easily adapted to your decorating scheme. They are available in a wide selection of upholstery materials and colors, chair styles and aisle standards.

Theatre patrons applaud the inviting, luxurious comfort of new American Seating BODIFORM Chairs. It's the sort of consideration they notice quickly – and it pays off at the box office!

The secret of this comfort is in the careful styling and construction of BODIFORM Chairs. Spring-arch seats are upholstered with full rubber pad, with an extra thickness along front and rear edges for added softness; and the backs are designed to fit the contours of the body perfectly. Automatic, silent, ¾ safetyfold seat action allows more room for passing and easier housekeeping.

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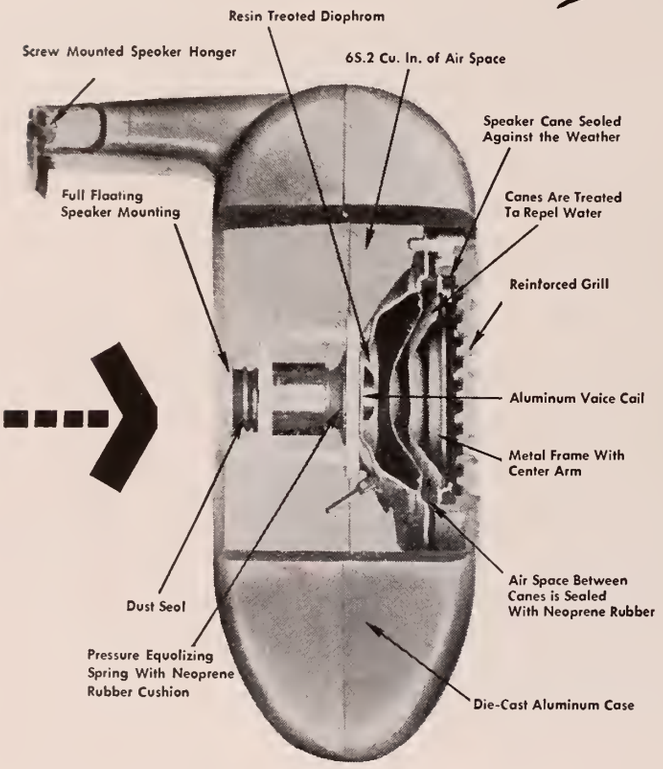
To Drive-In Theatre Owners
who are thinking
of the future...

Begin NOW To *UP-GRADE* For Profits

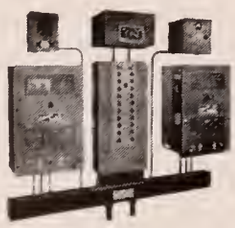


Consider your drive-in's future and we think you'll agree that the drive-in that gives the customer the finest in sound and picture stands to make the real profits in the years ahead. If you can't do it all now, plan to do part of it this year.

Ballantyne Dub'l-Cones give the Sound Patrons Deserve

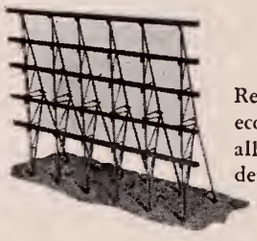
Listen to it. Compare it with other speakers, new or old, and you will agree with the hundreds of drive-ins that use Dub'l-Cones exclusively. Get the advantages of lower Dub'l-Cone maintenance cost as well. That's because Dub'l-Cones are really built and engineered for long life and easy, more economical service.

Amplification Systems *Designed* For Drive-Ins



Many, many systems are adaptations from public address or other sound systems. These systems don't give enough power for even average sound. In contrast, Ballantyne's KX, RX and MX systems were designed and engineered exclusively *for* drive-ins. When field wire undergoes normal deterioration, Ballantyne surplus power systems drive through partial shorts. The result is plenty of volume a whole lot longer.

Up-Grade Your Tower for The Big Picture



New Ballantyne All Steel Trusses

Replace that old tower and do it economically with new Ballantyne all steel trusses. Ask for complete details.

The Ballantyne Company

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Complete Drive-In Theatre Equipment—
Projectors- Arc Lamps-Generators-Signs-Rectifiers- Soundheads.

**Planning A New Drive-In?
Remodeling An Old One?**

Do like hundreds of other operators—take advantage of the engineering and drafting know-how of Ballantyne. We've been helping theatre people for a long, long time on drive-in design. We've saved many owners hundreds of dollars by providing economies of operation and by avoiding mistakes. Whenever you buy Ballantyne equipment, Ballantyne design and layout help is free. Write for details.

THEATRE EQUIPMENT AND SUPPLY EXHIBIT

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THOMAS LAVEZZI
Vice-President, Tesma

Listing exhibitors, alphabetically, their products and booth numbers referring to floor plan of both the theatre equipment (Tesma) and refreshment (PCA) sections of the 1956 Trade Show at the New York Coliseum, Sept. 19-24

RAY COLVIN
Executive Director, Teda

OSCAR F. NEU
Tesma Convention Chmn.

MERLIN LEWIS
Executive Secretary, Tesma

MRS. O. F. NEU
Chairman Ladies' Program

DIRECTORY OF EXHIBITS: Firms and Booth Numbers

TURN THE PAGE FOR EXHIBIT FLOOR PLAN

TESMA SECTION:

Adler Silhouette Letter Co. 72
Attraction advertising panels and letters.

Altec-Lansing Corp. 76-77
Sound equipment.

American Seating Co. 54-55
Auditorium chairs.

C. S. Ashcraft Manufacturing Co. 78-79
Projection arc lamps, rectifiers.

The Ballantyne Co. 28
Sound and projection equipment, in-car speakers.

Bausch & Lomb Optical Co. 827
Projection lenses, anamorphic attachments.

Bodde Screen Co. 90
Projection screens.

L. E. Carpenter & Co. 61
Projection screens. Exhibiting for the first time "Vicra-Lite" lenticular theatre projection screen.

Century Projector Corp 68
Saund and projection equipment.

Dawo Corp. 62
In-car speakers.

Drive-In Theatre Manufacturing Co. 70-71
Steel screen towers, in-car and area speakers, attraction signs, directional signs, "moonlight" and ather area light fixtures. Exhibiting for first time a new cast-aluminum aisle light and drive-in restaurant carhop communication system.

Electromode Division, Commercial Controls Corps. 27
In-car heaters.

Eprad Co. 36
In-car speakers.

Dac Faige & Associates 88
Hand dryers, carpeting, mats, emergency lighting, sand urns, rectifiers, vacuum cleaners, miscellaneous accessories.

French Film Office 82
Distributors of films.

Walter Futter Co. 69
Projection lenses, anamorphic attachments.

Genarco, Inc. 14
Slide projectors. Showing for first time a.c. spotlight for arenas, and 3000w slide projector.

General Register Corp. 46
Ticket issuing machines.

Goldberg Brothers 37
Ticket boxes, automatic rewinder, rewind table, reels, sand urns, speaking tubes. Exhibiting for first time heavy-band rewinder wall brackets.

Gordos Corp. 38
Rectifier bulbs.

Harwald Co. 83
Liquid coating for films, film inspection machine.

Allan Herschell Co., Inc. 56
Drive-in playground equipment.

Hertner Electric Co. 48, 49, 50, 51, 52, 53
Motor-generators.

Heyer-Shultz, Inc. 39
Metal projection arc reflectors.

Heywood-Wakefield Co. 6-7
Auditorium chairs.

Ideal Seating Co. 800
Auditorium chairs.

International Projector Corp. 48, 49, 50, 51, 52, 53
Sound and projection equipment, in-car speakers. Exhibiting for the first time curved film gate.

International Seat Co. 89
Auditorium chairs.

Irwin Seating Co. 86
Auditorium chairs.

(CONTINUED ON NEXT PAGE)

The Admission
Control System
that means
Good Business
Good Showmanship

AUTOMATICKET

is
made only by

General
Register
Corporation

General Register Corp.
43-01 Twenty-Second Street
Long Island City 1, N. Y.
•
1018 So. Wabash Ave., Chicago 5, Ill.

(CONTINUED FROM PAGE 21)

Isco Optical Works 25
Projection lenses.

Kneisley Electric Co. 57
Rectifiers.

Knoxville Scenic Studios 58-59
Stoge curtains, droperies, tracks, rigging, motor controls, murols, woll fabrics.

Kollmorgen Optical Corp. 35
Projection lenses.

LaVezzi Machine Works 34
Projector parts, intermittent movements, Cinemo-Scope conversion kits, repair tools. Exhibit includes speciol display of photogrophs of early projector mechonisms by Roy Brian, Peorio, Ill. projection-ist.

Lorroine Carbons, Inc. 91
Projection carbons.

Monco-Vision 45
Fluted aluminum drive-in screen materiol.

Miracle Equipment Co. 19, 20, 40, 41, 42
Drive-in playground equipment—"Star Gazer," "Pony Ride," animal slide.

Hubert Mitchell Industries, Inc. 47
Stoge rigging ond hardware.

Motiograph, Inc. 80-81
Projectors, in-car speakers.

Notional Carbon Co. 73-74
Projection corbons.

Nationol Theatre Supply 48, 49, 50, 51, 52, 53
Projection and sound equipment, including new Simplex curved film gate, drive-in odmission con-trol system, snack bar wogon, drive-in screen tower, drive-in screen paint, ottraction odver-tising ponels and letters.

Neumade Products Corp. 87
Projection room accessories.

Projection Optics Co. 65-66
Projection lenses, onomorphic ottachments.

Project-O-Spot 65-66
Slide projector ottochment.

Radiant Manufacturing Corp. 3-4
Projection screens.

Rodio Corp. of America 29, 30, 31, 32, 33
Sound ond projection equipment, in-car speokers, drive-in screen towers, in-car heoters, carpeting, Griggs ouditorium choirs.

Roytone Screen Co. 66-67
Projection screen, portoble tripod wall ond ceiling screens for school, home ond industrial use.

J. E. Robin, Inc. 75
Rectifiers.

Romor Vide Co. 1
Lominated fluorescent signs, display frames.

Strong Electric Corp. 63-64
Projection orc lamps, rectifiers, spotlights.

Superior Electric Co. 43-44
Dimmers.

Wogner Sign Service, Inc. 814-815
Attroction odvertising panels and letters.

Walker-American Corp. 48, 49, 50, 51, 52, 53
Projection screens.

Edward H. Wolk 60
Projector parts and occessories.

PCA TRADE SHOW:

(News notes on PCA exhibitars, an article by Phillip L. Lowe on trends of interest to the PCA canventian appear in the Better Refreshment Merchandising department immediately preceding Better Theatres.)

ABC Vending Corp. 701-703
Concessionaires.

American Gos Machine Co. 728-730
Scotsman super flakers, super cusers, ond com-binotion automatic ice maker and soft drink dis-pensers.

American Home Food 632
Prepored hot foods.

Apco, Inc. 500-518
Soda-Shoppe soft drink cup dispensers, Coffee-Shoppe coffee dispensers, combination Coffee-Soda-Shoppe dispensers, manual coffee vendors for drive-in theatres.

Associoted Advertising 705
Transparencies and electric signs.

Banner Candy Mfg. Co. 409-413
Boston Boked Beans, Red Devils, Licorice Clix.

A. L. Bazzini Co., Inc. 731
Assorted nuts in bogs and boxes.

Samson Berman Associates 629
Designers of refreshment areas for drive-ins.

Blevins Popcorn Co. 410
Popcorn, Savorol popcorn seasoning.

Blumenthal Brothers Chocolate Co. 317
5¢, 10¢ ond 25¢ chocolate items—Goobers, Raisinets, Malties, Chocolote covered Peanuts.

Canada Dry Ginger Ale, Inc. 519-521
Syrups. Oronge and grape syrups for bubbler type dispensers. Tie-in items, display materiol.

Carbonic Dispenser, Inc. 713
Showing for the first time Sodomaster and Baronet Models soft drink dispensers.

Corgill, Inc. 630
Coconut oil.

Castleberry's Food Co. 722
Borbecue beef, pork, hot dog chili.

Chunky Chocolate Corp. 313
Chunky's 5¢ and 19¢ cutie bags, Chunky Bor, Kit Kot, 4-Finger chocolate covered wafers.

The D. L. Clark Co. 700
Clork Bar, Clork's Coconut Bor, Clark's Mint Bar, Clork's Zag Nut Bar. Showing for the first time double-king size Clark Bar.

Coco-Colo Co. 400-408, 501-509
Syrup, Advertising tie-ins.

Cole Products Corp. 418
Cole-Spa cup beverage dispensers. Showing for the first time Hot-Spa Model '57, Cole-Spa "Frigid Heort."

Confection Cabinet Corp. 605
Candy display cases.

Continental Can Co. 216
Popcorn paper cups, 14-oz. cups for crushed ice and syrup.

Cretors Corp. 407
Ambossodor popcorn machines.

Cramore Fruit Products, Inc. 709
Beverage syrups in lemon, lime, oronge, grope, cherry, root beer, mint, black raspberry.

Curtiss Condy Co. 523-525
Curtiss-candy bors.

Dell Food Specialties Co. 420
Popcorn seasoning in cheese flavor, Bor-B-Q cheese, onion ond garlic, Bleu cheese, Richbo butter.

Diamond Crystal Salt Co. 622
Popcorn solt, salt, pepper ond sugar pockets. Showing for the first time fluted sugar packets.

Dixie Cup Co. 212
Paper cups for hot and cold beverages.

Arthur H. DuGrenier, Inc. 702-704
Vending machines for cigarettes, condy, pastry, sandwiches, cigars ond gum.

Dutch House, Inc. 615
Dutch Treete chocolate milk drink, Daisy Maid orange, grape and root beer syrups.

F & F Loborotories 422
Sherbits, Juicelets, Chlorophyll Mints, Coffee Time Candy, Molted Milk Tablets, antiseptic throat Lozenges, Chocolote and Vanillo Malted Milk Tablets.

Flavo-Rite Foods, Inc. 613
Shrimp Rolls, Turkey Steamrollers, Ham 'n Cheese Inna-Bunn.

G. H. R. Enterprises, Inc. 417
Viscount Mark II popcorn machine.

Gold Medal Condy Corp. 412
Bonomo's Turkish Toffy, Dunhill Drops, Concilana Cough Nips, Dunhill filled rospberries.

Heat Exchongers, Inc. 620
Non-corbonoted beveroge dispensers.

Henry Heide, Inc. 307
Jujyfruits, Jujubes, Chocolate Flavored Babies, Chocolote Sponge Bar, Diamond Licorice Drops.

Hershey Chocolate Corp. 301
Chocolote bors, Kisses, Hershey-ets, syrups.

Hollywood Bronds, Inc. 715
Tofy-Nut, Hollywood, Big Time, Butternut, Poyday, Milk Shoke, Top Star, Smooth Soilin.

Hollywood Servemaster Co. 517
Roto-Grille Hot Dog Broiler, Servette Popcorn Warmer.

LISTING CONTINUED ON PAGE 24 IMMEDIATELY FOLLOWING FLOOR PLAN ON OPPOSITE PAGE.

EXHIBIT FLOOR PLAN

Booths of general equipment exhibit (Tesma) are white areas; booths of concessions exhibit (PCA) are shaded.

TESMA-TEDA PROGRAM:

TRADE SHOW open daily from September 20, 12 noon to 6 p.m., except noon to 3 p. m. on September 24.

SEPTEMBER 20—*Tesma directors' meeting*, Suite 1601A, Hotel Statler, 9:30 a. m.; *Teda directors' meeting*, Room 267, first mezzanine, Coliseum, 2:30 p. m. . . . *All-Industry Party*, Grand Ballroom, Hotel Statler, 6:30 p.m.

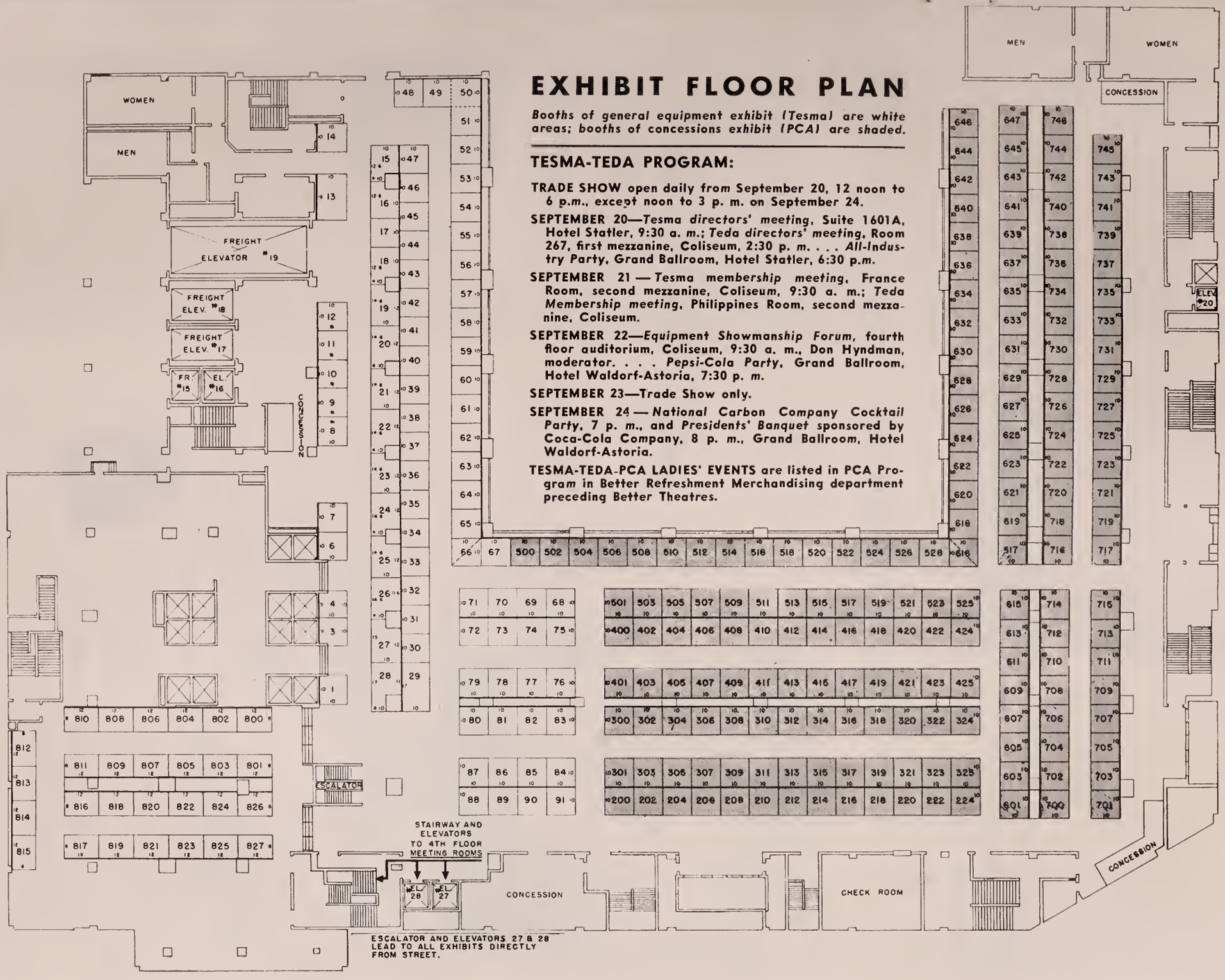
SEPTEMBER 21 — *Tesma membership meeting*, France Room, second mezzanine, Coliseum, 9:30 a. m.; *Teda Membership meeting*, Philippines Room, second mezzanine, Coliseum.

SEPTEMBER 22—*Equipment Showmanship Forum*, fourth floor auditorium, Coliseum, 9:30 a. m., Don Hyndman, moderator. . . . *Pepsi-Cola Party*, Grand Ballroom, Hotel Waldorf-Astoria, 7:30 p. m.

SEPTEMBER 23—Trade Show only.

SEPTEMBER 24 — *National Carbon Company Cocktail Party*, 7 p. m., and *Presidents' Banquet* sponsored by Coca-Cola Company, 8 p. m., Grand Ballroom, Hotel Waldorf-Astoria.

TESMA-TEDA-PCA LADIES' EVENTS are listed in PCA Program in Better Refreshment Merchandising department preceding Better Theatres.



(CONTINUED FROM PAGE 22)

Jet Spray Corp. 401-405
Counter type drink dispenser.

Jiffy Baking Co. 725
Sandwich rolls.

Walter H. Johnson Candy Co. 416
5¢ and 10¢ chocolate-coated candy bars.

The Kelling Nut Co. 626
Mirror Model Double-Kay Nut Shop.

King Cup Candies, Inc. 315
Peanut Butter Cups, Cocanut Cups.

Leaf Brands, Inc. 321
Malted Milk Balls, Wafers, Leaflets.

Edgar P. Lewis & Sons, Inc. 316

Lily-Tulip Cup Corp. 524
Cold and hot beverage cups, soda cups, popcorn cups. Exhibiting for the first time 24 oz. cup for coin-operated popcorn dispensing machines.

Lovitt Enterprises, Inc. 635
Florence Shake-A-Mat milk shake vending machine.

Manley, Inc. 717-723
Vista-Pop Popcorn Machine, Madel 83 Ice-O-8ar, Dispensomatic Ice-O-Bar, Coliseum Model 7' Hot Food Section, Fridg-O-Rama, 2' Spacer Model 72 Spin-O-Rama, Display Console Model and Serv-O-Ramic prefabricated concession stand for drive-in theatres.

Mars, Inc. 414
Mars 5¢ and 10¢ products.

Maryland Cup Co. 323-325
Imprint cups, point-of-purchase display material.

Medalie Mfg. Co. 631
Hot Dog broilers, food warmers.

Merkel, Inc. 624
Frankfurters and other meat products.

Mission of California, Inc. 423-425
Animated, electrically refrigerated beverage dispenser; syrups for orange, grape, Pink Lemonade, lemonade, lemon-lime beverages.

Murray-Allen Imports, Inc. 319
Chocolate candy.

National Market Equipment Co. 218
Ice cream merchandising cabinets.

Nehi Corp. 300-304
Beverages and dispensing equipment. Exhibiting for first time animated dispenser for fruit flavored beverages.

The Nestle Co. 522
Nestle's chocolate bars and fountain supplies.

Ben Newman Associates 409-413
Exhibiting products of Dairy Maid Chocolate Co., Banner Candy Manufacturing Corp., Washington Candy Co., The Harry P. Ritchie Co., and Jaret Imports, Inc.

Northwestern Corp. 214
"Sweet 16" candy vendor, cookies, gum, crackers.

Orange Crush Co. 601-603
"Orange Crush" and "Pink Lemonade" beverages.

Original Crispy Pizza Crust Co. 707
Pizza pie materials.

Perlick Brass Co. 419
Soft drink dispensers.

Peter Paul, Inc. 309
Peter Paul's Mounds, Almond Joy, Walnettos, Chocolettos, licorice and caramels.

Pez-Haas, Inc. 310
Candy products.

Planters Nut & Chocolate Co. 220
Peanuts and cashews, Jumbo Blocks, Peanut Butter Sandwiches, Chocolate Raisins and peanuts.

Popcorn Corp. of America 716-718
Demonstrating newest inventory control of popcorn, salt and oil in units of measurement related to size of commercial popper.

Pepsi-Cola Co. 200-210
Fountain syrup and equipment. Point-of-sale advertising material.

Priscilla Alden Cosmetics, Inc. 607
Lipstick and perfume vending machines, bolt plates for attaching vending machines to wall.

Quaker City Chocolate & Confectionery Co. 305
Good-and-Plenty candy.

Reese's Peanut Butter Cups, Inc. 424
Reese's peanut butter cups.

Refrigeration Corp. of America 712-714
Refrigeration equipment for food storage.

Rex Specialty Bag Corp. 424
Foil bags for hamburgers, hot dogs ond popcorn.

Rockwood & Co. 711
Rockwood Pecan Feast Bars, Mints, Rum and Milk Wafers, "Jesters," "Peanut Butter Busters."

Rowe Manufacturing Co., Inc. 526-528, 616-618
Beverage dispensers—Cascade unit; cigarette vendors.

The Savon Co. 627-628
Savon Star food warmer and Hot Point cooking equipment, Toastmaster equipment and Glenco refrigerators and freezers, frozen foods.

Schutter Candy Co. 520
Chocolate coated bars with fudge, nougat caramel, Brazil nut.

Selmix Dispensers, Inc. 526-528, 616-618
Beverage dispensers.

Specialty Engineering Corp. 734
Dial-A-Drink beverage dispenser; Atco cili sauce with Jim-Bo's barbecued beef.

Sportservice Corp. 415
Drive-in concessionaires.

Star Manufacturing Co. 318
Barbeque type hot dog machine, popcorn machine, general line of concession equipment. Exhibiting for first time new model popcorn machine.

Steel Products Co. 421
Model 48 automatic push-button coffee maker.

Stoner Mfg. Corp. 312-314
Vending machines for candy, cookies, gum, pastries and sundry items.

Superflame Stove Corp. 729
Byrd "Broilafrank" frankfurter broiler.

Superior Refrigerator Manufacturing Co. 306
Sodamaker three-flavor soda dispenser, coffee-maker.

Supurdisplay, Inc. 222-224
Popcorn warmers, rear and front display cases, butter-mats, butter servers, popcorn boxes.

Switzer's Licorice Co. 308
Licorice candy.

Tolona Pizza Products Co. 707
Pizza pie crust, sauce, cheeses, pizza bags.

Tyson-Caffey Corp. 631
Handle-Handy carriers for paper cups, Sno-Cones, popcorn cups, shake cups and cones.

The Vendo Co. 511-513
Vending machines.

Weaver Popcorn Co. 628
Raw popcorn.

Winchester Carton Corp. 720
Popcorn boxes, carryout trays, French fry boxes.

See how its done **Booth 61** TESMA

now! profit without problems

NEW
VICRA-LITE
LENTICULAR SCREEN
"the screen of optical precision"

offering the first great improvement in maximum light distribution & reflection—yet priced lower than ordinary "half-there" screens!

features:
- amazingly low cost
- maximum reflection
- greatest distribution
- no disturbing seams

What's a "half-there" screen? It's a screen that deprives half your patrons of the brightness and original clarity of the fine new films you're showing. Now, with L. E. Carpenter's just developed screen—employing all of the important scientific findings of Lenticulation—you're assured of top light distribution and reflection.

That adds up to *more* satisfied patrons—*more* box office sales—
MORE PROFITS FOR YOU!

Get the complete facts now, today! Contact your local theatre supply dealer for prices, or write, wire or phone us for our factual booklet.

L. E. CARPENTER & COMPANY
VICRA-LITE SCREEN DIVISION
Empire State Building, New York 1, N.Y. • LO 4-0080 • Plant: Wharton, N. J.

method in Management

★

staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

localizing Your Advertising

by CURTIS MEES

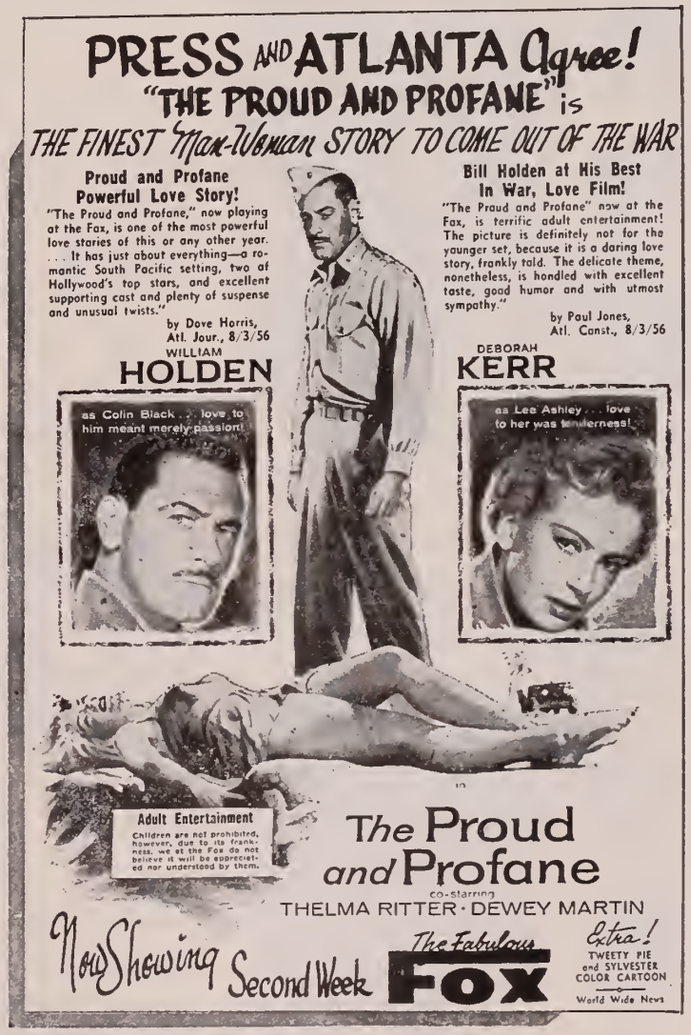
WHAT AD are you going to use in your newspaper for the opening on your next picture? Mat 207, maybe? About 11 inches in a nice two-column format? Looks fair, yes. But what does it have to sell your particular citizens on?

All too frequently we see that theatres simply pick up an admat from the exchange, mark a signature cut and date in the blank space at the bottom and turn it over to the newspaper "as is" for the run. If you don't believe this, just run through several issues of one of the clipping service mailings on theatre advertising. Many, many houses are using the ads just as they fall out of the press book.

Now this is not to say that press book ads are no good. Generally speaking they are. But no press department can, or should, be expected to turn out advertising material which will apply to every given theatre situation in the country. Those press book guys make an admirable effort, but it is still expected that the local theatre manager show some ingenuity in adapting these ad *aids* to his own situation. He can localize them or change them around *to achieve the maximum appeal to his own patronage.*

How to localize them? There are a number of ways of going about this. One obvious way is to tie your town's name into the ad copy, such as "San Mateo hails this fine film . . ." Or "25,689 Richmonders have seen this . . . Have You?"

Another way is to interview prominent citizens at an early (or advance) showing and use selected quotations in your ads. Reproduced nearby is an ad combining both of these methods very effectively in the promotion of "The Proud and Profane" (though in this instance a local newspaper dramatic critic's comments were spotlighted under the city's name).



LOCAL ENGRAVING OF ADS

Not every newspaper has its own engraving plant which can make cuts

from any suitable layout, but occasionally it might be worthwhile to pay a commercial engraving firm to make up a cut for you which would tie a picture in with surroundings which are familiar to your patrons. A sharp black-and-white photo of your skyline could serve as the background of an ad, perhaps pasting a cutout of the leading star on the rooftop of the tallest building with a catchline something like this: *"Bob Hope says you can't Top This!"*

Get a visiting star to pose with you in an appropriate setting and use it currently, or hold for a time when it might be used in connection with some later booking in an ad. Have an artist on the paper draw in a "balloon" so that the star can be saying something to you, and another for your reply, all with copy pertinent to the engagement being advertised.

Western Union will supply small cuts of message forms which your printer can fill in with set copy for a telegram from the star to you relative to your booking of his or her latest picture. Use this in your ad, and mount the original telegram on a one sheet for placement in the outer lobby to milk the last ounce of benefit from the message, which will only cost you the request to the studio for such a telegram.

Similarly, co-op advertising from a local store will benefit from this same type treatment, as merchants, too, appreciate greetings from stars.

Mortising out unwanted material — reverse block in above admat is replaced by a locally composed "box" in ad as used below.

USE OF ADMATS

Without even going to the trouble and expense of having commercial engravings made, admats can be localized, thereby improving their impact on *your* public, by combining with stock cuts on hand at the newspaper, or by judicious cutting (*mortising*, the papers call it) around the casting so that desirable combinations and changes can be effected.

One thing all of us can do, with practically no effort and much improvement in selling power, is to eliminate extraneous credits from the ads. Contract obligations require that distributor press departments include in their ads the names of many individuals who have absolutely no significance so far as selling is concerned. Who cares who designed the costumes, or who was assistant producer? So *you* do what the press department cannot do—cut out these credits and conserve ad space, while at the same time making your ads more readable! Adopt as your motto the credo: "If it doesn't *sell*, cut it *out*."

A local, personalized touch can be added to your ads by having a few small stock engravings made for inclusion with the castings from the admats. For example, script lettering for your dates can be done in advance, making up a selection of sizes and starting days to meet your different one-two- and three-column ads, and the sig cut can be included if desired. Also, script lettering of the words *"plus," "also," "and"* as well as *"Second Feature"* and *"Shorts"* could be made up into similar-size cuts for inclusion with the mat cuts. These, then, will help take the curse off all-type ads and personalize your copy.

IS SALES ANGLE RIGHT?

Press books are designed for the greater part with the idea of making available to the exhibitor several different sales angles, or "hooks," around which his entire campaign can be slanted. At times these press books can be devoid of enough variety to give you the angle you may think best for your own locality. This presents you with the problem of using your own ingenuity in developing a campaign approach which will appeal to the greatest number of your own patrons.

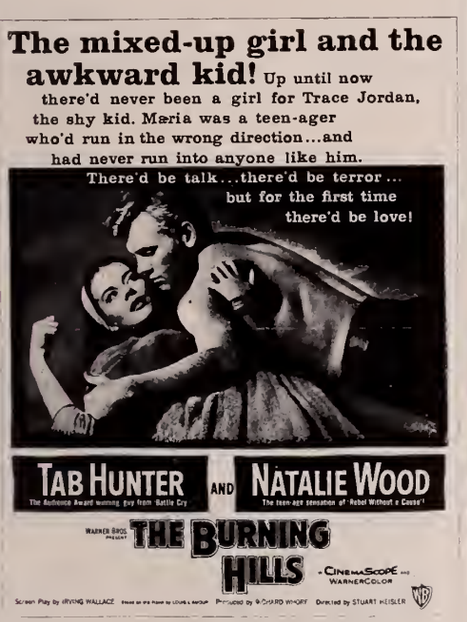
Virtually all of the studios have been guilty, at one time or another, of putting out "press" which fell short of the mark in making sufficient variety available, so the examples reproduced in these columns are not intended as any

Original pressbook ad (above) compared with an advertisement later developed (below) to overcome lack of emphasis on stars in first copy.

condemnation of the respective studios, but rather to point up the angles from which the local exhibitor can work out his *own* "angles." After all, though some feel that because the men compiling press books are specialists in this line they are bound to be right, let's face the fact that they, too, are human. They can run dry, even as you and I.

Currently, Warner Brothers has out a press book whose ads are drawing considerable attention from exhibitors because of the angle of attack. Their picture "The Burning Hills" is a fine Western in color, but their ad campaign is slanted at an entirely different audience. Do you think this is the way to sell "Burning Hills" in *your* theatre? Unless you have a slick, cosmopolitan audience to draw from, we doubt it. Someone has taken the position this should be slanted very, very off beat! But do Western fans go for this type ad? Are some people going with the expectation of seeing the type picture so advertised going to be disappointed, since it is nothing at all as the press book ads suggest.

Warners may change this attack, since in the past they have made different ad approaches available when the need has become obvious to them. For example, on "Santiago" their press book ads did not play up Alan Ladd and the girl in their art work to as large an extent as some thought desirable,



with the result they later substituted some new art work.

We could go on, but the point should be clear from these few examples that each local exhibitor must study the ads from the viewpoint of his overall campaign and tailor it to suit his peculiar needs, which are different from those of many other exhibitors.

The *NEW* Robin "STEDYFIER" Selenium Rectifiers

"TRU-ARC"

Manufactured in Japan by Sansha Electric Mfg. Co., Ltd.

"Stedyfier" selenium rectifiers are the result of 20 years of experience in designing and manufacturing for motion picture purposes. "Stedyfier" rectifiers are built to give many years of economical and trouble-free operation. Various models have been sold to over half of the leading theatres in Japan. 18,000 projectionists have proven their unsurpassed quality. 234 units have been procured by the agency of American Security Forces for theatres operated by the U.S. Military in the Far East.

REMOTE CONTROL UNIT

Remote Control Unit solves space problem in projection booth. It serves for remote switching of power as well as adjustment of voltage and current of the rectifier located outside of booth.

12-Phase Rectification • Flickerless Pure Beam • Remote Control — Easier Operation • Economical — Trouble-free, Long Life.

We invite all TOA-TEDA delegates to visit our booth at the N. Y. Coliseum during the TESMA Trade Show to see this fine equipment on display. **BOOTH 75**

Direct Factory Representative & U.S. Distributor

J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J.

***NEW* EPRAD "HUM-DINGER" In-The-Car Speaker!**

- Rugged Fiberglas Case
- Attractive Molded-In Colors
- Fits Most Junction Boxes
- Small Size (6¾" x 4-5/16")
- IMMEDIATE DELIVERY

$3.95

See Your Independent Supply Dealer

SEE YOU AT BOOTH 36 IN NEW YORK

ELECTRICAL PRODUCTS RESEARCH AND DEVELOPMENT COMPANY
eprad

"The Voice of the Drive-In"

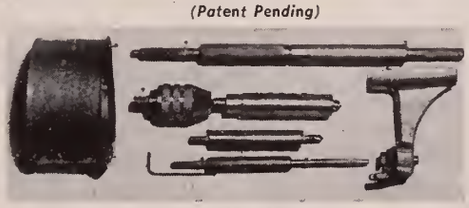
1207 CHERRY STREET, TOLEDO 4, OHIO

One way to keep posted—be a coupon clipper

EUREKA CARBON SAVERS

(Patent Pending)

Now available for all rotating carbons including 13.6 mm



The carbon saver with proven results, in over a year's continuous use in large and small theatres, circuits, and drive-ins. Approved by Projectionists. Recommended by users. Satisfaction and results guaranteed.

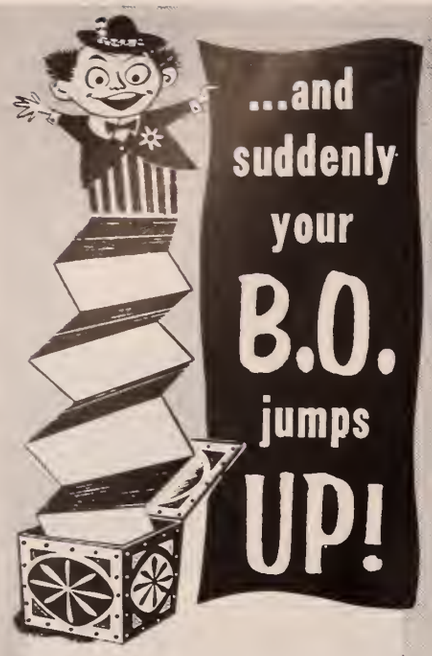
Kit for 9-10-11 mm complete for two lamps, including drill, guide jig, dust catcher, and extra stems $15.00

With standard (¼") electric drill $27.50

Write for brochure on 13.6 mm carbon coupler outfit. State make of lamps.

ECONOMIZER ENTERPRISES

524 W. 43rd St., Los Angeles 37, California



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We May Go in Cycles But We're in There Pedaling

Says Charlie Jones

. . . owner-manager of the Northwood Theatre, Northwood, Ia.

THERE'S A LOT of things I should do today instead of sitting at this typewriter. One is doing something about the disgraceful way I used a brassie in the club tournament last week. Another is corraling the committee to work out these free Saturday afternoon kids' shows. Another is to take my kids out to the County Fair. Still another is to patch up the cracks in the building which is letting the rain from this year's Midwest typhoons enter my tenant's premises. Another yet is to get measured up for some britches with double knee thickness—I've worn out two pair of old army "suntans" this summer genuflecting to my crab grass. (If you think the small town theatre is a losing game, you should try whipping crab grass in a new lawn!)

However, if this industry is to survive, if the devout followers of this column are to relight their lamps from this monthly torch of wisdom (he sez), and ye editor is going to be spared another letter warning of the deadline, we better get our mind back in the rut and take another look at the motion picture business, such as it is.

•

I have before me the report of the Select Committee on Small Business, which was recently published. I'd like to quote the opening paragraph of the report:

"The past ten years have represented the greatest era of general prosperity in our Nation's history. It has been a period of high employment, soaring personal income, record-breaking corporate profits, rising retail trade, and a booming stock market. One of the few conspicuous exceptions to this glowing era has been the motion picture industry—in particular, the small independent theatre owners who have been suffering heavy reversals."

I have read the report, I am even struggling through the testimony. All I can say is, "Brother, did they *ever* recognize the problem!"

The testimony, the report, the industry rumblings, the whining, the snapping and the yapping would indicate that we are doing nothing to alleviate the heavy reversals! Of course it is not true. We are just like a batter who's in a slump, or a golfer who starts to slice. We try a new stance, a new grip, a new bat, different sweat sox, switch hit, new lenses for our bifocals, ouija boards and Voodoo. We're trying everything.

•

Look how production has tried tremendous spectacles! Brother, they've really poured some dough into somebody's jeans in some of these spectacles the last few years. They've tried it up-stage with art, ballet, music and impressionistic drama. They've tried it middle-stage with comedy, romance, adventure and drama. They've tried it rear-stage with corn, violence, crusades and vice. Some have even tried it back-stage, out in the alley, in the gutter. Some of the stuff in each category clicks and immediately everybody jumps on that particular bandwagon hollering that *that* is what the public wants!

Cycles occur, of course, in every line of business. Everybody wants to "keep up with the Joneses." (Incidentally, we Joneses have only been trying to keep with the Smiths.) What auto maker today would dare to come out without a wrap-around windshield? What clothing store wouldn't stock grey flannel suits? What beautician wouldn't recommend an "Italian Boy Haircut?" They call it fashion in other fields. We say cycle.

We exhibitors get into cycles just as much as production does. We as a body are not bulging with an over-abundance of originality either. Originality calls for a lot of creative thought. Inertia is a mark of our push-button way of life. When the spark of enthusiasm does glow into a fresh slant, the exhibitor who begat it may report it to the trade papers, whereupon the trade papers pass it on to other exhibs, who jump on the if-it-worked-for-him-it'll-work-for-me band-

wagon and we have a cycle of double bills, free dishes, buck nights, family nights, five feature nights, drop-the-admission nights, etc., ad infinitum.

Exhibitors get into another cycle, too. It's usually a climatic and seasonal thing. But the cycles keep popping up with the back-to-school gimmick, the greeting trailer, the annual bathing beauty, the midnight show gimmick.

We advertise and exploit in cycles, depending on the health of the box office immediately prior to the start of the cycle. We figure that things are pretty good now and with a little extra push in the advertising or exploitation department they can become terrific. The cycle passes, a few pictures flop and we get back to wailing about cycles in *production*.

Of all the cycles in showbusiness, the most consistent and dependable cycle is furnished by distribution. (You thought we'd forgotten to include them, didn't you?) Distribution is the third horse in this hitch that makes our industry and they have their periods of highs and lows, too. Their particular pattern seems to be making every fourteenth release a "Special," with five in Bracket 1, four in Bracket 2, two in Bracket 3, etc. Man, they know every inch of the track.

Whatever curse they are inclined to grow into, cycles do represent an effort to do *something* about the "reversals" which have come upon us in this "glowing era." When one thing peters out, we hook on to another, until it too has had its day and another cycle ends.

How long we "small independent theatre owners" can keep up this merry-go-round I don't know, but we're in there pedaling with more stamina than I thought we had.

Right now I've got to go into the pit. Outa gas.

•

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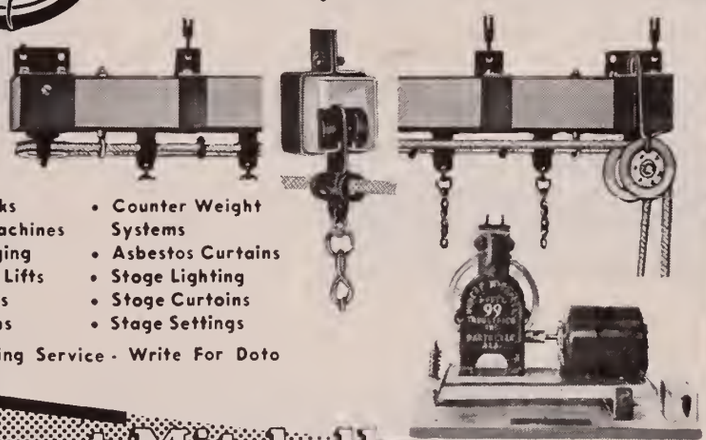

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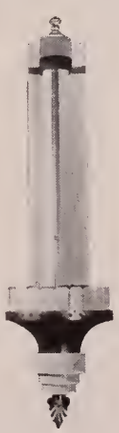

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70	38	8x14	544-10C	7x9	545C
65-70	35-37	9x14	544C	7x9	545C
75-80	39-40	9x14	544C	8x9	545C
80-85	37-40	9x14	544-01C	8x9	545C
80-90	50-55	9x20	552-09	5/16x9	557C
100-110	54-60	10x20	552-09	11/32x9	557C
115	62	10x20	552-09	3/8x9	557C
115-130	60-66	13.6x18	552-09	3/8x9	557C
135-150	48-55	13.6x22	553-01	7/16x9	555C
130-150	65-67	11x20	552-09	7/16x9	557C
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Limits of Magnification for the Average Theatre

By GIO GAGLIARDI

DURING THE LAST three years every motion picture theatre has had to solve a very important individual problem. This problem has been to deal with the sizes and aspect ratios of the new pictures which were to be used for each theatre. In the "old days" pictures mostly varied from 15 to 24 feet in width and remained fixed at an aspect ratio of 1.33-to-1. It was recommended that seating areas have the greatest number of seats within a viewing distance from the screen from 1½ to 5 times the width of the picture. This meant, within a distance of approximately 25 to 125 feet.

With the arrival of wide-screen technique, the projected image has become larger, with a desire to make them as large as structural conditions permit. This desire is very commendable; however there are certain physical and optical limitations which must be carefully considered before making the required choice. These are:

1. The relationship of the new picture sizes and the front end of the theatre.
2. The enlargement, or magnification, required for each type of picture system.
3. The effect of these picture sizes upon the seating plan.
4. The equipment required to provide proper illumination for the larger picture.

All the above factors are closely related to each other and none of them can be varied without producing good or ill effects upon the others. Although a great deal of argument and discussion has evolved on almost all of these factors, I believe that the problem should be attacked primarily from the point of view of *picture enlargement,* since this controls picture size, best seating arrangements, and equipment requirements.

Enlargement as used in this discussion is the comparison of the *area* of the *picture on the screen* with the *area* of the *picture on the film* being projected. The primary differences in enlargement between the two principal systems of projection are as follows:

For CinemaScope, when the picture width is doubled by using an anamorphic attachment, the *enlargement is increased* to two times the original.

For wide-screen projection of non-anamorphic pictures, when the picture width is doubled by using lenses of relatively short focal length, *the enlargement is increased to four times the original.*

This is so because the enlargement for CinemaScope takes place only in the horizontal plane, whereas in the blown-up "standard" picture, the enlargement occurs *both* horizontally and vertically, at the same time. With this concept in mind, we here study the picture combinations which are possible in an average theatre, having a fixed proscenium opening 40 feet wide by 23 feet high, and a projection throw of 110 feet.

TABLE OF PICTURE SIZES

An accompanying tabulation gives fourteen different picture systems and sizes which are among the many possible in such a theatre. Case No. 1 shows the picture size obtained for the "old" 1.33-to-1 aspect ratio, using the picture size found by the S. M. P. T. E. to be average for the old "standard" technique. It will be noted that the enlargement for this system was only 86,000 times. Especially with present advanced film and projection equipment, there should be no objection to viewing a picture of such magnification at a distance of 20 feet.

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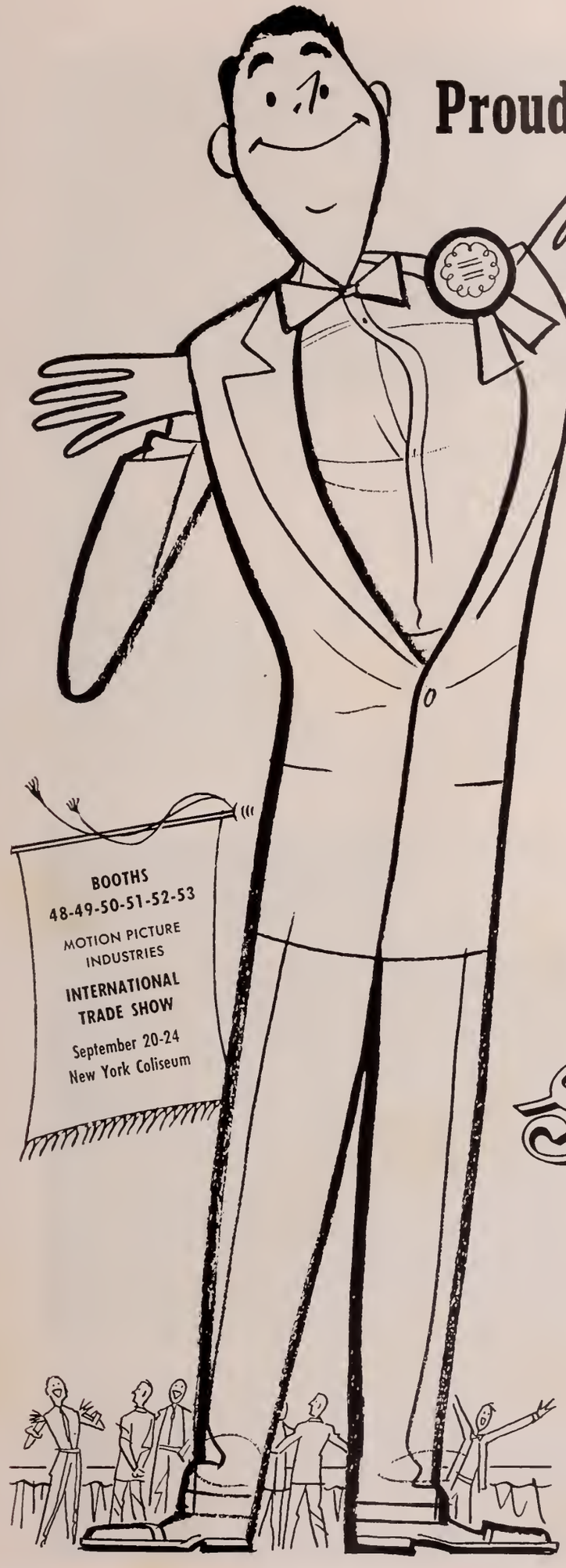

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quality of a projected picture is a very difficult problem. It involves many factors, among which are:

A. The graininess of the emulsion.

B. The quality of the chemical reaction in developing and printing.

C. The resolving power and the depth of focus of the projector lenses.

D. The curvature and the steadiness of the film in the projector gate.

E. The brightness and color quality of the picture.

F. The mechanical perfection of the projector.

G. The amount of enlargement of the film photograph.

VIEWING DISTANCE

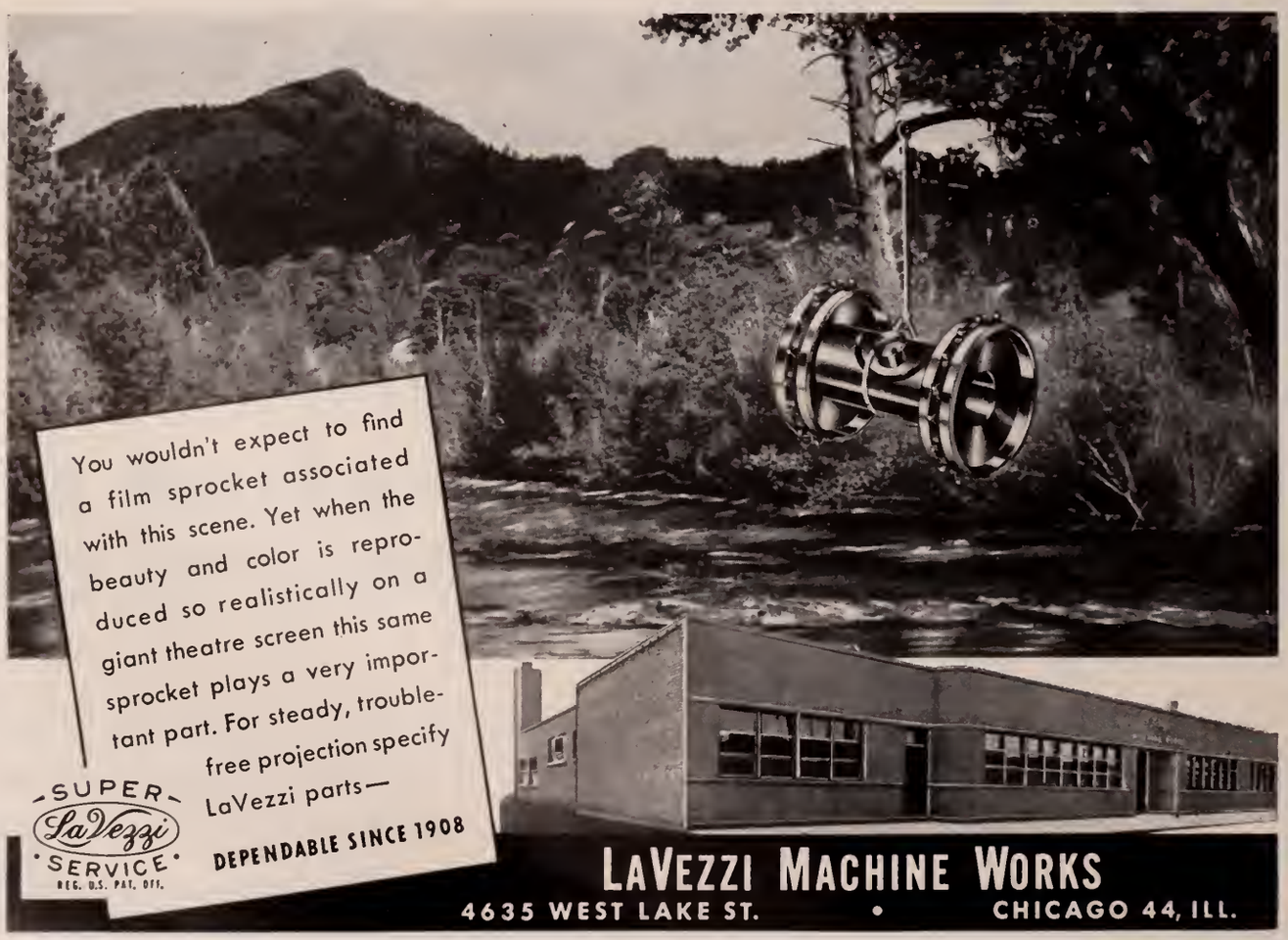
As mentioned before, for the 4 x 3 aspect ratio and picture size used prior to wide-screen, the minimum acceptable seating distance from the screen was authoritatively regarded as 1½ times the width of the projected picture. Since considerable improvements have been made recently in film processing, I believe we could lower this minimum distance, even for the *old standard,* to a value *equal* to the picture width. That would be, on the average, 20 feet.

This value, however, should apply only to any picture having an enlargement of the picture equivalent to that of Case No. 1, that is 86,000 times. Where the enlargement is increased, the minimum viewing distance should be increased in direct proportion. The last column in the table indicates the approximate minimum viewing distances for each system and each picture size.

Let us now go back to the study of the

PICTURE SIZE FOR AVERAGE INDOOR THEATRE: Picture dimensions according to projection system for effective quality of screen image with proscenium arch no wider than 40 feet.

Case No. (see text)	Lens Size (EF)	Proj. System	Picture Size in feet	Pict. Area in sq. ft.	Aperture Size in inches	Apert. Area in sq. in.	Enlargmt Apert. to Picture	Min. Distance Seats to Screen
1	4.5	1.33/1	20.2x14.7	297	.825x.600	.495	86,000	20
2	5.25	CScape Mag.	38.2x15.0	573	.912x.715	.652	126,000	29
3	5.25	CScope Opt.	35.2x15.0	528	.839x.715	.600	126,000	29
4	3.25	1.85/1	27.9x15.1	422	.825x.446	.368	165,000	38
5	3.00	2.0/1	30.3x15.1	458	.825x.412	.340	194,000	45
6	3.75	1.33/1	24.2x17.6	425	.825x.600	.495	124,000	29
7	4.50	CScape Opt. Crop'd.	41.0x17.5 39.0x17.5	680	.800x.715	.570	173,000	40
8	2.75	1.85/1	33.0x17.8	588	.825x.446	.368	234,000	54
9	2.50	2.0/1	36.3x18.0	650	.825x.412	.340	276,000	64
10	4.00	CScape Crap'd.	39.0x19.6	760	.715x.715	.511	215,000	50
11	2.25	2.0/1 Crop'd.	39.0x19.6	760	.800x.403	.325	340,000	79
12	4.75	CScape Opt.	39.0x16.5	645	.839x.715	.600	154,000	36
13	3.00	1.85/1	30.3x16.5	497	.825x.446	.368	195,000	45
14	2.75	2.0/1	33.0x16.5	545	.825x.412	.340	230,000	53



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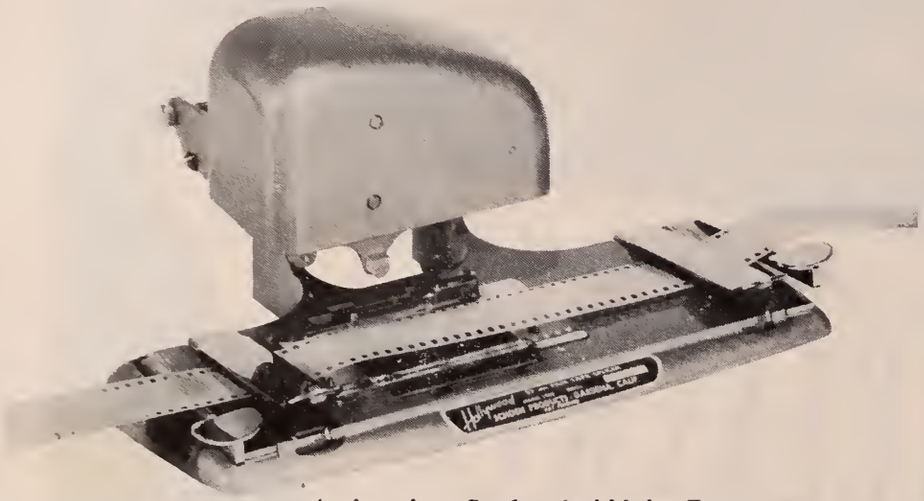

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picture sizes grouped under cases 1, 2, 3, 4, and 5. Since the height of the picture used as an average standard was satisfactory before, let us judge the new wide-picture dimensions, keeping this vertical distance practically the same. Case No. 2 is the CinemaScope full-sized magnetic print system. By using a 5.25-inch lens, the picture height is maintained at 15 feet, but the width of the picture is extended to 38.2 feet, which, with necessary masking, will just about fit into a 40-foot proscenium arch.

The enlargement for this picture, using the larger area of CinemaScope film, is increased from the original 86,000 to 126,000 times. Since this increase is only 50%, this picture should be viewed with equal ease at a 50% greater viewing distance, or 29 feet.

Case No. 4 is a standard picture, with the new 1.85-to-1 aspect ratio, blown-up to equal the 15-foot height. This picture, however, will have a width of only 28 feet, but it will represent an enlargement of 165,000 times, or twice that of a 20-foot picture. Following the same argument, then, this picture could only have the same viewing quality from a minimum distance of 38 feet!

The CinemaScope picture showed an increase of almost 100% in area over the old standard, while the 1.85-to-1 ratio picture gained only 50% in area. In addition the CinemaScope picture could be viewed at shorter distances with better apparent quality.

CINEMASCOPE MAXIMUM

It may be noted that in the above set-up, when optical CinemaScope prints are used, such as Case No. 3, the picture on the screen could only be extended to a width of 35 feet. Naturally this restriction gave rise to a demand for a larger optical CinemaScope picture, one which would fill the proscenium arch. In order to understand the changes produced by such a demand we should study the results obtained under the conditions of Cases No. 6, 7, 8 and 9.

Here we will replace the *old average standard picture* with a picture approximately 24 feet wide, which was considered to be the *upper fair-quality limit* before CinemaScope. In Case No. 6, a 3.75-inch lens produces an old 1.33-to-1 ratio picture 24.2 feet wide by 17.6 feet high. This picture has an enlargement of 124,000 times, which was considered acceptable in larger-than-average theatres.

If we wished to maintain this height of 17.5 feet, then it would be impossible to play a full-sized CinemaScope picture inside the 40-foot proscenium arch of this theatre. It would become necessary to crop the sides of an optical Cinema-

Scope print. Case No. 7 shows the results. This picture would be 39 feet wide, but would have an area only 60% larger than the old standard shown in Case No. 6.

When we look at the 1.85-to-1 ratio picture shown in Case No. 8, we will note that this picture has been increased to a width of 33 feet, but the area has only been increased 38%, while the *enlargement* has gone up almost 90%. In this case the minimum viewing distance should be approximately 54 feet.

There have been some isolated cases where it was considered desirable to have one size of picture for all systems and, of course, this picture had to be as large as possible. Cases No. 10 and 11 illustrate such a condition for this specimen theatre with a 40-foot proscenium arch. Both the CinemaScope frame and the standard frame have been cropped to give a 2-to-1 aspect ratio, and with the proper lenses can produce a picture 39 feet wide by 19.6 feet high. Besides the fact that a great amount of the information on the film has been cut-off, look at what has happened to film photograph magnification!

The CinemaScope picture now has undergone an enlargement of 215,000 times, and it requires a minimum seating distance of 50 feet, while the blown-up non-anamorphic picture has been enlarged 340,000 times, requiring a minimum seating distance of 79 feet! These requirements would place almost 50% of the seats in this house in undesirable viewing areas.

OPTICAL CINEMASCOPE

Today, due to certain economy measures taken by the distributors, the number of magnetic CinemaScope prints is being kept at a minimum. This means that a very great number of theatres are being served with optical prints only. For this reason, a final group is presented as shown, in Case No. 12, 13, and 14. Here a 4.75-inch lens produces the largest possible picture from an uncropped optical CinemaScope print that will fit into the 40-foot proscenium arch. A 1.85-to-1 ratio picture, maintained at the same height, will be slightly over 30 feet wide. However, you will note that the minimum seating distances to the screen become 36 feet for CinemaScope, and 45 feet for the blown-up picture.

A careful study of the table should serve as a warning that the sizes of the pictures for the various systems of film, now being used, cannot be selected haphazardly and without careful consideration of all the factors mentioned above. *Cropping and over-enlargement of the film frame can produce serious effects on the quality of a picture on the screen.*

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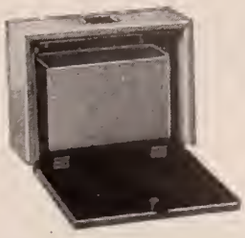

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Shipping weight approximately 40 lbs.

Ticket boxes sold through theatre supply dealers only.

GOLDBERG BROS.
DENVER, COLORADO

projection equipment are proceeding steadily, it seems to me that serious study is required, both in the laboratories and in the field, to determine the permissible limits to which any particular type of film frame can be enlarged. This information is vital for the control of quality of the projected picture.

Why the Light of Carbon Arcs Is So Bright

A NEW "PARTICLE" theory has been advanced by scientists at the new Parma, Ohio, research laboratories of the National Carbon Company, to explain where the bright light comes from in the carbon arc used in motion picture projection. Dr. C. E. Larson, vice-president in charge of research for National Carbon, explains that the operation of the carbon arc can be understood by drawing a comparison with the common trick of using a magnifying glass to focus radiation from the sun on a sheet of paper, so that the concentrated rays burn a hole in the sheet. A special furnace concentrates carbon-arc rays in a similar fashion. It produces a brightness intensity roughtly equivalent to that of the sun's surface, in a region no larger than the head of a pin.

Although the high intensity arc was developed about 40 years ago, Dr. Larson continues, one all-important question has not yet been answered satisfactorily: where does the super-bright light come from?

The highly concentrated energy of the arc makes a crater or pit in the end of the positive electrode, and at one time it was thought that the brilliant light came from atomic processes in this crater cavity, backed up by the glowing incandescent crater floor. But this theory has been radically modified by researchers at National Carbon's Parma laboratories, and what is now believed to happen is something far more complicated. Dr. Larson's explanation is as follows:

"Powerful electrical currents heat the crater region to temperatures of 10,000 to 12,000 degrees Fahrenheit, roughly the temperature of the sun's surface. Part of the material at the floor of the crater vaporizes into tiny particles of the order of a millionth of an inch in diameter. These particles, probably in the form of white hot liquid droplets, stream out

(*Continued on page 42*)

Better Theatres THEATRE SUPPLY MART

WITH BUSINESS REPLY POSTCARDS FOR CONVENIENT INQUIRY

- **INDEX OF PRODUCTS ADVERTISED IN THIS ISSUE: refer to Advertisers Index for postcard reference numbers.**
- **INDEX OF PRODUCTS DESCRIBED EDITORIALLY in this issue (following page) with postcard reference numbers.**
- **KINDS OF EQUIPMENT AND SUPPLIES listed and numbered on following page for further use of inquiry postcard.**

ADVERTISERS

NOTE: See *italic* type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Ace Electric Co. *Film splicers. Direct.*	42
2	Adler Silhouette Letter Co. *Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.*	46
3	Altec Service Corp. *Projection and sound equipment maintenance service.*	41
4	American Seating Co. *Auditorium chairs. NTS.*	19
5	Ashcraft Mfg. Co., C. S. *Projection arc lamps (5A), rectifiers (5B). Unaffiliated dealers.*	14-15
6	Associated T. & R. *Box office admission price signs. Direct.*	46
7	Ballantyne Co., The *In car speakers (7A), amplification system for drive-ins (7B), drive-in screen towers (7C). Unaffiliated dealers.*	20
8	Bausch & Lomb Optical Co. *Projection lenses. Direct, branches and affiliated dealers.*	4
9	Blue Seal Sound Devices *Projectors. Direct.*	45
10	Carbons, Inc. *Projection carbons. Franchise dealers.*	30
11	Carpenter & Co., L. E. *Projection screens. Direct.*	24
12	Economizer Enterprises *Carbon savers. Direct.*	27
13	Eprad *In-car speakers. Direct.*	27
14	F & Y Building Service, The *Architectural design and building service.*	43
15	Faige & Associates, Doc *Distributors.*	29
16	Florman-Babb *Film cement. Direct.*	42
17	General Register Corp. *Ticket issuing machines. All dealers.*	22
18	Goldberg Bros. *Ticket boxes. All dealers.*	36
19	Heyer-Shultz, Inc. *Metal projection arc reflectors. All dealers.*	35
20	Heywood-Wakefield Co. *Auditorium chairs. Unaffiliated dealers and branches.*	45
21	International Projector Corp. *Projection and sound systems. NTS.*	31
22	Karagheusian, Inc., A. & M. *Carpeting. Direct*	2nd Cover
23	Kollmorgen Optical Corp. *Projection lenses. All dealers and NTS.*	35
24	LaVezzi Machine Works *Projector parts. All dealers.*	32
25	Manko Fabrics Co. *Custom made covers for auditorium chairs. Direct.*	42
26	McFadden Lighting Co. *Lighting fixtures. Direct.*	29
27	Miracle Equipment Co. *Drive-in playground equipment. Direct.*	6
28	Mitchell Industries, Hubert *Stage rigging and hardware. Direct.*	29
29	National Carbon Co. *Projection carbons. All dealers.*	17
30	National Theatre Supply *Distributors.*	33, 46
31	Novelty Scenic Studios *Stage curtains (31A), interior decoration (31B). Direct.*	28
32	Payne Products Co. *Carbon savers. Unaffiliated dealers and NTS.*	29
33	Radio Corp. of America *Projection and sound systems.*	3
34	Rank Precision Industries, Inc. *Auditorium chairs. Direct.*	6
35	RCA Service Co. *Projection and sound equipment maintenance service.*	36
36	Robin, Inc., J. E. *Rectifiers. Unaffiliated dealers.*	27
37	S. O. S. Cinema Supply Corp. *Distributors.*	43
38	Schoen Products Co. *Film splicer. Direct.*	34
39	Spencer-Turbine Co. *Vacuum cleaners. Direct.*	41
40	Star Cinema Supply Corp. *Distributors.*	45
41	Strong Electric Corp. *Projection arc lamps. Unaffiliated dealers.*	5
42	Theatre Seat Service Co. *Theatre chair rehabilitation service. Direct.*	28
43	Vocalite Screen Corp. *Projection screens. Direct.*	46
44	Wagner Sign Service, Inc. *Changeable letter signs: Front-lighted panels for drive-ins (44A), back-lighted panels (44B), and changeable letters (44C). Unaffiliated dealers.*	7
45	Westrex Corp. *Foreign distributors.*	8
46	Williams Screen Co. *Projection screens. Direct.*	42

For information concerning products, write corresponding reference numbers and your name and address in spaces provided on postcard and mail. Card requires no addressing or postage.

To Better Theatres Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for September 1956—

....

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NAME .....

THEATRE or CIRCUIT .....

STREET ADDRESS .....

CITY ..... STATE .....

To Better Theatres Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for September 1956—

....

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THEATRE or CIRCUIT .....

STREET ADDRESS .....

CITY ..... STATE .....

Market Information Service

CONTINUED FROM PRECEDING PAGE

PRODUCTS DESCRIBED EDITORIALLY IN THIS ISSUE:

FILM SPLICER employing Mylar tape: *Story on page 39* E47
AUTOMATIC SWITCH for drive-in speakers: *Story on page 39* E48
FILM CEMENT for splicing any stock: *Story on page 39* E16
TRIPLE PURPOSE instructional projector: *Story on page 39* E49
ANIMAL SLIDE and Hood-Seat Ferris Wheel: *Story on page 40* E6
LIQUID SOAP dispenser of white Tenite: *Story on page 40* E50
WATER FOUNTAIN attachment for children: *Story on page 40* E51
SEPTIC TANK CLEANER for drive-ins: *Story on page 41* E52
THREE WHEEL UTILITY TRUCK with air-cooled motor: *Story on page 41* E53
PORTABLE BATTERY for stalled drive-in cars: *Story on page 43* E54

CLASSIFIED LIST OF EQUIPMENT AND SUPPLIES: Indicate on postcard by number

ADVERTISING

101—Display frames
102—Lighting fixtures
103—Changeable letters
104—Attraction signs
105—Theatre name sign

AIR SUPPLY

201—Air-conditioning, complete
202—Air washers
203—Blowers and fans
204—Compressors
205—Unit conditioners
206—Filters
207—Heaters, unit
208—Outlets (diffusers)

ARCHIT'RE & DECORATION

301—Acoustic material
302—Decorating service
303—Wall fabric
304—Mirrors
305—Wall paneling

DRIVE-IN THEATRES

401—Admission control system
402—Electric cable (underg'd)
403—In-car heaters
404—In-car speakers
405—Insect control
406—Lighting fixtures (outd'r)
407—Screen paint
408—Screen towers
409—Signs, ramp and traffic
410—Stadium seating
411—Vending carts

FLOOR COVERINGS

501—Asphalt tile
502—Carpeting
503—Carpet lining
504—Linoleum
505—Mats, rubber

GENERAL MAINTENANCE

601—Blower, floor cleaning
602—Carpet shampoo
603—Ladders, safety
604—Lamps, germicidal
605—Sand urns
606—Vacuum cleaners

LIGHTING

701—Black-light supplies
702—Dimmers
703—Downlighting equipment
704—Luminaires
(See also Advertising Stage)

PROJECTION and SOUND

801—Acoustic materials
802—Amplifiers
803—Cabinets, accessory
804—Cabinets, carbon
805—Cabinets, film
806—Carbon savers
807—Effect projectors
808—Exciter lamps
809—Fire shutters
810—Hearing aids
811—Lamps, reflector arc
812—Lamps, condenser
813—Lenses, condenser
814—Lenses, projection
815—Lenses, anamorphic
816—Magazines
817—Microphones
818—Motor-generators
819—Non-sync. turntables
820—Photoelectric cells
821—Projectors, standard
822—Projectors, 16-mm.
823—Projector parts
824—Rectifiers
825—Reels
826—Reflectors (arc)
827—Rewinders
828—Rheostats
829—Screens
830—Screen frames
831—Speaker systems (screen)
832—Speakers, surround
833—Splicers
834—Splicing cement
835—Soundheads, optical
836—Soundheads, magnetic
837—Stereopticons
838—Rewind tables

SEATING

901—Auditorium chairs
902—Upholstering fabrics

SERVICE and TRAFFIC

1001—Crowd control equip't
1002—Directional signs
1003—Drinking fountains
1004—Uniforms
1005—Water coolers

STAGE

1101—Curtains and drapes
1102—Curtain controls & track
1103—Lighting equipment
1104—Rigging and hardware
1105—Switchboards

TICKET SALES

1201—Box-offices
1202—Changemakers
1203—Signs, price
1204—Speaking tubes
1205—Ticket boxes
1206—Ticket registers

TOILET ROOMS

1301—Hand driers, electric
1302—Paper dispensers
1303—Soap dispensers
(See also Maintenance)

FIRST CLASS
PERMIT NO. 8894
(Sec. 34.9, P. L. & R.)
NEW YORK, N. Y.

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QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

FIRST CLASS
PERMIT NO. 8894
(Sec. 34.9, P. L. & R.)
NEW YORK, N. Y.

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about Products . .

★ news and views of the market and its sources of supply

TO PROCURE FURTHER INFORMATION about products described editorially, postcards of the Theatre Supply Mart *insert (pages 37-38) may be employed. Convenient reference numbers are given in the insert (page 38).*

Device to Splice Film With duPont Mylar Tape

A NEW SPLICER, known as the Hollywood Film-Tape Splicer No. 1962, has been introduced by Schoen Products Company, Gardena, Calif. According to the announcement, the machine can make a "butt" or "lap splice" without the use of cement, solvent, or glue. The splicing material used is DuPont Mylar tape.

Scraping the film in order to apply the tape is not necessary, according to the manufacturer; nor is cutting out damaged frames from lengths of film required. What the machine accomplishes, declares the manufacturer, is a splice over the torn sprockets, first making the

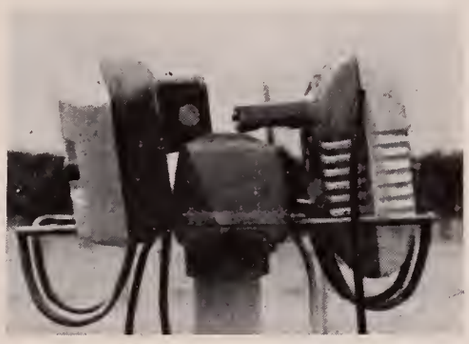
repair and then creating new sprocket holes. It is claimed that splices made with the new machine will not dry out in the projector.

Now available in the 35mm size, it is announced that 16mm models will be ready early in 1957.

An Automatic Switch For Drive-In Speakers

AN AUTOMATIC drive-in speaker switch has been placed in production by Onnig D. Melkon, projectionist at the Quintree Drive-In, Braintree, Mass., who developed the device. The switch is said to operate automatically to prevent sound from coming through speakers not in use.

The mechanism is incorporated within



Speaker at left is placed sideways to show switch button, while that at right is in proper position on post.

the speaker assembly and includes a projecting button which is automatically pushed upwards by the weight of the speaker when it is placed on the car door or window. This turns on the sound. The button falls back when the speaker is removed from its resting place, thus cutting off the sound, and remains in this position whether the speaker is returned to its post or is otherwise handled. According to Mr. Melkon, easy installation may be made on any existing type of speaker. The device is said to be directed at savings in power and maintenance, as well as checking to elimination of annoyance to patrons from nearby unused speakers left in operation.

•

NEW FILM CEMENT

A new film cement has been introduced by Florman & Babb, motion picture equipment distributors, New York. Said to be manufactured by a leading laboratory, the cement is applicable to all 16mm and 35mm film, it is pointed out. Free samples may be obtained from the distributors.

A New Triple Purpose Instructional Projector

AN INSTRUCTIONAL projector, called the "triple purpose Transpaque," has been marketed by the Projection Optics Company, Rochester. It provides for opaque, transparency and table projection in a single head.

According to the manufacturer, the Transpaque can project opaque or transparent materials up to 11 inches square, including 11-inch square segments of maps, blueprints, drawings and similar materials. For adaptability to throw and picture size, lenses are provided in focal lengths from 4 to 40 inches.

The Transpaque may be purchased initially for either opaque, transparency, or table projection, and other components as can be added if needed. It is said that a simple change is all that is required for switching from one mode of projection of another.

•

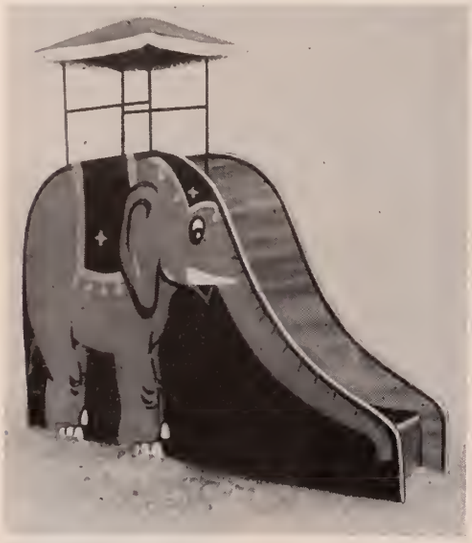
NEW SERVICE CONTRACTS

The RCA Service Company, Camden, N.J., has been awarded contracts for servicing sound equipment for two branches of the government, according to W. L. Jones, vice-president, technical products service department. RCA will be responsible for the repair of 16-mm equipment used aboard U.S. Navy ships reporting to New York, this equipment to include units made by RCA, Bell & Howell, DeVry and Ampro, with service to be carried out by RCA's New York repair facilities. The other contract provides for RCA inspection and maintenance of 35mm projection and sound equipment

now installed in 145 Veterans Administration hospitals throughout the country.

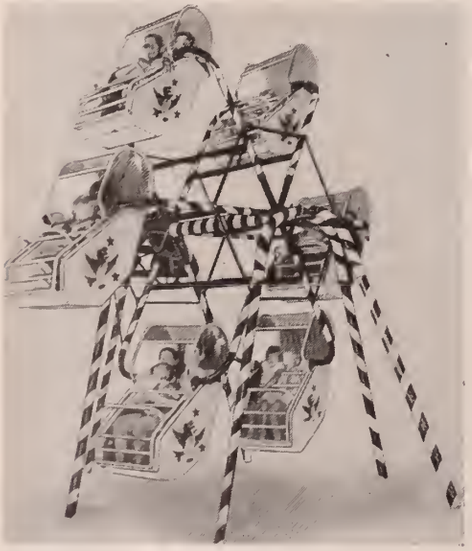
New Animal Slide and Hood-Seat Ferris Wheel

AN ANIMAL slide with canopy and a ferris wheel with hoods over the seats have been introduced into the line of playground equipment manufactured by the Miracle Equipment Company, Grinnell, Ia. These items were developed in time for exhibition at the 1956 Tesma Trade Show along with the Miracle pony-ride carousel.



"Animal Slide"

The new animal slide has sides of 14-gauge steel, each side enamel-colored in the form of an elephant whose trunk follows the curvature of the bedway, which is 16-gauge steel. At the top of the slide a colorful canopy is mounted on four tubular steel poles.



"Star Gazer"

The ferris wheel, called the "Star Gazer," has a protective hood bolted above each seat. A motor-driven wheel 16 feet high, the "Star Gazer" is constructed with telescoping pipe design for assembly or disassembly within an hour or two, according to the manufacturer. The ride is further described as having the latest type self-locking gear, with the driving mechanism located in the hub of the wheel 8 feet from the ground. Seats are pink, all-metal and 26 inches wide. The frame is black and white in candy stripe design. Finish is baked enamel.

The miracle pony-ride carousel, also motor-driven, is 15 feet in diameter, the platform mounting cast-iron ponies in the number of 8, 12 or 16, according to choice. Assembly or disassembly time for the pony-ride is said to be about two hours, the heaviest component weighing only 140 pounds. All gears are sealed in oil, and both framework and platform are steel.

Liquid Soap Dispenser Made with White Tenite

A CHANGE in construction of the "Bobrick 13" liquid soap dispenser replaces the former black tenite body by an unbreakable white tenite, it is announced by Bobrick Dispensers, New York. Other features of the new dispenser include a 12-ounce capacity clear glass soap container cemented into the tenite body, and a steel reinforced bracket and back plate for wall attachment. It is pointed out that the same type black filler top is being used on the new "Bobrick 13" as was used on the old one because of its resistance to cigarette stains.

Carpet Underlay Made With Natural Rubber

A NEW TYPE of carpet underlay made with natural rubber has been introduced by Hewitt-Robins, Inc., Stamford, Conn. The company has announced an improved formula for the manufacture of rubber carpet lining to achieve longer wear and to increase resiliency and strength. "Standard Grey," is the heavy-duty underlay, made in ¼-inch gauge, and in 36- and 53-inch widths, in 20 lineal yard rolls.

•

GRIGGS SEATS INSTALLED

Two new installations of Griggs "50MBW" auditorium chairs have been reported by A. J. Platt, manager, RCA theatre equipment sales. The Belmont theatre in Chicago has installed 990 of the chairs, which were sold by the Abbott Theatre Equipment Company, RCA dealer in Chicago. The Penn theatre in New Castle, Pa., has 939 of the same type, which were sold by Alexander Theatre Supply, RCA dealer in Pittsburgh.

The "50MBW" chair features an automatic lifting mechanism which raises and holds the seat upright when unoccupied.

Auxiliary Type Water Fountain for Children

A NEW WATER fountain for children which can be connected to any standard water cooler or water outlet, is being marketed by the Sunroc Corporation, Glen Riddle, Pa. Named "Cooler-Tot," the unit contains no motor or internal operating mechanism of any kind, it is pointed out.

Finished in gray hammertone enamel, the high cabinet, 31 inches high, is patterned in reduced proportions on standard water cooler models. "Cooler-Tot" contains a 27½-inch drain and comes equipped for regular right-hand hookup to a water cooler, with left-hand hook-up optional.

The base is stainless steel, the drinking surface consists in a vitreous china top and chrome drain plate. An angle-stream, chrome-plated bubbler is said to produce water upon slight pressure.

•

RUBBER FLOOR TILES

A new floor type of rubber tile for floors has been developed by the American Mat Corporation, Toledo. Called Tweed Rubber Tile, it is rated as sufficiently resilient to be used where noise level must be held to a minimum. At the same time, according to the manufacturer, it is highly slip-resistant, and resistant as well to scoring, denting and puncturing. Comes in eleven shades.

•

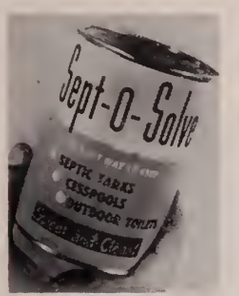
NEOPRENE IN LIQUID FORM

Neoprene, the new type of synthetic rubber made by the Du Pont Company for the purpose of providing high resistance to many organic and inorganic chemicals, has been made available in liquid form in a new product designed to apply a rubber protective coating for structural steel shapes, pipe and irregu-

lar areas. It is called "Rubber-Coat Liquid Neoprene" and is produced by the Wilbur and Williams Company, Boston, in conjunction with Du Pont. The product is designed for painting air-conditioning equipment, louvers and cooling towers and types of food equipment, among others. It is available in the following colors: black, red, light gray, and aluminum.

New Enzyme Compound For Faulty Septic Tanks

A NEW ORGANIC product, called "Sept-O-Solve," has been introduced by the Abbey Chemical Company, Chicago, for the purpose of correcting troublesome septic tank systems and outdoor toilets of drive-ins not equipped with regular sewer facilities. Described as a highly concentrated compound of enzymes, the product is said to deodorize, clean and unclog the systems, as well as speed up natural waste-consuming processes. Packed in hermetically-sealed 1-lb. cans, "Sept-O-Solve" is declared to be harmless to humans, animals and plumbing.



3-Wheel Utility Truck With Air-Cooled Motor

A UNIQUE utility truck, made in England with three wheels—one front—and powered by a 4-cycle one-cylinder air-cooled motor for optimum economy, is being distributed in the U. S. by the Linden Equipment Corporation, Los Angeles. Gasoline consumption is

rated at 1½ gallons for 8 hours of continuous operation.

The body is only 17 inches from the ground, facilitating loading, and a model is available with a dump body which may be operated by a leader control from the ground. Marketed under the

TODAY'S BEST **COMMERCIAL VACUUM CLEANER BUY**

...is SPENCER'S POWER-PACKED, HEAVY-DUTY, EASY-TO-HANDLE, HANDSOME & VERSATILE

P-118 Here . . . for less than $250 . . . is a well-engineered, dependable machine for tough day-in, day-out service. Gets up to six times MORE dirt, gets it FASTER and is EASIER to handle. Internal dirt-bag emptying. Dust-free dry-mop cleaning accessory. Wet or dry pick-up. Most complete selection of professional tools. Before you buy, get the facts and compare.

Write Dept. BT.

THE SPENCER TURBINE COMPANY • HARTFORD 6, CONNECTICUT

SPENCER HARTFORD

Spencer manufacturers a complete line of Commercial Portable Vacuum Cleaners.

COMMERCIAL P125—1 H.P.

MULTI-VAC SENIOR P115 ¾ H.P.

MULTI-VAC JUNIOR P111 ½ H.P.

5SP56C

When this man walks into your theatre...

...your service worries are over. In thousands of theatres throughout the United States, exhibitors and projectionists welcome the appearance of an ALTEC field engineer.

Why?

Because ALTEC SERVICE is always one step ahead of the industry's continuing technical parade.

Whether your sound is optical, magnetic, optical-magnetic, single or multiple channel, ALTEC field engineers have the right answer for every problem.

ALTEC® SERVICE CORPORATION

Get in step with ALTEC. Join 6,000 ALTEC customers in the march to better sound.

SPECIALISTS IN MOTION PICTURE SOUND

161 Sixth Avenue • New York 13, New York

SPOTLIGHT IS ON
WILLIAMS SCREENS
FIRST CHOICE EVERYWHERE

FABULOUS NEW FILM CEMENT

New York, N.Y.—It was annaunced taday that a revolutianary new type of film cement far all 16 and 35mm film has been developed by a leading labaratary. The ability of this cement ta prevent splices fram pulling apart and peeling far surpasses anything previausly tested. A limited amount has been released far cansumer use exclusively ta

FLORMAN & BABB
Movie Equipment Distributor
68 West 45th St., New York, N. Y.

Prices quoted far F&B cement: 1 az. 40¢, ½ pt., $1.50, pt., $2.50. Free sample of F&B #66 sent an request.

ACE CLEAR-VISION FILM SPLICER
STANDARD OR DELUXE MODELS

USES NO HEAT NO CEMENT Completely Non-Magnetic
JOINS "CRONAR" and splices all types of film—from 16mm to 70mm.
Send For Brochure
Sold Thru Supply Dealers
ACE ELECTRIC MANUFACTURING CO.
1458 Shakespeare Ave., New York 52, N. Y.

MANKO
Custom-Made Sewed Covers for Theatre Seats
Only ....95¢

For the above price, we manufacture to your order a cover made of durable leatherette and sides of contrasting or matching leatherette. At slightly higher prices, corduroy and mohair combinations are also available. Mail your old cover to us with check for $1.50 to cover handling and mailing costs, and we will send a new custom-made cover in the closest match available from our large stock. We guarantee to fit all standard makes of chairs.

SPECIAL: Pre-cut 24"x27" seat squares—44¢ and up. We can furnish complete line of leatherettes, mohairs, corduroys, velvets, nylon fabrics and other top-quality materials for both seats and backs. All fabrics sold by the yard if required.

Samples, Quotations, Price List Sent on Request
MANKO FABRICS CO., INC.
Seating Division, 156 W. 28th St., New York 1, N. Y.

name "Motorcart," the truck is said to be able to climb a 25% grade without any wheel spin, starting from a dead halt.

The loading platform measures 8 feet long, 6 feet, five inches wide and comes equipped with detachable 5½-inch side and back boards. The dumping model is available for either manual or hydraulic operation.

Raytone 'White' Screens In N. Y. Music Hall, Capitol

MATTE SCREENS were recently installed in two of New York's largest theatres—Radio City Music Hall and the Capitol on Broadway, with that in the latter made in time for the opening of "War and Peace." In both installations, which are flat, the screens are Raytone all-vinyl plastic fabrics with special white coating.

In the Music Hall, where viewing angles reach a maximum of 65°, the screen is 72 feet wide. The Capitol screen is 56 feet wide, lighted by Ashcraft Super Cinex lamps.

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NEW LITERATURE

Playground Equipment. A 95-page illustrated booklet dealing with "kiddieland" operation has been published by the Allan Herschell Company, Inc., North Tonawanda, N. Y. Beginning with a brief history of commercial playgrounds, the booklet discusses the cost of constructing a "kiddieland" today, as well as the factors to consider in choosing a site. Included is a chapter on the variety of rides available, containing over a dozen illustrations of various types. Other chapters deal with laying out the grounds, park and ride operation and maintenance, insurance, advertising and promotion, and the financial and legal ends of the business. Some of the basic advantages of building a kiddieland in conjunction with a drive-in theatre are listed as use of the "same land and parking lot," with the "same management and same type of promotion."

•

Stage and Curtain Equipment: Hubert Mitchell Industries, Hartselle, Ala. has issued a new catalog on stage rigging and curtain track and control equipment. Entitled "The Stage and Its Problems," and containing 72 pages plus durable covers, it describes the entire line with photographic illustrations of most of them. Dimensions and other data pertinent to installation specifications are given for each item and a drawing shows a representative stage layout with indication of basic rigging requirements for a modern stage.

Why Carbon Arc Light Is So Bright

(*Continued from page 36*)

into the crater and on into the space between the carbon electrodes of the arc to form a long, luminous tail flame, or 'comet tail'. Smaller particles, of atomic or molecular dimensions, also contribute something to the light, but are not the major source."

A detailed knowledge of this process, Dr. Larson says, is expected to lead to the development of brighter arcs and, combined with the results of crystal studies, to electrodes that will stand up to higher and higher currents and temperatures.

As part of the research program to understand more about carbon arcs, the Parma laboratory includes a unique and

Testing the output af o theatre projection lamp at the new Parma, Ohio, loborotory of the Notionol Carbon Compony. The instrument upon which the lamp is beamed is called o spectroradiometer. It outomaticolly records chorocteristics of the light ond prints a finished curve of them in one ond o holf minutes, an accomplishment thot used to require half a day. Diffraction of the light by o plate scored for spectrol meosurement allows comporison of the color chorocteristics of orc with those of color film.

specially designed auditorium. The conventional small auditorium is usually wide and short, and seats are arranged in curved rows. The Parma auditorium, however, is long and narrow, so that light may be projected a hundred feet on to a large screen. This arrangement makes it possible to achieve the general sort of projection conditions found in neighborhood theatres and, if necessary, to conduct studies of Cinerama-type wide screens.

The design of the auditorium's projection booth is the result of considerable experience and planning. It includes three projection ports, one for 16mm film, one for 35mm film, and one for a spotlight-arc slide unit. In the booth are two outlets, 500-ampere circuits, to supply power for standard and experimental

arcs (home-type outlets provide about 30 amperes); buttons to raise or lower the screen by automatic remote control; and a control panel for a rack of photocells to measure brightness distribution over the surface of the screen.

A door of the booth opens directly to a large laboratory for basic research on carbon arcs. One of the most important problems under study involves two special instruments—a recording *spectro-radiometer* and a recording *spectrometer*. These instruments are used to study the light of carbon arcs.

Carbon arcs represent modern applications of a principle discovered in an English laboratory more than 150 years ago. The carbon arc awaited the development of large-scale sources of electric power, and the first commercial arc light was displayed in Cleveland's Public Square in the summer of 1876. Today's commercial arc lights produce brightness intensities of from 350 to 1200 candles per square millimeter (a standard electric lamp produces at its frosted-glass surface about a sixth of a candlepower per square millimeter).

A 6-foot searchlight on the top of the Palmolive Building in Chicago is one of the most publicized of all carbon arc applications. It would take 100,000 candles to furnish the light of the arc. The searchlight serves as an air beacon, and pilots have sen its powerful beam at distances of more than a hundred miles.

Portable Battery for Stalled Drive-In Cars

TO MEET the problem of stalled cars at drive-in theatres, National Theatre Supply is distributing, exclusively in the theatre field, the new Christie "Redi-Start" portable battery booster cart. The "Redi-Start," according to NTS, provides a safe, easy method of starting cars with dead batteries of either 6- or 12-volt systems.

The cart mounts a 12-volt charger, which keeps the 12-volt battery charged and ready to use at all times. When the cart is not in use it is plugged into a 115-volt outlet. The cart has heavy-duty 6-inch wheels for easy wheeling. To start a car with a dead battery, two plier clips are attached to the battery posts on the car battery, and the car battery starts the car.

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The Story of the Ashcraft Super Cinex Projection Lamp

By CLARENCE S. ASHCRAFT

President, C. S. Ashcroft Monufacturing Compony, Long Islond City, N. Y.

IT WOULD only be repetition to state that the greatest technical need of the motion picture industry today is adequate improvement of screen illumination. This fact is fully realized by all: it has been repeated time after time by many writers in our national trade publications.

A common sense approach to this serious problem has been made by our company. As a result, a higher level of overall screen brightness has been attained than has heretofore been possible with any of our previous projection lamps. Realizing that increased illuminating power is accompanied by higher film temperatures, means of heat control were essential in order to project to the screen the maximum of *usable* light without focus-ruining film buckle.

Another problem, entirely economic but nevertheless of great importance, was that of increasing screen luminance without materially increasing operating expense. To achieve these goals, a simple modification of any of our projection lamps was not practical, due to the many problems involved. We designed an entirely new projection lamp, a new type power source closely co-ordinated with the requirements of the light source, and a new water-circulating heat transfer device for contact heat elimination.

Since the actual practical value of any new equipment is proved only after its successful use in actual operation, we have delayed publication of this article regarding Super Cinex until its value to the exhibitor was thoroughly established beyond question in all three categories for which it was designed—for 35mm projection in large indoor theatres, for 35mm projection in very large drive-ins, and for 70mm wide-film presentation. In each case far more light, better light distribution and color quality was attained, even to a degree surpassing the exhibitors' expectations.

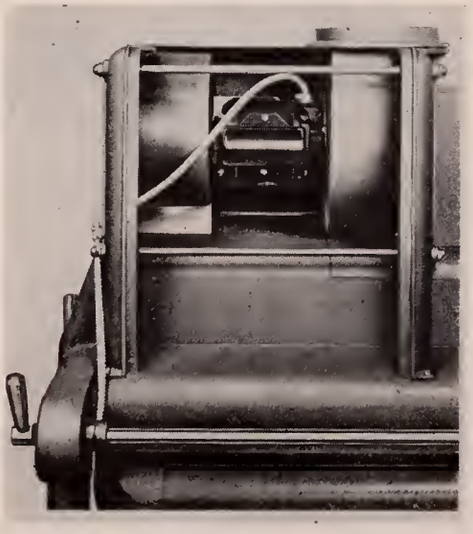
More than two years ago our company was approached regarding the possibility of designing a reflector lamp for wide film (70mm) projection. The projected light from such a lamp must equal or exceed the light output, light distribution and color quality of a special condenser-type lamp that was being used at that time, this lamp having been modified for 280- to 300-ampere operation, using expensive high brightness carbons. At our own expense, we began the design of an entirely new high-powered projection arc for such a purpose.

Preliminary studies indicatd that the lamp housing should be capable of withstanding temperatures created by a 200-ampere arc, and should have incorporated in it high-velocity air circulation to dissipate the heat from such an arc, plus some method for thoroughly protecting the glass reflector from damage. The problem of thoroughly cooling the silver contact jaws which transmitted the 200 amperes to the rotating 13.6mm carbon was also of great importance.

Such a lamp as was required could not of course be a laboratory experiment but must be capable of daily hard grind, long-hour operation in the theatre, with no "bugs," and a lamp which would operate without the projectionist's continual attention—in fact the lamp must be self-regulating and not critical.

CINEX-170 LAMP OF 1954

The first prototype of this new high-powered arc lamp, then known as the "Cinex 170," was completed and exhibited at the Tesma Trade Show in 1954. Into this lamp were incorporated many new features never before used in theatre projection lamps; for instance, the reflector diameter was increased to 18 inches with accompanying higher optical speed of *f*/1.7. All lamps at that time were limited to *f*/1.9, 16 inches to 16½ inches diameter. We built into the lamp a complete high-velocity air circulation system, with injection and exhaust blowers;



Interior of blower comportmnt, showing injection blower, drive motor (center) and exhoust blower.

Super Cinex lomphouse. Upper structure houses high-velocity ventilation blower ond dust exhoust system.

the forced air passing through ducts formed by double walls of the lamp housing, maintained the entire structure at a low temperature even under the unusual heat conditions created by the high-current arc. An air stream was forced over the surface of the reflector to minimize damage from the arc heat. Into that lamp was also incorporated the principle of direct water-cooling of the hollow silver carbon contacts.

Although the Cinex lamp of that time was displayed with a 13.6mm positive carbon, its use at the higher currents required was not encouraged for the reason that we had not fully determined, at that time, under what conditions the full benefit of its use would be attained, or whether certain detrimental effects to projectors, film and lenses might ensue. In fact, a year's further study was necessary before it was actually placed in theatre service, and two years before we determined the exact conditions under which its optimum operation could be realized in the drive-in theatre.

Finally, further study was also necessary for determination of conditions for its satisfactory use for 70mm film projection, a use for which no reflector arc had ever been employed, but the very one for which the lamp was originally designed. First installations of the *Super* Cinex in large indoor theatres, in enormous drive-in theatres, and in theatres using 70mm film, have been most successful.

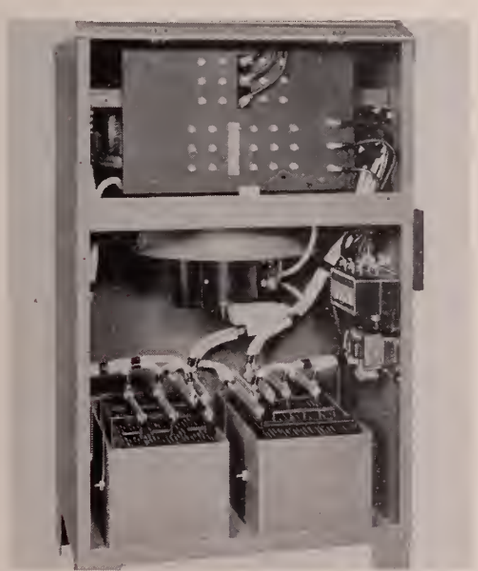
By delaying its introduction, we have been able to analyze and evaluate every phase of the many problems involved. We are now in a position to predetermine the light which should be pro-

jected to various sizes of screens, and to make recommendations for correcting conditions which might prevent realization of the full benefits of the light actually produced by the Super Cinex lamp. We have also determined the exact temperature of the light beam under all conditions and are able to maintain it at a safe low level for film, projector and lens protection.

By designing a power supply, the multiphase rectifier, particularly adapted for opertaion of Super Cinex lamps, we can closely estimate the carbon and power consumption and current supply to the Super Cinex 12-phase rectifier.

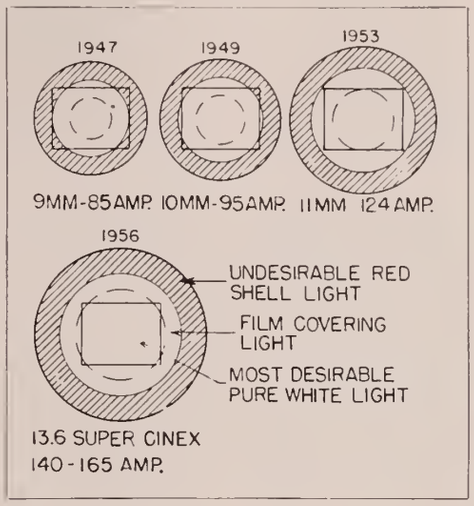
In the design and evolution of the Super Cinex, we have retained all the good features of the reflector arc, but have incorporated a good feature of the condenser lamp. That characteristic is the inherent ability of the condenser type lamp to distribute the light more evenly over the film surface and therefore over the entire screen area than was possible with a reflector arc. But in attaining a better light distribution with the condenser lamp, brilliancy of light is lost—piling on more current and burning more carbon are necessary.

The reflector arc, on the other hand, has many excellent features and only one which is detrimental. An extremely high screen brilliancy is attained at comparatively low arc currents and moderate carbon consumption. The one deficiency we have experienced heretofore in the reflector arc is that we have been unable to distribute the light as evenly over the film area and the screen surface as is possible with the condenser type lamp. The ideal light source, obviously, is one having the potential brilliancy of the reflector arc, only to a higher degree, combined with excellent light distribution; and one in which the carbon cost and power consumption are not increased materially over that of the 11mm reflector lamp. This we have accomplished in the *Super* Cinex light projectiong system to a high degree.



Interior of 140-165-ampere multiphase selenium rectifier for arc supply of Super Cinex system.

LIGHT QUALITY AND DISTRIBUTION



The three top rectangles represent the film frame or aperture. Superimposed on these is the magnified image of the carbon craters of 9, 10 and 11mm carbons. The shaded areas indicate the useless and undesirable red carbon shell light. The white portion indicates the image of the light producing carbon core, with a broken ring marking off the center core light, the whitest and brightest light-producing part of the carbon crater.

Note how by increasing carbon diameter and arc current the red shell is moved out of the film area, producing a whiter light, and how the expanding center core light gradually covers more of the film area on the 10 and 11mm carbon crater images, but never entirely covers the entire film.

The diagram at the bottom illustrates the *Super* Cinex carbon crater image, where nothing but the best of the core light covers the film area. The entire core light is much larger than the aperture, resulting in uniform screen light. A non-critical arc allows no opportunity for the red shell light to enter the film area; there is no hot spot or concentration of heat in the center of the film to cause focus and film-ruining embossing or buckling.

Our tests have shown the following comparisons in illumination and light distribution:

Eighteen-inch reflector, *f*/1.7, 11mm positive, 125 amperes: output, 32,000 lumens; positive burning rate, 22 inches per hour; light distribution, 54%.

Super Cinex, *f*/1.6, 13.6 positive, 160-165 amperes: output, 49,500 lumens;

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positive burning rate, 17 inches per hour; light distribution 70%.

Condenser, *f*/2.0, 13.6 Special positive, 175-185 amperes: output, 30,000 lumens; positive burning rate, 24-30 inches per hour; light distribution, 70%.

Super Cinex power requirements in most cases range from 140 to 155 amperes. Within these, the approximate hourly positive burning rate is from 7½ inches for 140 amperes, to 13 inches for 155 amperes.

Air Injection and Exhaust

In the past, before high-velocity air injection and exhaust now employed on our Cinex and *Super* Cinex lamps were built into the lamphouse, it was left to the theatre to provide suction to the lamphouse stack. Either excessive or insufficient draft was the result, causing arc turbulence in some cases, overheating in others, and generally resulting in reflector breakage and accumulation of smoke deposit on the reflectors. Since the super Cinex lamp employs up to 165 amperes maximum, and 145-150 normally, the built-in air circulation and exhaust system was designed for a 200-ampere arc; but air flow and exhaust are carefully balanced to prevent arc turbulence, yet heat and smoke are removed.

A total of 750 linear feet of air is passed over the correct position of the reflector, acting as a thin, invisible protective sheet only 1 inch in thickness, but several inches in width, not only maintaining a uniform heating of the reflector surface, but preventing smoke or pitting particles from the arc from reaching the reflector to decrease its efficiency. (This is why, after eleven months of 15 hours a day operation at 150 amperes, reflectors are unbroken and show no deterioration.) The exhaust is designed for a velocity of 2,000 linear feet a minute through a 3½-inch tube directly over the arc. The lamphouse remains cool.

Since the optical system of the Super Cinex has a speed of *f*/1.6, older models of projectors require modification for use with it, and higher-speed lenses now available are essential.

SMALL SCREEN INTIMACY WITH THE BIG PICTURE

(Continued from page 18)

ly larger in recent years, viewing depths, as found in most theatres, make it necessary to employ the editing device.

If the projected picture subtends a viewing angle of 40 degrees or more from the maximum viewing distance, and if film widths of more than 35mm come into greater use, such editing devices are useful but not as necessary as they are when the maximum viewing point subtends an angle of only 30 degrees or less, with the projection of 35mm film.

With the use of wider film, the area close to the screen becomes valuable again because resolution of picture detail is then satisfactory at as close a distance as 35 feet from the screen. Thus the usable seating mass moves closer to the screen and allows the picture to fill the spectator's view so as to make marginal areas of the pictures *automatically* subdued by virtue of being out of range of discerning vision. The director of course can shift the position of the important action to any extreme area.

In the meantime, the average viewer cannot sit close enough to a large screen image to bring these possibilities about. At this point, then, this discussion may seem contradictory; therefore let us review the problem:

First, when picture widths averaged (as they did until about 1953) from 18 to 20 feet, to have subdued portions of these screen areas, as proposed by the Dynamic Frame system, or by Peripheral Modulation, would result in a most unnatural effect because peripheral, or blacked out areas, would appear directly in the viewer's *central* vision.

Second, picture widths now tend to average closer to 25 feet in smaller theatres, 30 feet in medium-size theatres, and about 40 feet in the larger theatres, with many examples of somewhat wider screens in key first-run houses. These picture widths present marginal areas that are midway in the viewer's field, far enough from their central and easy range vision to subdue them for dramatic effect, but *not far enough out of range to render them automatically subdued.* These conditions are good for introducing the editing devices.

Third, if picture widths came closer to 60 feet with the use of film substantially wider than 35mm, the director could focus attention on any point of the screen and know that the remaining area would not detract from his central point of interest, because the marginal areas would be beyond the range of sharp vision unless the spectator turned his head. Even with such a set of conditions there would nevertheless be scenes in which a high degree of concentration, compelled by contraction of the scene to a small area, could have a tonic effect of great dramatic value. So even with the largest pictures that we can practicably conceive, an editing technique of the sort here discussed would be useful at times.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 112 attractions, 3,715 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	7	—	10	8
All That Heaven Allows (U-I)	5	29	26	20	4
Animal World, The (W.B.)	—	7	13	5	2
Anything Goes (Par.)	3	4	3	14	14
Autumn Leaves (Col.)	—	4	1	2	2
Away All Boats (U-I)	1	6	13	—	1
Backlash (U-I)	—	18	4	23	7
Battle Stations (Col.)	—	7	3	2	4
Benny Goodman Story, The (U-I)	1	12	17	30	19
Bhowani Junction (MGM)	1	6	5	11	6
Birds and the Bees (Par.)	2	17	11	3	2
Blackjack Ketchum Desperado (Col.)	—	2	1	1	5
Bold and the Brave (RKO)	1	15	3	5	1
Bottom of the Bottle (20th-Fox)	—	3	15	17	27
Carousel (20th-Fox)	1	17	5	30	21
Catered Affair, The (MGM)	—	9	3	7	7
Cockleshell Heroes (Col.)	—	4	—	6	—
Comanche (U.A.)	—	7	1	13	20
Come Next Spring (Rep.)	—	1	5	27	5
Come On, The (A.A.)	—	—	—	1	4
Congo Crossing (U-I)	—	12	—	2	3
Conqueror, The (RKO)	17	14	13	13	10
Court Jester, The (Par.)	—	10	9	13	10
Creature Walks Among Us (U-I)	1	5	4	2	1
Crime in the Street (A.A.)	—	7	2	1	1
D-Day the Sixth of June (20th-Fox)	—	15	9	1	2
Davy Crockett and the River Pirates (B.V.)	—	3	—	4	6
Day of Fury (U-I)	—	4	—	11	5
Earth vs. Flying Saucers (Col.)	—	6	17	2	—
Eddy Duchin Story (Col.)	2	4	13	1	—
Fastest Gun Alive (MGM)	1	5	3	10	—
First Texan, The (A.A.)	—	2	2	2	1
Forbidden Planet (MGM)	1	15	18	4	6
Foreign Intrigue (U.A.)	—	3	—	1	3
Forever Darling (MGM)	7	31	33	12	8
Francis in the Haunted House (U-I)	—	4	3	1	1
Fury at Gunsight Pass (Col.)	—	1	3	2	2
Gaby (MGM)	—	13	1	15	5
Glory (RKO)	1	3	8	9	10
Godzilla, King of the Monsters (Trans.)	—	1	4	5	1
Goodbye My Lady (W.B.)	—	11	4	11	4
Great Day in the Morning (RKO)	—	8	—	5	2
Great Locomotive Chase, The (B.V.)	—	9	10	4	2
Guys and Dolls (MGM)	20	10	9	4	8
Harder They Fall, The (Col.)	—	4	1	25	20
Helen of Troy (W.B.)	—	12	31	11	14
Hell on Frisco Bay (W.B.)	1	8	14	12	26
High Society (MGM)	7	—	1	—	—
Hilda Crane (20th-Fox)	—	8	—	8	7
Hot Blood (Col.)	—	5	13	13	6
I'll Cry Tomorrow (MGM)	11	35	11	1	1
Invasion of the Body Snatchers (A.A.)	—	1	3	11	19
Jubal (Col.)	—	21	2	29	2
Kettles in the Ozarks (U-I)	2	12	16	18	3
Killer Is Loose (U.A.)	1	—	—	7	1
King and I, The (20th-Fox)	7	7	7	1	—
Last Hunt, The (MGM)	—	3	22	24	7
Leather Saint (Par.)	—	3	—	3	5
Lieutenant Wore Skirts, The (20th-Fox)	—	10	32	26	3
Littlest Outlaw (B.V.)	7	20	14	9	23
Lone Ranger, The (W.B.)	9	28	12	7	2
Man in the Gray Flannel Suit (20th-Fox)	21	12	29	4	8
Man Who Knew Too Much (Par.)	1	17	9	3	2
Man Who Never Was (20th-Fox)	—	20	15	2	15
Man With the Golden Arm (U.A.)	7	22	26	15	1
Maverick Queen, The (Rep.)	—	1	4	6	1
Meet Me in Las Vegas (MGM)	6	23	9	17	16
Miracle in the Rain (W.B.)	—	7	6	19	26
Moby Dick (W.B.)	1	3	2	—	—
Mohawk (20th-Fox)	—	4	3	4	1
Never Say Goodbye (U-I)	—	27	11	23	16
On the Threshold of Space (20th-Fox)	—	6	9	13	16
Our Miss Brooks (W.B.)	—	—	11	9	12
Pardners (Par.)	5	6	14	1	—
Patterns (U.A.)	—	—	—	—	10
Picnic (Col.)	24	42	14	2	—
Price of Fear (U-I)	—	—	—	1	6
Proud and Profane, The (Par.)	—	9	6	—	—
Proud Ones, The (20th-Fox)	—	11	10	12	—
Quincannon, Frontier Scout (U.A.)	—	2	2	3	2
Ransom (MGM)	1	3	22	19	13
Rawhide Years (U-I)	—	13	4	4	7
Red Sundown (U-I)	—	10	8	9	5
Revolt of Mamie Stover (20th-Fox)	—	19	10	10	1
Rock Around the Clock (Col.)	19	13	16	1	1
Rose Tattoo, The (Par.)	11	9	16	9	4
Safari (Col.)	—	6	14	8	—
Santiago (W.B.)	—	13	—	5	1
Scarlet Hour (Par.)	—	—	—	—	7
Screaming Eagles (A.A.)	—	4	2	5	3
Searchers, The (W.B.)	6	10	12	1	—
Serenade (W.B.)	—	4	1	8	18
Slightly Scarlet (RKO)	—	2	9	9	7
Spoilers, The (U-I)	1	12	21	18	4
Star in the Dust (U-I)	—	6	1	11	—
Storm Fear (U-I)	—	—	—	5	3
Storm Over the Nile (Col.)	—	1	—	4	3
Stranger at My Door (Rep.)	—	2	1	2	3
Swan, The (MGM)	3	17	11	12	7
That Certain Feeling (Par.)	—	7	10	12	5
There's Always Tomorrow (U-I)	—	—	11	8	25
Three Bad Sisters (U.A.)	—	5	4	2	1
Timetable (U.A.)	—	—	—	3	4
Toy Tiger (U-I)	—	15	9	7	1
Trapeze (U.A.)	16	3	2	16	—
Tribute to a Bad Man (MGM)	—	12	2	11	14
23 Paces to Baker Street (20th-Fox)	1	11	3	4	16
Uranium Boom (Col.)	—	—	—	3	5
Werewolf, The (Col.)	—	4	11	—	—
While the City Sleeps (RKO)	3	1	17	—	2
World in My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	1	4	—	1	2

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SATURDAY EVENING POST

Pete Martin story on Kirk Douglas.

WOMAN'S HOME COMPANION

Color still in special color layout.

REDBOOK

Picture of the month.

LOOK

Article with four pages of color and black and white.

TIME

Kodachromes of 3 of the 4 van Goghs in Russian Museum — along with editorial review.

CORONET

Movie of month with leadoff on Kirk Douglas.

HOLIDAY

Special editorial review.

AMERICAN WEEKLY

Special article by author Irving Stone with color and black and white illustrations.

THIS WEEK

Kirk Douglas cover and inside story with stills. Kirk Douglas as van Gogh included in story on special make-up.

VOGUE

Included in "People are Talking About" feature.

AMERICAN

Three color stills published with review.

CHARM

Special Review.

CUE

Kirk Douglas (as van Gogh) featured on cover with article and illustrations inside.

GOOD HOUSEKEEPING

Feature Review with Art.

MADEMOISELLE

Two pages of fashions, posed in front of van Gogh paintings.

SEVENTEEN

Two pages, including feature article and full page portrait of Kirk Douglas as van Gogh in full color. Additionally, Picture of the Month announcement to come.

SATURDAY REVIEW

Glowing editorial review.

PARENTS'

Two column cut and review.

WISDOM

Article on van Gogh by Thomas Craven, with stills.

277,231,500 READER IMPRESSIONS!

That's the colossal number of times people are being reached by the foregoing coverage, including a page ad in all fan magazines and the famed M-G-M columns in top national magazines.

A remarkable likeness,
Kirk Douglas as van Gogh

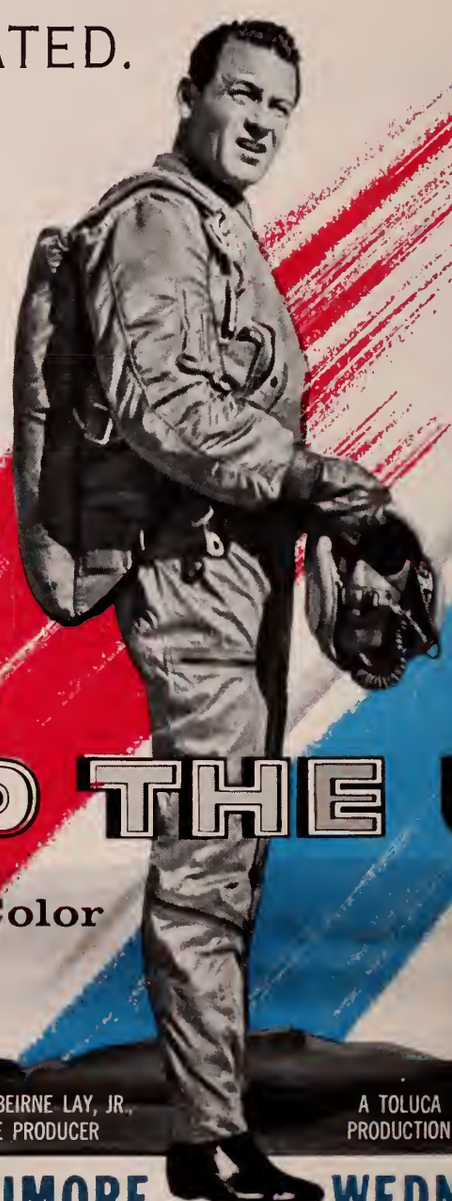
★

M-G-M presents in CinemaScope and METROCOLOR · KIRK DOUGLAS in "LUST FOR LIFE"
co-starring Anthony Quinn · James Donald · Pamela Brown · with Everett Sloane · Screen Play by Norman Corwin
Based on the Novel by Irving Stone · Directed by Vincente Minnelli · Produced by John Houseman

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

TO THE EXPERIMENTAL ROCKET PILOTS, WHO CLIMB ALOFT INTO THE UNSEEN, THE UNCONQUERED AND THE UNKNOWN, AND WHO ARE PROBING NOT ONLY OUTER SPACE BUT ALSO THE OUTER LIMITS OF MAN HIMSELF-- THIS PICTURE IS DEDICATED.

AD INEXPLORATA
TOWARD THE UNKNOWN



Here is

WILLIAM HOLDEN

as Linc Bond, Rocket Pilot, U.S.A., in

TOWARD THE U

From Warner Bros. in WarnerColor

CO-STARRING
LLOYD NOLAN · VIRGINIA LEITH · CHARLES McGRAW

WRITTEN BY BEIRNE LAY, JR.
ASSOCIATE PRODUCER

A TOLUCA PRODUCTION PRODUC

FIRST ENGAGEMENTS: TUESDAY, BALTIMORE WEDNESD

Never for sure up there -- but always for sure ... Connie!

NKNOWN

("THE BAD SEED"!)

ED AND DIRECTED BY MERVYN LeROY PRESENTED BY WARNER BROS.

AY, BUFFALO--THURSDAY, NEW YORK

This is a TEENAGE REBEL

SOON she will be the talk of the industry!

...in CINEMASCOPE from 20th!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 204, No. 12

September 22, 1956

Disjointed Presentation

by MARTIN QUIGLEY

DEEP concern and speculation continues in the industry as to why many pictures that are judged by well-qualified and experienced showmen to have the ingredients of successful attractions fail — and often dismally — at the box office.

The condition is new only in the sense that it is more critical because of the prevailing economics in the business.

Much constructive thought and effort recently have been given to plans and devices to increase attendance, to develop and expand the theatre-going habit and to better the reputation of motion picture entertainment.

While all this has been going on the theatres continue mechanically to indulge in a policy of presentation which no one has ever yet defended as the best way to show a carefully written, produced and performed motion picture.

Reference here is made to the long-prevailing practice of showing pictures in a manner under which the vast majority of patrons see pictures not from their opening scenes but from some point after the opening, perhaps along about the middle, and then on to the ending. As a dramatic let-down and anti-climax the patrons then go on to see the opening part of the picture. This is endured by the patrons not because it will really serve to put the picture in continuity but in the forlorn hope that they will get their money's worth.

WHAT is more absurd, senseless and wasteful than to have talented writers slave over building a story line, finely drawn characterizations and dramatic build-up, skilled directors exhaust themselves in seeking to record the story and the required characterizations and then when all this is done throw it at the audience in disjointed pieces?

One need look no farther for a logical explanation of why many pictures and particularly certain types of pictures fail miserably to satisfy a critical public.

It is not to be doubted that we have right here the true explanation of why many pictures which, aside from artistic effort represent the investment of many millions of dollars, prove shocking disappointments to the producers who make them and to the exhibitors who show them.

Producers would never think of considering a picture finished until they had seen it in its correct continuity. Sales executives would never think of making distribution plans for a subject until they had seen it in its correct continuity. Leading exhibitors who review pictures for important engagements would never think of booking them until they had seen them in their correct continuity.

Is it any wonder then that qualified executive opinion is so often shocked and surprised by public reaction—or the lack of it.

IN PRESENTING this question the practical considerations of theatre operation and the habits of the public are by no means being overlooked or discounted. It is fully recognized that for many thousands of theatres there may seem to be no way out of the practice of serving pictures to the public in a manner that seriously handicaps the very best pictures and undoubtedly ruins many lesser pictures which would have a good chance of success if given to the public in the form intended by the producers.

But here is a very great and costly evil that has come to be complacently accepted as something that just has to be. Well, maybe it just has to be, but if this is so then much valuable time and effort could be saved by accepting the fact realistically and no longer continuing the search for ways and means of increasing theatre attendance.

But no condition—whatever it may be—which is destructive to the reputation of the motion picture and to the prosperity of the industry should continue to be ignored or hopelessly accepted as inevitable and unavoidable.

It is shocking to realize that in all the urgent discussion of recent years about how to better the acceptance of motion pictures this subject is one which is politely and conveniently avoided. Yet no one has ever contended that the prevaling policy of presentation is the best way, a fair way or anything other than a harmful way to show pictures. The best that can be said for it is that in the early days of the industry when pictures had little in the way of continuity, characterization or story line it didn't make much difference.

BUT today all is different. Important product is thoughtfully and carefully devised, organized and articulated. It cannot escape grave damage unless received by audiences in the form and sequence intended by the producer, author and director.

The practice in presentation that persists in many thousands of theatres, great and small, is a relic—straight from the nickelodeon. It should be interred, along with the incandescent bulb marquee, the rickety piano and the undertaker chairs which were the companions of its day.

This will be done when the commercial experts of the business give due recognition to the harm that is being done and then proceed to put their knowledge and experience to finding the way.

Letters to the Herald

Helping Hand

TO THE EDITOR:

The Show Must Go On . . . and did!

On Tuesday, August 28, Tab Hunter and Natalie Wood were scheduled for a personal appearance at Fanchon and Marco's Fox theatre in St. Louis in conjunction with the opening of "The Burning Hills."

By 11:00 a.m. (opening time is 12:00 noon) a line three blocks long and four abreast was at the box office, standing in a broiling sun, and waiting patiently. By show time some 4,500 were ready and waiting for the personal appearance of the stars in the theatre.

Meanwhile, back at the F & M office, word had been received that Tab Hunter was not in St. Louis, but confined to his hotel room in Chicago with high fever. Young trouper Natalie Wood was on hand, set to carry on. During the "what to do" period a call went to Frank Hensen, manager of Loew's State and Orpheum, where John Payne was scheduled to make a personal appearance for the opening of his picture, "The Boss." Also in St. Louis was Barbara Rush, scheduled for an appearance at the MITO convention being held in St. Louis, and a call went to 20th Century-Fox for help. Then a call to Ed Bonner, popular KXOL (ABC) DJ who really has the teeners in St. Louis in the palm of his hand.

The show did go on . . . and at 3:30 P.M., on hand to keep the customers happy were Natalie Wood, John Payne, Barbara Rush and Ed Bonner. Result . . . Everybody satisfied. The complete willingness of Mr. Payne and Miss Rush to "get in the act" and save the situation along with Natalie Wood is proof positive that motion picture personalities are real troupers, and willing to "pitch in" to keep the movie-going public's faith.

It was a wonderful and generously cooperative gesture on the part of all concerned, the stars themselves, management of opposition theatres, the film companies and radio station KXOL and Ed Bonner. This letter is in the form of public thanks to all of those who helped.—*EDWARD ARTHUR, Fanchon & Marco, St. Louis, Mo.*

"HERALD" A MUST

To the Editor:

Motion Picture Herald is a must with exhibitors and distributors in Thailand and has considerable influence in the local trade.—TOM N. JACKSON, Manager, Allied Artists of Thailand, Inc., Bangkok, Thailand.

Buyers' Rating

TO THE EDITOR:

We appreciate particularly in your outstanding publication the weekly "Film Buyers Rating" which we consider the most precious report for the exhibitor who plays American film—as nearly all exhibitors do in Belgium.—*PIERRE THONON, Redacteur en Chef, La Cinegraphie, Belge, Brussels.*

ANNOUNCEMENT . .

RAY GALLAGHER, who since 1944 has been the advertising manager of Motion Picture Herald, has been advanced to the post of Advertising Director of the Quigley Publications. In addition to his new duties he will continue as advertising manager of The HERALD.

Mr. Gallagher has long been widely known and highly regarded in the motion picture trade publication field. Prior to entering film journalism he was experienced in distribution including branch management. Before joining the staff of Quigley Publications he was advertising manager of "Motion Picture News." With the consolidation of that publication with The HERALD he became first a special advertising representative and subsequently advertising manager.

In his new post he will have general direction and supervision over all Quigley Publications' advertising activities.

MOTION PICTURE HERALD

September 22, 1956

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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Charles S. Aaronson, Managing Editor; Floyd E. Stone, Photo Editor; Vincent Canby, News Editor; Ray Gallagher, Advertising Manager; Gus H. Faucel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Bear St., Leicester Sq. Correspondents in principal capitals of the world. Member Audit Bureau of Circulation. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address: "Quigpubca, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Thea. J. Sullivan, Vice-President and Treasurer; Leo J. Brady, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

DU MONT COLOR

Allen B. Du Mont Laboratories, Inc., and Chromatic Television Laboratories, Inc., have reached an agreement whereby Du Mont will undertake immediately a program aimed to get the Chromatic single-gun color tube and the color television set using the Chromatron into production. The announcement was made jointly by David T. Schultz, president of Du Mont, and Paul Raibourn, chairman of Chromatic. It is anticipated that preparatory work leading to mass production of the tube and color receivers will be completed within a year, according to Mr. Schultz and Mr. Raibourn. When production begins, it was said, the Chromatic tube will be available to all set manufacturers as well as for Du Mont receivers.

UNFRIENDLY TEN

Several scenarios written under false names by members of the so-called "Unfriendly Ten," have been purchased by Hollywood producers, according to The Periscope, in "Newsweek" issue of September 24. The "Unfriendly Ten" are the alleged left-wing writers involved in the Red upheaval of several years ago. "Newsweek's" article says: "More often than not, the studios never do know the real author, since scripts are sold by agents who also get the checks."

"STALIN" FILM

Edward A. Golden has left New York for the coast to complete production preparations for "Joseph Stalin." Hugh Gray will write the screenplay, to be based on actual events in Stalin's life. A distribution deal has been discussed with a major company but has not been closed yet. Mr. Golden's right to exclusive use of the title was affirmed recently by the Title Registration Bureau of the Motion Picture Association after it had been contested by 20th Century-Fox, which had filed a title employing Stalin's name on behalf of Darryl Zanuck. The ruling was based on the principle that a historical title cannot be preempted except when the subsequent title is readily distinguishable from the first. This condition had not been met by Fox, the board ruled.

"COMMANDMENTS" AD

The first full-page advertisement in a campaign on Cecil B. DeMille's Paramount production of "The Ten Commandments" that will extend to newspapers throughout the country, appeared this week on the back page of the "New York Times." The ad, institutional in vein, is dominated by a pair of hands reaching down from Heaven. "The Ten Commandments are not laws—they are the law," proclaims the ad in conservative bold face type. At the bottom of the page is the figure of Moses, staff in hand and with arm extended.

INDEPENDENTS

According to the present plans of 165 independent producing companies (see page 18) there is reasonable basis for an expectancy of more than 300 pictures from independents within the next release year. That is almost as many as came from all sources in the year past.

AD CAMPAIGN

One of the top executives in the production branch of the business (name on request) who used to be an exhibitor in a small Ohio town dates his career of success from a straw-vote type of advertising campaign he conducted, locally and with his regular patrons as participants, from about this time in another national-election year to the finish of the campaign and the counting of the votes. The same general idea could be employed today to a much more thorny attendance problem.

TV AFTER 10 YEARS

A survey in Chicago has revealed that in 10 years TV has reached 35 million homes. The survey also reported that it took telephone service some 80 years to reach that number; the electric washer, 47 years; electric wiring, 62 years; the automobile, 49 years, and radio, 25 years. The survey stated that in a decade, 35 million families have invested about 17 billion dollars for television receivers and maintenance. More than 99 per cent of all families live in areas served by TV signals. Out of every 100 TV families, 94 have a choice of two or more TV channels.

WHEN and WHERE

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza, Atlanta, Georgia.

October 1-2: Annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania, Roosevelt Hotel, Pittsburgh.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, scheduled to be in Los Angeles.

October 9-10. Montana Theatre Association, regular Fall meeting, Finlen Hotel, Butte.

October 15-16. Annual regional convention of Independent exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 22-23: Annual convention of Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

October 22-24 Allied Theatre Owners of Indiana, meeting at the Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 13-14: Annual convention of the Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 27-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

This week in pictures

HERALD picture

ROBERT S. TAPLINGER Monday morning picked up the advertising and public relations reins at Warner Brothers, New York headquarters. His public relations firm, also in that city, will be merged with another. Mr. Taplinger is a vice-president.

MGM OPENED its story of renowned painter Vincent Van Gogh — "Lust for Life"—at the Plaza, New York, amidst priceless works and prominent patrons of art. At the right, producer John Houseman and advertising vice-president Howard Dietz. The premiere was for the Museum of Modern Art student program.

GROUND BREAKERS for Prudential's all-weather (indoor-outdoor) theatre at Amityville, L. I.; Judge Charles Pfeifle, Lindenhurst mayor Joseph Spellerberg, Prudential's Fred Koontz, Babylon supervisor Donald Muney, Prudential's Harry Birkmier, Walter George, and Norman Siskind.

HERALD picture

WE SEEM TO HAVE ENTERED the era of unusual pictures, and it is possible he is contributing to the cycle, producer Samuel Goldwyn, Jr., intimated at a New York interview, the subject of which was "The Sharkfighters." Mr. Goldwyn made it at the Isle of Pines, Cuba, where men hunt sharks commercially. This led to a merchandising tie-in, itself unusual. It is with the shark leather industry. Mr. Goldwyn and United Artists will open the picture Thanksgiving Day around the country.

DAVID GOLDING is joining the Hecht-Lancaster organization as vice-president. He will handle publicity and advertising. He has been with the Goldwyn organization the past five years, and previously was 20th-Fox New York publicity director.

HERALD picture

THIS IS NUMBER ONE project for Pittsburgh Variety Tent Number One: the million dollar Roselia Foundling and Maternity Hospital, right, which it opened September 9. Dedicators above are Sister James Regis, Chief Barker Ray Scott, Rev. Canon Edward M. Wilson, and Variety International executive director George Hoover. The club's Catherine Fund and its telethons did a job.

AND, in Des Moines, below, at the Raymond Blank Memorial Hospital for Children, veteran circuit operator A. H. "Abe" Blank, left, greets guest Roy Rogers. Mr. Blank built the hospital and gave it to the city. The two men had a day cheering the children.

FREDERICH GRONICH, West German representative for the Motion Picture Export Association, is in New York on matters business and personal. The Germans, he said, in pictures as elsewhere are export - conscious and feel by using color and CinemaScope they will produce acceptance. A German COMPO, he added, is teaching theatre owners to publicize and promote.

HERALD picture

HERALD picture

AT THE WELCOME in Philadelphia to new Stanley Warner zone manager Bernie Brooks: host Ted Schlanger, Highway Express president James Clark, Mr. Brooks, and circuit vice-president Sam Rosen.

UNDERWATER EXPLORER Jacques-Yves Cousteaux, told in New York last week about "The Silent World" which Columbia is releasing and which won "The Golden Palm" at Cannes.

Stellings New TOA President; Faith in Arbitration Reaffirmed

. . . Blank named board chairman; TESMA, PCA, TEDA also hold annual meeting and trade show with about 1,000 attending

by VINCENT CANBY

Ernest Stellings of Charlotte, North Carolina, and president of the Stewart & Everett circuit, which operates 80 theatres in the Carolinas, Wednesday afternoon in New York was elected president of Theatre Owners of America to succeed Myron Blank, retiring president from Des Moines, Iowa.

Mr. Stellings' election, at a meeting of the TOA board of directors in the Hotel Pierre, came on the eve of the Thursday morning opening of the 1956 TOA convention at New York's new convention showplace, the Coliseum. Holding their conventions and trade shows in conjunction with the TOA meeting are the Theatre Equipment and Supply Manufacturers Association, the Popcorn & Concessions Association and the Theatre Equipment Dealers Association. Before the four simultaneous conventions end, Monday evening at the president's banquet at the Waldorf-Astoria, more than 1,000 delegates are expected to have signed the Coliseum register.

Elected with Mr. Stellings were Mr. Blank, chairman of the TOA board; George Kerasotes, Springfield, Ill., chairman of the executive committee; Samuel Pinanski, Boston, honorary chairman of the board; and, as assistants to the president, Nathan Grere, Roy Cooper, Samuel Rosen, J. J. Rosenfield and R. M. Kennedy. New vice-presidents are Carl E. Anderson, A. Julian Brylawski, Burton I. Jones, Horace Denning, C. E. Cook, John W. Keiler II, Albert M. Pickus and John Rowley.

Because the meetings of the TOA board, held in conjunction with the association's executive committee, did not finish all its business Wednesday afternon, it scheduled another meeting to be held Saturday afternoon.

New TOA president Ernest Stellings (right) and Sam Rosen

All TOA pictures by the HERALD

The nominating committee meets: Richard Kennedy, Edwin Gage, Robert Livingstan, Mitchell Wolfsan, E. D. Martin, Albert Pickus

In addition to electing new officers, the board, with the executive committee, Wednesday afternoon passed three resolutions for presentation to the convention.

Arbitration Resolution

The first resolution "reaffirmed" the belief of the board and the executive committee in "the principles of arbitration and conciliation for the motion picture industry" and authorized the president of TOA "to negotiate an arbitration and conciliation system as recommended by the Senate Small Business Committee." The resolution stated that they (the board and executive committee) "agree with that committee that 'many of the problems and disputes between distributors and exhibitors can be settled within the industry and an arbitration system dealing with such topics as clearances, runs, competitive bidding, forced sales and contract violations would be a major step' towards a more stable and prosperous industry and will lead towards increased production of good motion pictures."

The second resolution reflected the decidedly international flavor being given this TOA convention. It stated that "it is the feeling of the board and the executive committee that release of American-made pictures are at a record low and that interest in British and other foreign product is at a record high; consequently the screens of members of TOA are more open than ever before in industry history for suitable and playable British and other foreign films."

The third resolution expressed TOA's "sincere gratitude and appreciation" of the successful leadership of the Council of Motion Picture Organizations in the recent Federal admissions tax drive, and pledged TOA membership to continue its support of COMPO. In this connection Mr. Pinanski and Pat McGee were renamed TOA representatives on COMPO.

At a late Wednesday afternoon press conference, following the board and executive committee meeting, Mr. Pinanski announced that the TOA-sponsored Exhibitors Film Finance Group, formed two years ago to finance the production of films for product-hungry exhibitors, was becoming "inactive" and that all funds now held by the corporation ($250,000 in cash plus another $100,000 in pledges) would be returned to stockholders.

Mr. Pinanski declared that neither he nor members of the committee had changed their minds about "the basic need for more product." However, he explained, the EFFG could not carry out its intended objective, and since it was incorporated, TOA had joined with Allied States Association in requesting Justice Department permission for the separate and individual production of films by the divorced circuits. This, he indicated, had taken over part of the function of the EFFG. Mr. Pinanski then repeated his previously aired suggestion that the industry should set up some "financial vehicle" to provide funds for worthy producers and serve to put the entire film industry on a more economic basis.

Guests at Conference

Also sitting in on the press conference, presided over by Herman Levy, TOA general counsel, were Mr. Stellings, and, as guests Theodore Hinge, treasurer of the British equivalent to TOA the Cinematograph Exhibitors Association, and Daniel Angel, British film producer, who is representing the British Film Producers Association at the convention.

Other officers elected at the combined

(*Continued on page* 16)

TAKE A GOOD LOOK*

AT THE GREATEST

20 FROM 20TH

IN OUR HISTORY!

AS BILLY WILKERSON SAYS,

*You can even see it without glasses

...turn the page!

one of the all-time greats!

RODGERS & HAMMERSTEIN'S

THE KING AND I

CINEMASCOPE 55

COLOR by DE LUXE

starring DEBORAH KERR • YUL BRYNNER

---

available now!

THE BEST THINGS IN LIFE ARE FREE

The DeSylva, Brown and Henderson Story

CINEMASCOPE • COLOR by DE LUXE

starring GORDON MacRAE • DAN DAILEY

ERNEST BORGNINE • SHEREE NORTH

---

available in November!

LOVE ME TENDER

CINEMASCOPE

starring RICHARD EGAN • DEBRA PAGET

introducing ELVIS PRESLEY

the sensation of the nation in

his first motion picture appearance!

---

available in October!

BETWEEN HEAVEN AND HELL

CINEMASCOPE • COLOR by DE LUXE

starring ROBERT WAGNER

TERRY MOORE • BRODERICK CRAWFORD

---

available in November!

ANASTASIA

CINEMASCOPE • COLOR by DE LUXE

starring INGRID BERGMAN

YUL BRYNNER • HELEN HAYES

Produced by BUDDY ADLER

Directed by ANATOLE LITVAK

---

available now!

THE LAST WAGON

CINEMASCOPE

COLOR by DE LUXE

starring RICHARD WIDMARK

also starring Felicia Farr

---

now in release!

BIGGER THAN LIFE

CINEMASCOPE

COLOR by DE LUXE

starring

JAMES MASON • BARBARA RUSH

---

now in release!

ABDULLAH'S HAREM

Technicolor

starring

GREGORY RATOFF • KAY KENDALL

---

available for Christmas!

THREE BRAVE MEN

CINEMASCOPE

starring

RAY MILLAND • ERNEST BORGNINE

Produced by HERBERT B. SWOPE, JR.

Directed and Written for the

Screen by PHILIP DUNNE

---

available in December!

THE TRUE STORY OF JESSE JAMES

CINEMASCOPE • COLOR by DE LUXE

starring ROBERT WAGNER

JEFFREY HUNTER • HOPE LANGE

---

now in release!

THE QUEEN OF BABYLON

Print by Technicolor

starring

RHONDA FLEMING • RICARDO MONTALBAN

---

available now . . .

by special arrangement with

David O. Selznick

REBECCA

starring

LAURENCE OLIVIER • JOAN FONTAINE

Directed by ALFRED HITCHCOCK

---

available in January!

THE WAYWARD BUS

CINEMASCOPE

COLOR by DE LUXE

Produced by CHARLES BRACKETT

Directed by HENRY HATHAWAY

From the best-selling novel

by JOHN STEINBECK

---

available early in 1957!

HEAVEN KNOWS MR. ALLISON

CINEMASCOPE • COLOR by DE LUXE

starring DEBORAH KERR • ROBERT MITCHUM

Produced by BUDDY ADLER and EUGENE FRENKE

Directed by JOHN HUSTON

---

available soon!

THE SEAWIFE

CINEMASCOPE

COLOR by DE LUXE

starring

RICHARD BURTON • JOAN COLLINS

THE BEST AND THE MOST FROM 20TH

THE PRODUCTIVE COMPANY

the new blockbuster!

BUS STOP

CinemaScope

COLOR by DE LUXE

starring MARILYN MONROE

and introducing Don Murray

available in October!

TEENAGE REBEL

CinemaScope

starring GINGER ROGERS • MICHAEL RENNIE

introducing three stars of the future:

BETTY LOU KEIM • WARREN BERLINGER

DIANE JERGENS

available soon!

STAGECOACH TO FURY

RegalScope

starring FORREST TUCKER

MARI BLANCHARD • WALLACE FORD

available for New Year's!

DO-RE-MI

CinemaScope • COLOR by DE LUXE

starring TOM EWELL • JAYNE MANSFIELD

Produced, Directed and Written for the Screen by FRANK TASHLIN

From a story by GARSON KANIN

available now . . .

by special arrangement with David O. Selznick

THE THIRD MAN

starring JOSEPH COTTEN • VALLI

ORSON WELLES • TREVOR HOWARD

Produced and Directed by CAROL REED

. . . and now in preparation for release early in 1957

BOY ON A DOLPHIN

CinemaScope 55 • COLOR by DELUXE

Produced by Samuel G. Engel

Directed by Jean Negulesco

ISLAND IN THE SUN

CinemaScope • COLOR by DELUXE

Produced by Darryl F. Zanuck • Directed by Robert Rossen from Alec Waugh's best-seller

John O'Hara's great novel

TEN NORTH FREDERICK

David O. Selznick's production of Ernest Hemingway's immortal story

A FAREWELL TO ARMS

The new runaway best-seller!

A CERTAIN SMILE

by Francoise (Bonjour Tristesse) Sagan

THREE FACES OF EVE

Produced and Directed by Nunnally Johnson

and more! more! more!

TOA MEETING

(Continued from page 12)

board-executive committee meeting include Robert R. Lingston, secretary; S. H. Fabian, treasurer; Mr. Levy, general counsel; Joseph Altermann, assistant secretary.

Named to the finance committee, of which Mitchell Wolfson is chairman, were Abe Blumenfeld, Walter Reade, Jr., Mr. Pickus and Alfred Starr. At the same time it was announced by Mr. Levy that Claude C. Mundo has resigned, effective at the end of the current convention, as administrative assistant to the president, and that a successor will be named.

The convention opened officially Thursday morning with welcoming remarks by Samuel Rosen, honorary chairman of the convention, and Walter Reade, Jr., executive chairman, with the keynote address delivered by S. H. Fabian president of Stanley Warner Corporation.

On the far side of the table: Joseph Rasenfield, Burton Jones, Ray Cooper, Walter Reade, Jr., and Edwin Gage. Near side: Arthur Lockwood, Dave Wallerstein, John Balaban

Keynote By Fabian

Mr. Fabian told the delegates that their only course in the present "turmoil of revolutionary change" is to organize to fight "not for salvage but for salvation itself." To this end, he outlined seven general points which would enable the industry to weather the current storms:

To keep the physical condition of theatres up-to-date in appearance and comfort; To devise "a new selling concept" with greater emphasis on massive preselling by the studios which, before TV,

Herman Levy, seated, and Phil Harling

concentrated their efforts on the theatres exclusively; To give more attention "to the possibilities of playing an increased number of foreign pictures"; To devise an arbitration system because "if we had enough good will among us we could solve the problem of arbitration";

To form "one combined exhibitor organization which covers all factions and opinion"—"it makes more sense to fight each other—if fight we must—inside one organization so long as this one exhibitor organization carries out the basic common jobs on whch we can agree"; To support COMPO, whose success in the tax fight "proves it is competent to organize and execute successful campaigns in the intangible field of public relations"; and To work toward the production of more pictures.

In connection with the need for more product, Mr. Fabian said that, speaking for his company, "given the opportunity we will invest sufficient money, time and energy to make a number of top quality pictures. . . . This is a forthright declaration of policy by our company."

Mr. Fabian said later his company is now in active negotiation with the Department of Justice seeking permission to make such pictures, although he said no total number or amount of financing had been mentioned.

Following the keynote, international greetings to the convention were delivered by T. H. Delafon, representing France; Mr. Angel and Mr. Hinge, England; Yeruham

Sam Pinanski and Myron Blank

Wardimon, Israel; Italo Gemini, Italy, and Robert C. Cervantes, Mexico.

Albert Pickus gave the report of the nominating committee, and E. D. Martin, chairman of the board and former TOA president, delivered a report on the combined board and committee meetings.

Thursday afternoon was given over to committee meetings covering film practices and problems, with Sidney Cohen and Nathan Greer, co-chairmen, and Herman Levy, TOA counsel; small theatre owners problems, with Mr. Pickus and Roy Cooper, co-chairmen; real estate taxes and insurance, with Philip F. Harling, Morton J. Thalhimer, Sr., and LaMar Sarra, co-chairmen; specialized foreign films, with Marvin Goldman, Sheldon Gunsberg and Walter Morris, co-chairmen; advertising and publicity, with Norris Hadaway and Abe J. Platt, co-chairmen.

Hold Cocktail Party

Climaxing the first day's business were a get-together cocktail party at the Hotel Statler, with the four convening associations—TOA, TESMA, PCA and TEDA—acting as hosts, and a special, late-evening screening of Stanley Warner's latest Cinerama production, "The Seven Wonders of the World" at the Warner theatre.

Friday was designated Showmanship Day and Saturday was to be highlighed by a TOA and TESMA equipment showmanship forum. The concluding sessions Monday will include a TOA and PCA concessions forum and, in the afternoon, a drive-in forum.

Alfred Starr and Myron Blank

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Independent Producers Set 300 Films in 12 Months

by WILLIAM R. WEAVER

Hollywood Editor

Nowadays nearly everybody in Hollywood is an independent producer, at least part-time, which many feel is the best way.

By no means everybody who is an independent producer, part-time or full-time, is included in the listing presented later on in this consideration of the big swing to independent production, but 165 of them are—the 165 whose known producing intentions bear upon the release prospects of the dawning year—and if all of the 165's intentions are carried through to fulfillment (a big if, to be sure) there will be something more than 300 independent productions coming to the nation's screens between now and Labor Day 1957. That's about as many as came to the screen from all sources in the year now ending.

The reasons why nearly everybody in Hollywood is an independent producer nowadays are numerous and varied, but the main one is money. This wasn't always unexceptionably so. In easier times, not too long ago, a Goldwyn, a Selznick, a Goetz or a Wallis, encouraged by happy bankers eager to invest vast sums of money in sure-thing ventures, were known to cut themselves loose from fat studio payrolls simply for reasons of autonomy.

Then autonomy was a valid word meaning, to men whose word was good for millions at overstuffed banks, a relished freedom, artistic and economic, to make the pictures they chose, they way they chose, and when they chose. Valid autonomy passed from the Hollywood scene when the happy bankers did.

The money reason for becoming an independent producer is the only one that really counts in today's Hollywood.

AUBREY SCHENCK, left above, and HOWARD W. KOCH, the two young men who are Bel-Air Productions, who clearly earned the right of the position above by reason of a promised—and delivered—round dozen pictures for United Artists. On performance they emerge at the moment as the leaders of the independent producer ranks in Hollywood.

Money Reason Explained

Taken in its simplest form, as broken down by the ablest tax expert in these parts for the convenience of this chronicle, the money reason is this: A salaried person whose earnings place him in the top income tax bracket is required to pay 81 per cent of his total to the Government as tax; but if the same person transforms himself into a corporation and handles the corporation's affairs advantageously he can get the tax requirement down, altogether legally, to about 60 per cent. The difference—21 per cent of any of the sky-high personal earnings enjoyed in the production field—is nothing to be sneezed at, and nobody sneezes.

The foregoing formula covers pretty accurately the group of independent producers who are also stars, name directors, top-drawer writers, the marquee gentry in general. The extent to which this kind of independent producer actually participates in the production of his corporation's pictures depends, naturally, upon the disposition of the individual, precisely as in any other privately-owned corporation, but the big round average is on the plus side, as many an employed operative in such companies, or in companies seeking to do business with them, has lived to learn.

The tax formula covers largely, too, the part-time independent producer, who almost invariably is a performer, writer or director, and who functions through and as his corporation some of the time, but also takes on a juicy outside offer, now and again, on a strictly working-assignment basis. Names of stars who function in this versatile fashion, spring to mind in number.

Most of these corporations—in fact all of them that square with the tax man's definition—are full-bodied, tangible, going concerns, complete with offices, executives, staffs, bookkeepers (somewhat especially these) and so on. There are, of course, a few of the other kind, the kind that look good on a letterhead but never show up on a main title-card.

And there are, unhappily, the straight phonys, the kind that a personality who hasn't been getting much publicity lately, or work either, dreams up as a device for getting his name in the papers, because publications never fail to print an announcement of a personality's having formed his own company for the interesting reasons always stated in the news releases conveying the announcement. This is the surest of all Hollywood devices for getting a name in print, with or without benefit of actual filing of incorporation papers at Sacramento.

In the main, though, the independent producing companies springing up on every hand in the production community are solid, sincere business undertakings manned by serious, profit-motivated persons who know that there is more and better money to be made by producing successful pictures than through subterfuge and masquerade, however cleverly done. These are the kind of producing companies that place product on exhibitors' screens at terms and under conditions which have to measure up even-steven to their product if they are to earn a money profit and a trade respect necessary to their continuing existence and operation. Names of these, too, spring to mind in number.

Attitude Is Complex

The attitude of major studios toward this mushrooming of independent producing setups is a bit complex for swift statement, but is favorable in all cases but one. Succinctly speaking, the major studio which welcomes the inception of independent production as the rule rather than the exception finds it satisfactory to take a life a little easier.

This kind of studio enjoys escape from the pressing necessity of finding pictures for a costly staff of payroll stars, producers, directors, writers, to work at making. It is free to dismiss a good many well salaried department heads, helpers, staffs, who are steady-salaried under other conditions, but are recallable in most instances for purposes of independent producers leasing the studio and its facilities. (If, as commonly happens, the independent producer who is leasing the studio and its facilities, and employing the recalled workers for the period of production, happens to be using money advanced to him by the studio they used to work for steadily, and making product for that company's distribution, all this is okay with the Federal tax authorities, and presumably should be okay with the now part-time employees.)

All of the major studios but one have

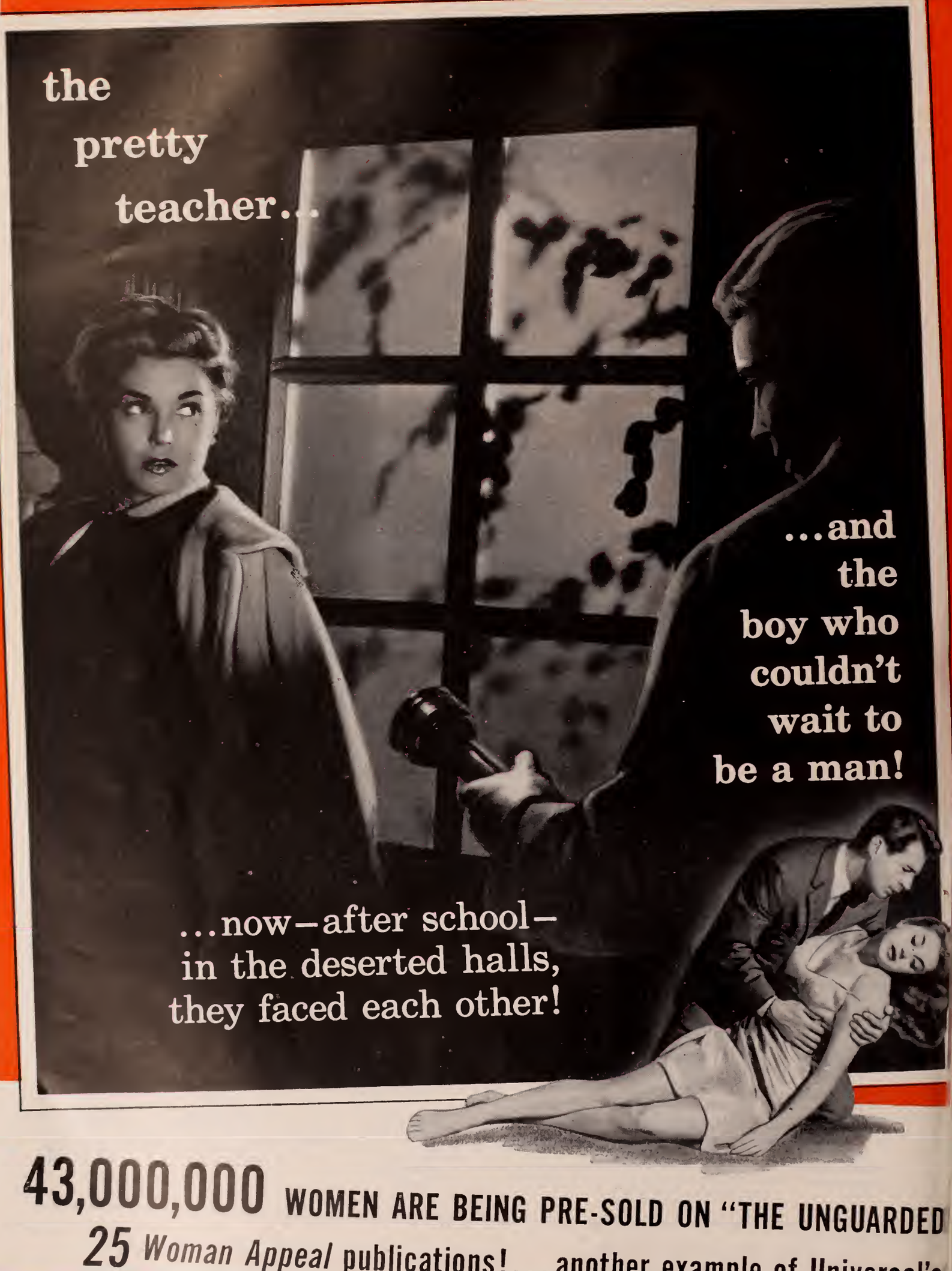
(*Continued on page* 26)

INDEPENDENT PRODUCTION ROSTER

[P=Planned S=Shooting C=Completed]

Company Name	Owners and/or Officers	Picture and Cast	Status	Distributor
George Abbott & Stanley Donen	same	The Pajama Game Doris Day, John Raitt	P	Warner Bros.
Alco Prods.	—	One feature	—	American Intl. Pic.
Amalgamated Productions		Crooked Sky		Undetermined
Anthone Productions	Anthony Quinn	El Cid (In co-operation with Aspa Prods.)		
Arwin Prods.	Doris Day Marty Melcher	Julie Doris Day, L. Jourdan One feature-possible	C	MGM
Associated Film Releasing Corp.	E. J. Baumgarten	The Hanging Judge	S	
Associated Producers, Inc.	Herbert Kaufman	12 features during year		
The Associates and Aldrich	Robt. Aldrich	Attack!—Jack Palance, Eddie Albert	C	United Artists
		The Ride Back	P	
Aurora Prods.	Charles Vidor & Frank Sinatra	The Joker Is Wild Frank Sinatra	P	Paramount
		Honey From a Dark Hive	P	
		The Life of Nijinski	P	
B & B Prods.	Anne Baxter and Russell Birdwell	One feature	C	Allied Artists
Baird-Foster Prods.	Michael Baird & Lew Foster	Dakota Incident Linda Darnell-Dale Robertson	C	Republic
		One Feature	P	
Baker-Berman Prods.	Robert S. Baker and Monty Berman	Tiger By the Tail	P	United Artists
Baroda Prods.	Gary Cooper	One feature Gary Cooper		
Barwick Prods.	Barbara Stanwyck			
John Bass Prods.	John Bass	Woman's Destination	S	Republic
Batjac Prods., Inc.	John Wayne-Robt. Fellows	Man in the Vault Anita Ekberg-Robt. Ryan	C	RKO
Bel-Air Prods.	Aubrey Schenck and Howard W. Koch	One feature a month	12 a year	United Artists
Benhar Prods.		The Iron Petticoat B. Hope, K. Hepburn	C	MGM
B-G Prods.	——	The Brass Legend Hugh O'Brian	C	United Artists
Bischoff-Diamond Prods.		Phenix City Richard Kiley	C	Allied Artists
		One Feature		Allied Artists
Bishop-Hittleman Prods.		Buckskin Lady	S	United Artists
Lewis F. Blumberg Prods.	——	Big Boodle Errol Flynn	C	United Artists
Wm. F. Broidy Prods., Inc.	——	Yaqui Drums Rod Cameron	C	Allied Artists
		The Last Mission	P	Allied Artists
Samuel Bronston		John Paul Jones	S	WB
Brown-Murphy Prod.	Harry Joe Brown Audie Murphy	The Guns of Fort Petticoat Audie Murphy	C	Columbia
Bryna Prods.	Kirk Douglas	The Most Contagious Game	P	United Artists
		King Kelly	P	MGM
		Lizzie	P	MGM
		The Shadow of a Champ	P	U.A.
		Spring Reunion Betty Hutton	C	U.A.
Carlyle Prods.	Otto Preminger	Bonjour Tristesse	P	Columbia
		The Wheel	P	
Clover Prods.	Sam Katzman	Utah Blaine	P	Columbia
		A Rock and Roll feature	P	Columbia
Herman Cohen, Inc.		One feature—annually		Allied Artists
Cohen-Levin Prods.		Deadly Triangle	P	United Artists
Copa Prods.	Tyrone Power	Seven Waves Away Tyrone Power	C	Columbia
		Lorenzo the Magnificent	P	Columbia
Roger Corman Prods.		Three features	P	Allied Artists
		Five features	P	American Intl. Pictures
Tony Curtis Prods.		These Foolish Immortals	P	
Curtleigh Prods.	Tony Curtis-Janet Leigh	One feature	P	
Cydmar Pictures	Cyd Charisse-Tony Martin	One feature	P	
Desilu Prods.	Lucille Ball-Desi Arnaz	One feature	P	MGM
DM Productions	David Miller	Short Weekend	P	U.A.
		Silver Nutmeg	P	U.A.
Edward Dmytryk		One feature	P	Paramount
D.R.M. Pictures	Robert Mitchum			
Pat Duggan Prods.		One Picture	P	
Earlmar Pictures	Jeff Chandler	Drango Jeff Chandler	C	U.A.
		Lincoln McKeever	P	U.A.
Euterpi Films		One feature	P	Columbia
Fred Feldkamp Prods.	(British)	The Silken Affair David Niven-C. Page.	C	RKO
Fielding Prods.	Barbara Stanwyck Joel McCrea	Tropper Hawk	P	
Figaro Pictures	Joseph Mankiewicz	Good Old Charley Faye	P	U.A.
		The Quiet American	P	U.A.
Film Locations, Ltd.		Spin a Dark Web Phil Carey	C	Columbia
		Wicked As They Come	P	Columbia
Filmakers Prod.	Ida Lupino	Two features		
Fred E. Finklehoffe	——	What Makes Sammy Run	P	U.A.
James FitzPatrick	(Travelogue)	In Old Vienna	P	Republic
Henry Fonda		Starked Plains		U.A.
John Ford Prods.		Rising of the Moon	P	Warner Bros.
Galahad Prods.		Four features		RKO
Albert C. Ganaway Pictures		Hidden Guns	C	Republic
		Trail Blazer	C	Republic
		Two features		
Henry Ginsberg George Stevens		Giant Taylor-Dean-Hudson	C	Warner Bros.
Gloria Films		Two features		Republic
William Goetz	(2 different coes.)	Captain Calico		Columbia
		Sayonara		Warner Bros.
Golden State Prods.		Six features		American Intl. Pics.

(Continued on page 22)



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INDEPENDENT PRODUCTION ROSTER

[P=Planned S=Shooting C=Completed]

Company Name	Owners and/or Officers	Picture and Cast	Status	Distributor
Robt. Goldstein Prods.		Showdown Creek John Derek	C	U.A.
Samuel Goldwyn, Jr.		The Sharkfighters V. Mature	C	U.A.
		The Dancing Detective	P	U.A.
Gomalco Prds.	George Gobel	Birds and the Bees George Gobel	C	Paramount
		I Married a Woman George Gobel-Diana Dors	C	RKO
Bert I. Gordon		Cyclops	P	RKO
Robt. Gordon, Inc.		Three Were Guilty		
		Devils Harvest		
		Two features		
Edmund Grainger, Inc.		Bundle of Joy Debbie Reynolds-Eddie Fisher	C	RKO
		10 Days in August	P	
		Galveston	P	
Grand Prods.		Five Steps to Danger	C	U.A.
		Gun Brothers Buster Crabbe	C	U.A.
Paul Gregory		The Naked and the Dead	S	RKO
Gross-Krasne Prods.		Jet	S	
John Haivel Prods.		Fortune is a Woman	P	Columbia
Robt. and Raymond Hakim		The Hunchback of Paris Gina Lollobrigida-Anthony Quinn	S	Allied Artists
Hammer Films		Quarermas II		U.A.
Don Hartman Prods.		Two-three features in year		Paramount
Leland Hayward		The Spirit of St. Louis—James Stewart	C	Warner Bros.
		The Old Man and the Sea S. Tracy	C	Warner Bros.
Heath Prods.	Richard Widmark	Seven File	P	U.A.
		Time Limit	P	U.A.
Hecht-Lancaster	Harold-Burt	The Sweet Smell of Success Tony Curtis	P	U.A.
		Bachelor Party Don Murray	S	U.A.
		The Catbird Seat	P	U.A.
		The Way West	P	U.A.
		The Ballad of Cat Ballou	P	U.A.
Herbert-Robson	F. Hugh Herbert Mark Robson	The Little Hut Niven, Gardner, Granger	C	MGM
Alfred Hitchcock		Two features	P	Paramount
		One feature	P	Warner
Holiday Prods., Ltd.	N. Peter Rathvon	1984 E. O'Brien, Jan Sterling	C	Columbia
Horizon-American Pictures	Sam Spiegel	End as a Man Julie Wilson Ben Gazzara	C	Columbia
		Hellcats of the Navy		Columbia
Arthur Hornblow, Jr.-Edward Small		Solomon and Sheba	P	U.A.
		Witness for the Prosecution Tyrone Power-M. Dietrich	P	U.A.
Hugo Haas Prods.		No announcements		
HY Prods.		One feature	S	Republic
Robert L. Jacks		The Man From Del Rio	P	U.A.
Jaguar Prods.	Alan Ladd	Buffalo Grass Alan Ladd	C	Warner Bros.
Jana Prods.	Art & Joe Napoleon	Man on a Bicycle	S	
Jonathan Prods.		Edge of the City John Cassavetes	C	MGM
Lewkerner Prods.		Studs Lonegan	P	U.A.
King Bros.		The Brave One Michel Ray	C	RKO
		One feature		
Stanley Kramer Prods.		The Pride and the Passion Cary Grant-Frank Sinatra	C	U.A.
Norman Krasna Prods.		Kind Sir	P	U.A.
Lanturn Pictures	Lana Turner	no announcements	C	
Laurel Prods.	Robert Cummings			
Albert Lewin Pictures		The Living Idol Sally Forrest	C	MGM
Lindbrook Prods.	Vincent M. Fennelly	One feature annually		A.A.
London Films		The Admirable Crichton	S	Col.
Sid Luft, Inc.		Indefinite plans for another Garland Pic.		
Hal Makelim Prods., Inc.		The Peacemaker	C	U.A.
		Four features	S	
Mapleton Pictures	Humphrey Bogart	Inactive		
Mark VII	Jack Webb	Inactive		
Markaman Films, Ltd.		Town on Trial	S	Columbia
Charles P. Martin Prods.		Death of a Scoundrel Geo. Sanders	C	
Melville Prods.	Gregory Peck-Sy Bartlett	Affair of Honor	P	U.A.
		Thieves' Market	P	U.A.
Michael Investment Corp.	Cleo Moore	Nothing definite		
Robert Middleton		The Searching Wind	P	
Ray Milland, Inc.		Two features	C	Republic
		Two features	P	
Marilyn Monroe, Prods.		The Sleeping Prince M. Monroe L. Olivier	S	
		One feature annually		
Morningside Prods.	Chas. Schneer	3 Pictures (the Giant), Ymir, Columbia		
Robert Morrison Prods.		Gun the Man Down		U.A.
M-Y-C	Anthony Mann Philip Yordan Erskine Caldwell	God's Little Acre		
Nacirema Pictures, Inc.		Three annually		AIP
Edward and William Nassour, Inc.		Beast of Hollow Mountain Guy Madison	C	U.A.
		Ring Around Saturn	P	
National Pictures	Edward L. Alperson	Restless Breed		Fox

(Continued on opposite page)

PROMISES GOOD PRODUCT SUPPLY

Company Name	Owners and/or Officers	Picture and Cast	Status	Distributor
Newtown Pictures	Elia Kazan	Baby Doll K. Malden	C	W.B.
		Face in the Crowd	P	W.B.
Bruce Odlum Prods.		One feature	P	Paramount
Orion Prods.		12 Angry Men Henry Fonda	C	U.A.
Oxford Prod.	Frank Sinatra	Jazz Train		U.A.
Panama and Frank		Two features annually		Paramount
Lindsley Parsons, Inc.		Desperate Women	P	A.A.
		Dragoon Wells Massacre		A.A.
		Cruel Town		A.A.
Perlberg-Seaton	Wm. Perlberg George Seaton	Two features		Paramount
Pennebaker, Inc.	Marlon Brando	One feature (maybe two)		Paramount
Pine-Thomas Prods.		The Big Caper	P	A.A.
		Bail out at 43,000	P	A.A.
		Fever Heat	P	A.A.
Phoenix Prods.	Julian Blaustein Dan Taradash	Guard of Honor	P	Col.
		Bell, Book and Candle	P	Col.
		Trend	P	Col.
Otto Preminger Prods.		Saint Joan	P	U.A.
James O. Radford		3 Features	P	Fox
Regal Films	Ed Baumgarten	Six features		
Romsen Pictures	Guy Madison-Helen Ainsworth	Reprisal! Guy Madison	C	Col.
		28th Day	P	Col.
Romulus Films, Ltd.		The Iron Petticoat—Bob Hope, K. Hepburn	C	MGM
Mickey Rooney Prds.		One feature	C	Rep.
		One feature	P	Rep.
Frank P. Rosenberg, Prods., Inc.		The Lion	C	
		It Has No Name	C	
Frank Ross		Kings Go Forth	C	
Roxbury Prods.	Albert S. Rogell	Shadow of Fear	P	U.A.
Royal Crest Pictures		Long Live the King		RKO
Russ-Field Prods.	Jane Russell Bob Waterfield	Run for the Sun R. Widmark	C	U.A.
		Four Queens and a King Clark Gable	S	U.A.
SCA Productions	Stephen C. Apostolov	Escape to Freedom	C	
Scott-Brown Prods.	Randolph Scott Harry Joe Brown	Two features annually		Col. and WB
Security Pictures		Four Boys and a Gun	S	U.A.
		Men in War Robert Ryan Aldo Ray	C	U.A.
		Wild Party A. Quinn, Carol Ohmart	C	U.A.
Seltzer Productions	Frank, Walter and Jules Seltzer	The Boss John Payne	C	U.A.
		Mr. Tex	P	
Selznick Pictures	David O. Selznick	Two features	P	Fox
		Farewell to Arms	P	
Shavelson-Rose Prods.	Mel Shavelson-Jack Rose	Two features during year		Paramount
George Sidney Prods.		The Jeanne Eagels Story Kim Novak	P	Col.
		Pal Joey—Hayworth, Novak, Sinatra	P	Col.
		The Great Sebastians	P	Col.
		Andersonville		Col.
Sol C. Siegel Prods.		Les Girls Gene Kelly L. Caron	P	MGM
		Man On Fire	P	MGM
Smith-Sheldon Pictures	Robert Smith Sidney Sheldon	One feature		Paramount
Sonnis Corp.	Rosalind Russell Frederick Brisson	Inactive		
St. Aubrey-Kohn Prods.		Hidden Fear John Payne	C	U.A.
Mark Stevens Prods.		Timetable	P	
Sunset Prods.		Four features		AIP
Theodore Prods.	Cornel Wilde	Two pictures annually		
Thor-Kerry Prods.	Gene Kelly	Happy Journey Gene Kelly	P	MGM
Titanus Films		The Monte Carlo Story		U.A.
Michael Todd Prods.		Around the World in 80 Days	C	U.A.
Todon Prods.	Tony Owen	Beyond Mombasa—Cornel Wilde, Donna Reed	C	Columbia
Toluca Pictures	Wm. Holden	Toward the Unknown Holden	C	W.B.
Jerry Wald Prods.		18 pictures in next 5 years		Fox
		Sound and the Fury	P	
		Jean Christophe	P	
Hal B. Wallis Prods.		Gun Fight at OK Corral		
Warwick Films, Ltd.		Interpol	S	Col.
		Fire Down Below Rita Hayworth, Mitchum, Lemmon	S	Col.
Web Productions	Mark Goodman and William Todman	The Web	P	Col.
Sam Wiesenthal Prods.		The Jack Dempsey Story	P	
Wilcox-Herbert Pictures		King's Ransom	S	U.A.
		Let's Make Up (Brit.) Flynn	C	U.A.
Wilcox-Neagle, Ltd.		Sitting Duck		RKO
Billy Wilder, Inc.		One Picture		Paramount
William Wyler's production		Friendly Persuasion Gary Cooper, Dorothy McGuire	C	A.A.
U.S. Pictures, Inc.		One-Two a Year		W.B.
YOF Corp.	Bryan Foy	The Mysterious Island	S	Col.
Collier Young Prods.		Holiday Brand Jos. Cotten	C	U.A.
Darryl F. Zanuck		Four for Fox—Island in the Sun, The Sun Also Rises, Secret Crimes of Josef Stalin		Fox
Fred Zinneman		One Picture		Paramount

P—Planned S—Shooting C—Completed]

"FOR THE THIRD STRAIGHT YEAR. .

RANDOLPH

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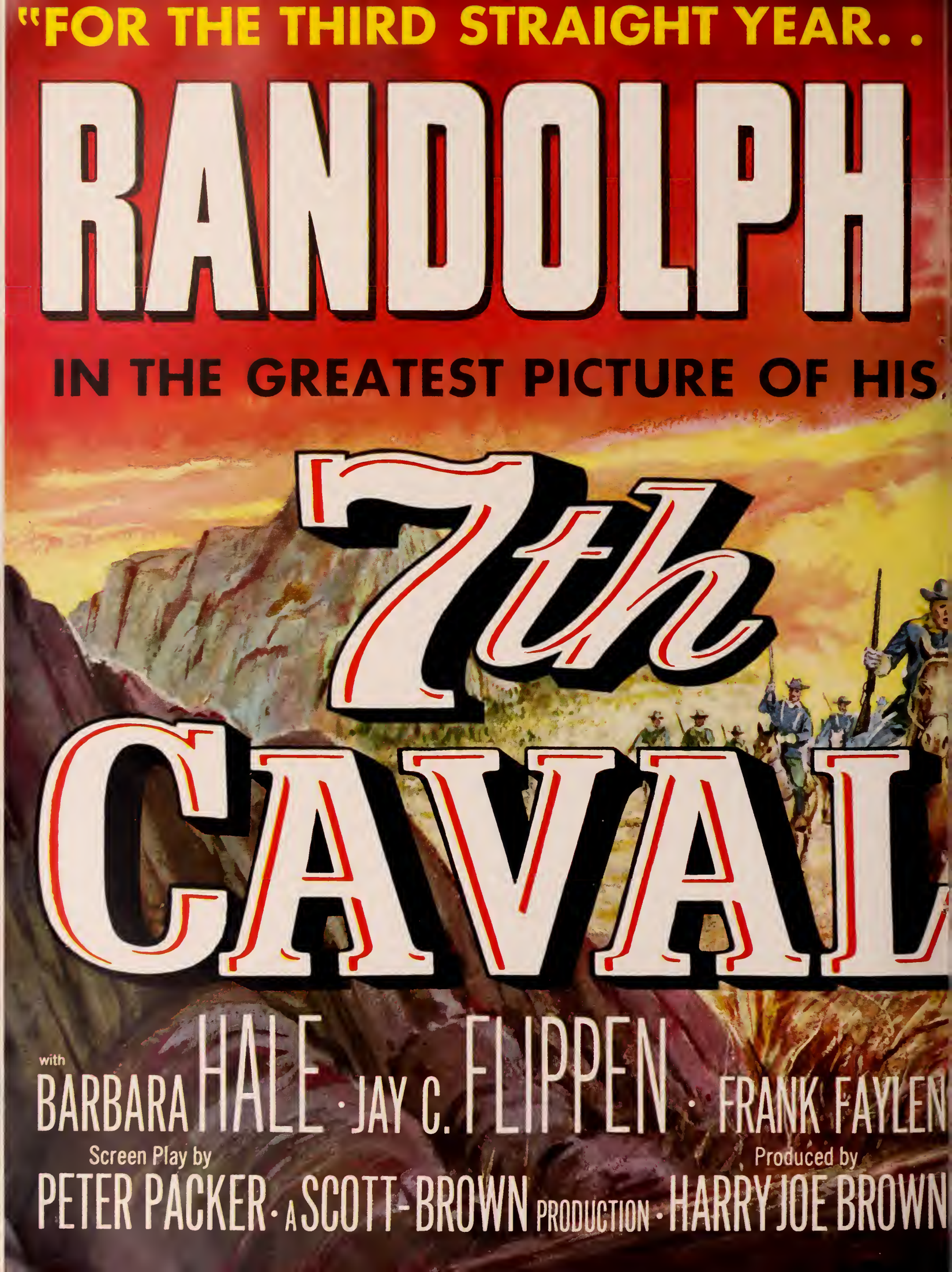

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TECHNICOLOR®

JEANETTE NOLAN

Directed by

JOSEPH H. LEWIS

FROM Columbia

INDEPENDENTS

(Continued from page 18)

deals with independent producers. Some have more than others, and almost no two deals are exactly alike. The general trend is toward more, rather than less, as witness the RKO policy under the company's new management, and the fairly recent swing-over of MGM and 20th Century-Fox to partial reliance upon independent production for maintenance of release schedules.

The one studio that has no such deals, and intends to keep it that way, is Universal-International. This company reaches out into the world of independent production once in a while to buy an acceptable completed picture which is to be had for a convenient cash sum. It doesn't buy any uncompleted pictures, it buys very few completed ones, and it doesn't finance any.

The reason? Well, says an executive who's been there since the Laemmle days, U-I tried out the independent-producer system quite thoroughly some years ago—when Universal became Universal-International, with the incoming Leo Spitz-William Goetz partnership setting up independent producing units headed by Walter Wanger and various others—and found out it didn't work out well for U-I. Consequently, the independent setups were liquidated, one by one, as experience and expense dictated, and the present pleasantly prosperous policy installed.

U-I Chief Exception

With the principal exception, therefore, of the producer talent at U-I, and of course of the contract talent at all the other major studios, nowadays nearly everybody in Hollywood is an independent producer, at least part-time. The following will give an idea of their plans for the 1956-57 season.

This list seeks only to name independent producers who have indicated intention to provide some pictures for the coming year, or who appear likely to do so. There are many other independent producers. Thus, Samuel Goldwyn, who has said he has no intention of making another picture until he has seen "Guys and Dolls" well cared for around the world, is not mentioned in the survey.

Ditto Sol Lesser, Jesse L. Lasky, many another independent of long standing, and many a newcomer, from TV or from nowhere, who may turn their hands to the making of pictures fitted for today's trying market and make historical successes, or unremembered failures, of it. Many unexpected things happen in a production year, and that is the brightest prospect in the whole picture of independent production, now or any time. If the list is significant in any way it is significant in that it shows a whopping number of people are doing an awful lot of trying to make successful pictures. If only a fair-to-middlin' minority comes through, box office times should be okay.

Ohio County Proposes Ticket, Soft Drink Tax

COLUMBUS: Drive-ins as well as conventional theatres located outside the corporate limits of cities, towns or villages would be subject to a county admissions tax if proposals made at a special committee meeting on taxes of the Ohio Legislative Service Commission here become law. The committee also heard proposals for a one-cent tax on each six-ounce serving of soft drinks, which it is estimated would raise from $12 to $14 million per year in Ohio. A call to fight the proposed taxes was sounded by Robert Wile, secretary of the Independent Theatre Owners of Ohio, who urged all Ohio theatremen to contact their Senators or Representatives in the Ohio legislature.

Kentucky ATOA Meets At Louisville Oct. 2

Allied Theatre Onwers of Kentucky has set its second annual meeting for October 2 at Louisville at the Sheraton-Seelbach Hotel. The general meeting will be preceded by a dinner meeting of the board of directors October 1. E. L. Ornstein, president, is making an urgent appeal for all exhibitors, members and non-members, to be present for a full schedule of business vital to the industry. He is also urging attendance of exchange branch managers, salesmen, distributor personnel and equipment dealers to discuss problems of mutual interest.

C & C Super Company Closes Latex TV Deal

Walter S. Mack, president of C & C Super Corporation, has announced that the corporation's television subsidiary, headed by Matthew M. Fox, has just signed a contract with the International Latex Corporation by which it will deliver television spots in 100 leading markets in the United States only, for which it will receive a guaranteed minimum of $4,000,000 a year for five years for a total of $20,000,000 in cash. At the same time Mr. Fox announced that leasing of the C & C film library recently purchased from RKO has already brought additional contracts totalling $6,000,000 in cash. According to Mr. Fox, the $20,000,000 contract with Latex constituted a minimum guarantee to C & C and that C & C will in addition share in International Latex's gross.

Declines COMPO Meet

FRANKLIN, IND.: Allied Theatre Owners of Indiana, non-member of the Council of Motion Picture Organizations, has declined an invitation to participate in the September 25 meeting in New York of the COMPO board and executive committee, giving among its reasons "the failure of COMPO to follow mandates laid down in its by-laws."

British CEA Refuses to Go Along on TV

by PETER BURNUP

LONDON: The decision of CEA's general council by an overwhelming majority not to go along with the trade's other three associations in the matter of BBC television has caused a sensation here.

Following long negotiation with the BBC it had been tentatively agreed that the corporation should be allowed to televise up to 20 feature films a year. Producers and distributors had already formally ratified the agreement and CEA's officers recommended that exhibitors do likewise. Bitter debate, however, preceded a resolution in the following terms: "That the present negotiations with the BBC cease and that the CEA adhere to its present policy regarding the supply of films to television."

Tempers Ran High

Significantly, only the resolution and the bare fact of its adoption appear in the association's report. But it is understood tempers ran high in the course of the debate. Clearly the outcome is a rebuff to the association's officers and an embarrassment for the other associations who for long had endeavoured to come to terms with the BBC.

It is assumed that CEA's television policy will now be conditioned by a resolution adopted at its Llandudno convention two years ago. This, in effect, bound the members to boycott any producer or distributor who traded with TV. Questioned on the matter, CEA's general secretary Ellis Pinkney, said producers and distributors cannot now go ahead with their TV plans. "If they did we would regard it as a breach of the industry understanding or agreement on the whole question of the supply of films to TV," he said.

But it is generally felt that the matter will not be allowed to stand in its present shape. The whole situation has altered since that Llandudno convention. Two of the most powerful exhibition groups—ABC and Granada—have become programme contractors in commercial TV.

They doubtless will feel entitled to go it their own way despite the CEA. There are also those backlogs of films already sold to American television. The proposed arrangement with the BBC would have effectively prevented the corporation from using any of that material. But the BBC, already concerned over the scarcity of programme material, is likely to make a trade in that respect.

CEA's decision is described in many quarters as a head-in-the-sand policy.

Universal to Talk to Allied But Alone

Universal Pictures has notified Allied States Association that "it would be happy to sit down with any exhibitor or exhibitor leader to discuss common problems which pertain to the dealings between the company and its customers," according to a top Universal executive, who declared that if such a meeting were set up, "it would be held without any of our competitors being present."

This reply was forwarded to Rube Shor, National Allied president, in a recent letter in answer to the exhibition association's call for an industry round table discussion on motion picture problems. The complete contents of the letter were not disclosed, but it was indicated that the reply to Mr. Shor was along the same lines as that of the reply which Barney Balaban, president of Paramount, sent to National Allied.

Reaffirms 'Willingness'

The Universal executive said that his "company has not changed its concern about the industry and the problems affecting itself and its customers. We have repeated our willingness to meet with our customers on an individual basis on Universal problems." Milton Rackmil, president of Universal, issued this statement initially last year when both Allied and Theatre Owners of America sought a round table conference betwen exhibition leaders and the company presidents and their sales heads. "A meeting such as proposed by National Allied again is one of great generalization and it would do no good," the Universal executive stated.

Third Reply Received

The Universal reply to National Allied is the third which the exhibitor group has received, according to a poll of the producer-distributor companies here. Paramount has indicated its willingness to meet "on an individual basis" and Steve Broidy, president of Allied Artists Pictures, has gone along with this stand, it was reported. Mr. Broidy's reply to Mr. Shor was said to have been given in late August. United Artists' sales executives said that Mr. Shor had been told of that company's willingness to meet with them, but "on an individual basis."

The other companies were found to be still "considering" Mr. Shor's letter calling for an industry roundtable discussion. 20th Century-Fox, Loew's, Inc., RKO Radio Pictures, Columbia Pictures, Republic Pictures and Warner Bros. reported that "this matter is under discussion between the president and his sales executives.

Technicolor Offers Technirama, A New System of Large Screen Production

Technirama, a new large screen system developed by Technicolor and to be sold to producers as a product of the Technicolor Companies, will soon be available according to an announcement this week by Dr. Herbert L. Kalmus, president and general manager of the company.

The new system employs standard 35mm negative which moves horizontally through the camera exposing eight-perforation frames. After allowing for a standard optical sound track, the whole of the remaining negative area within the frame is utilized. According to the Technicolor announcement, an anamorphic or CinemaScope-type Technicolor release print made from Technirama negative allows for maximum use of the available positive frame.

Paramount's VistaVision also employs horizontal film movement to expose an eight-perforation frame. When Paramount first announced the system it was said that anamorphic prints could be made but the company has not utilized this phase of VistaVision.

The Technicolor announcement said the new system is "unique in its depth of focus, screen illumination, definition and equal distribution of color without distortion." Release prints are compatible with any standard large screen installation, the company said.

Details of methods by which the system will be made available to producers were not disclosed but the announcement indicated that Technicolor would control the quality of all productions filmed in Technirama.

In Hollywood it was announced that the first picture to be filmed in the new process would be Universal-International's "Night Passage."

Texas WOMPI Spurs Film Attendance

Women of the film business in Texas have taken a hand in promoting greater patron interest in theatres, the Women of the Motion Picture Industry of Dallas report. "Enjoy the Best—Attend the Movies" slogans will be appearing on first class mail posted by exhibitors and distributors of Dallas as a result of the WOMPI campaign. Local merchants and branches of other industries have agreed to use the slogan on their mail if furnished with the stamping or printing facilities, WOMPI said. "The idea is being financed by local theatre circuits and exchange centers," said Maxine Adams, campaign committee chairman of WOMPI, "with no profit involved anywhere for anyone. All money will be turned back into this particular phase of our campaign or used for other ideas."

SMPTE Meets Oct. 8-12 At Hollywood Ambassador

The Society of Motion Picture and Television Engineers will hold its 80th semiannual convention at the Los Angeles Ambassador October 8-12, it is announced by the group. More than 1,300 motion picture and television engineers and technicians attended the 1953 convention in Los Angeles, and a greater number are expected to be present at the 15 technical sessions and to visit the equipment exhibits at this meeting. The demonstrations will include MGM's 65mm system and six-track stereophonic sound in the newly-equipped MGM Stage Two October 12. Technical sessions will be held in the ballroom and exhibits in the Sunset Room.

Universal's 39-Week Net $3,248,933

Universal Pictures Company, Inc., and its subsidiary companies have reported earnings of $3,248,933 for the 39 weeks ending July 28. This is after providing $2,390,000 for Federal taxes. Included in the figure are extra earnings—principally from the outright sales of all rights in old serials—of $1,021,000, net of Federal taxes at the long-term capital gain rate.

After dividends on the preferred stock, these earnings are equivalent to $3.32 per share on the 927,254 shares of common stock in the hands of the public July 28. For the 39 weeks ending July 30, 1955, earnings were $3,237,521 after providing $3,125,000 for Federal taxes on income. After dividends on the preferred stock, these earnings are equivalent to $3.01 per share on 1,018,664 shares of common.

Altec Realigns Publicity

H. M. Bessey, executive vice-president of Altec Company, announced in New York this week a realignment of company publicity operations, whereby Bert Ennis, in charge of publicity, will divide his time between the New York offices and the manufacturing plants of Altec Lansing on the West Coast. At the same time it was announced that construction was started on a third Altec manufacturing plant at Anaheim, Cal. It is scheduled to open late this year.

"THE MOUNTAIN" LOOMS AS TOWERI
ADS SCIENTIFICALLY DETERMINED

AN EXCITING EXPERIENCE IN SUSPENSE!

You'll tell your friends about this story of two brothers like Cain and Abel . . . one good, one utterly evil. You'll climb an impossible mountain with them, searching above the clouds for the wreckage of a giant airliner!

PARAMOUNT PRESENTS

SPENCER TRACY · ROBERT WAGNER

in **THE MOUNTAIN**

Co-starring CLAIRE TREVOR · Produced and Directed by EDWARD DMYTRYK TECHNICOLOR®

Screenplay by RANALD MacDOUGALL · Based on the novel by Henri Troyat

NG GROSSER...WITH "WANT-TO-SEE" BY NATIONAL SURVEY.....

Two thousand boxoffice patrons of all ages–in 48 states–collaborated with Paramount in this excitement-selling campaign.....!

They gave their enthusiastic appraisal to interviewers from Sindlinger & Company, motion picture analysts. "You can't see that ad without wanting to see the movie!" "Thrilling—puts me right into the action!" "Has gripping appeal!" These are typical comments that told us we've not only got a great picture but a persuasive campaign to bring men, women and children to ticket-windows in record numbers.

Paramount Pictures

Jack Warner Tells of Faith in Film Future

HERALD picture

Jack L. Warner, president of Warner Bros.; Benjamin Kalmenson, executive vice-president, and William T. Orr, executive producer of the "Warner Bros. Presents" telefilms.

A message of optimism and confidence in the future on the part of the new Warner Bros. Pictures Co. management was given to New York metropolitan and trade press representatives by Jack L. Warner, president, at a luncheon at the 21 Club Wednesday. It was one of Mr. Warner's rare press conferences and the first one on such a large scale.

Referring to the recent entry into the company of Boston banker Serge Semenenko and New York financier Charles Allen, Jr., who headed a syndicate which acquired the stock holdings of Harry M. and Major Albert Warner, the new company president described them as business as well as financial men who would be extremely valuable in the new management. Warner added that he was cognizant of his own added responsibilities as head of a publicly owned company whose stockholders want to know about every move you make.

Cites Enthusiastic Spirit

He said the company is imbued with a spirit of enthusiasm that augurs well for the new management and its plans. The latter include approximately 20 feature releases for the 12 months which began Sept. I, all of which, Mr. Warner said, will be made with an eye to today's market which wants quality entertainment exclusively.

"Only superior product has a chance," he said, but you can gross as much with one picture of that type today as you could with three typical releases of 25 years ago. "The public has not tired of pictures," he said, "but it will not buy inferior ones."

Mr. Warner pointed out that the industry is in a period of transition and its future depends on decisions and actions now being taken.

"We cannot afford to sit still," he said. "We must fight for new and better entertainment to meet public demand. The wide screens have made a valuable contribution in that regard. We're in a race for our futures and it is essential that we create an atmosphere of excitement and interest. Enthusiasm is needed. That's what attracts the public."

Lists New Properties

He recited a list of Warner properties, shooting, in preparation or planned, that will keep the studio and its sales department busy for many months to come, and told of the plans for such completed product as "Giant," which has its world premiere at the Roxy here Oct. 10, and "The Spirit of St. Louis," which Mr. Warner said will have a simultaneous premiere in St. Louis, New York and Paris early next May on the 30th anniversary of the Charles Lindbergh trans-Atlantic solo flight.

Asked why Warners had sold its backlog of old films to television, the company head replied that a situation existed which it could not control and, since "everyone else was selling, we did, too. If you hold on to something too long," he added, eventually you have nothing. Moreover," he said, "we differentiated between the old and the new. Just what the impact on new pictures will be, I can't say, but we are replacing those old films with new pictures of superior quality."

Seated with Mr. Warner at the head table were Stanleigh P. Friedman, vice-president; Martin Quigley, Jack Warner, Jr., William T. Orr, Ben Kalmenson and Inez Robb. Other company executives in the gathering of some 75 persons included Robert Perkins, Wolfe Cohen, Herman Starr, Roy Haines, Robert Taplinger, Norman Moray, Bernard Goodman, T. J. Martin, Harry Mayer, Gilbert Golden, Larry Golob and Charles Steinberg.

Schneider Out Of Warners

Samuel Schneider vice-president, treasurer and a member of the board of directors of Warner Bros., resigned all three of those posts Tuesday, effective immediately.

The brief announcement from the company said that Mr. Schneider would leave at once for a vacation on the west coast before announcing his future plans.

Mr. Schneider, widely respected in the industry as a financial executive, joined Warners in 1923 in the accounting department. Progressing through various executive posts, he became assistant to the president and was elected a vice-president and director of the company in November, 1944.

Last July, when control of the company passed to a syndicate headed by Serge Semenenko with Jack L. Warner as president, it was announced specifically that Mr. Schneider would remain as treasurer. Hence Tuesday's announcement was a surprise.

DeMille to Be Guest at Famous Players Meet

TORONTO: Cecil B. DeMille will be a guest at the annual meeting of managers, executives and partners in Famous Players' eastern division, to take place at the General Brock Hotel, Niagara Falls, October 23-24. Arrangements have been completed for special screenings of "War and Peace" and DeMille's "The Ten Commandments." Mr. DeMille will be accompanied by his executive assistant, Art Arthur, a one-time Toronto newspaperman. The president of Famous Players, John J. Fitzgibbons, will be present, while Morris Stein, eastern division manager, will preside at the meetings.

Variety Club Golf Set

Entries in the 1956 golf tournament sponsored by the New York Variety Club and scheduled to be held September 26 at Vernon Hills Country Club, Tuckahoe, N. Y., are coming in rapidly, according to Charles Alicoate, head of the committee in charge of the event.

WITH ROBERT MITCHUM AT HIS BEST...
BIG! BOLD! BLASTING!
as a gun-running, woman-hungry adventurer who grenaded his way across the roaring inferno called Mexico to the cry...
BANDIDO!
ROBERT MITCHUM · URSULA THIESS · GILBERT ROLAND
in "Bandido" also starring ZACHARY SCOTT
with RODOLFO ACOSTA · HENRY BRANDON · DOUGLAS FOWLEY
Story and Screenplay by EARL FELTON · Produced by ROBERT L. JACKS · Directed by RICHARD FLEISCHER
Music by MAX STEINER
IN CINEMASCOPE
COLOR by De Luxe
THRU UA

COMPO Meet On Operations September 25

A meeting of the membership, board of directors and executive committee of the Council of Motion Picture Organizations will be held September 25 at the Hotel Sheraton Astor in New York, it is announced by Robert W. Coyne, COMPO special counsel, for consideration of COMPO's program for the ensuing year and other matters. Mr. Coyne explained that the date was chosen because many of those invited to the meeting will be in town for the TOA convention, which will close the night before.

The meetings are expected to be combined, opening at 10:30 A.M. Up for consideration will be the Council's program for the ensuing year and "other matters." The latter is expected to include National Allied's stand on re-affiliation. At its December meeting, following notification that National Allied board had voted not to renew COMPO membership until such time as changes in operation and personnel were made and constitutional provisions were observed, COMPO decided to seek a bill of particulars from Abram F. Myers, Allied board chairman.

Reply From Myers

Mr. Myers in early March had sent a reply which specified that Mr. Coyne must be eliminated as a "factor" in COMPO before Allied will agree to any exploration of the possibilities of its return to membership. With Mr. Coyne out of the picture, Mr. Myers then suggested that COMPO and Allied via committees could explore such matters as employment of an executive vice-president, more frequent meetings of the executive committee, circulation in advance of written agendas and "specific authorization of all activities and projects other than office routine by the executive committee."

Whether National Allied now would be disposed to alter that stand is not known. COMPO observers are inclined to question whether there will be any tendency at the coming meeting to do without Mr. Coyne, pointing out that the success of the recent tax relief campaign in Congress was largely due to his effective work. It is expected that with an additional tax campaign likely to be approved by the meeting, support of Mr. Coyne is likely rather to be increased.

Launch Dues Drives

Meanwhile COMPO's annual dues drive was launched last week with meetings of film salesmen in 31 exchange cities throughout the country. A spot check indicated all sessions were well attended, according to a COMPO report. Each salesman was assigned specific theatres to contact, with division managers to take care of most of the larger circuits.

The branch managers got together last week for a briefing on the instructions given to their salesmen this week. In New Haven, a joint session of branch managers and salesmen was held last week.

The New York exchange area conference was held in the Warner Bros. board room, and Ernest Sands of Warner, area chairman, presided. The Philadelphia meeting was held in the Paramount screening room, with Charles Zagrans of RKO, area chairman, speaking.

James Hendel of United Artists, Pittsburgh area chairman, reported virtually every film salesman attended the meeting there, which had a promise of 100 per cent cooperation by the Allied Theatre Owners of Western Pennsylvania. Martin J. Mullin, president of New England Theatres, and Frank Lyon, executive secretary of the Allied Theatres of New England, were the principal speakers at the Boston meeting, while Jack Sogg of Loew's, spoke at the Cleveland meeting.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended September 8 were:

Albany: Girls in Prison (A.I.P.); Hot Rod Girls (A.I.P.).

Atlanta: The Catered Affair (MGM); The First Texan (A.A.); The Last Wagon (20th-Fox); Run for the Sun (U.A.).

Baltimore: The Bad Seed (W.B.) 2nd week; Bus Stop (20th-Fox) 2nd week; High Society (MGM) 3rd week; Man With the Golden Arm (U.A.) 2nd week; Oklahoma (Magna) 29th week; Storm Center (Col.).

Boston: The Bad Seed (W. B.) 2nd week; The Eddy Duchin Story (Col) 4th week; Madame Butterfly (IFE) 3rd week; Private's Progress (DCA) 2nd week; Raw Edge (U-I); Walk the Proud Land (U-I).

Buffalo: The Burning Hills (W.B.); Johnny Concho (U.A.); Oklahoma (Magna) 5th week; The Vagabond King (Par.).

Chicago: The Bad Seed (W.B.) 3rd week; Bandido (U.A.); Brute Force (DCA) reissue; Bus Stop (20th-Fox) 2nd week; The Cattered Affair (MGM) 2nd week; High Society (MGM) 3rd week; House of Ricordi (Baker-Brill) 2nd week; Naked City (DCA) (Reissue).

Cleveland: The Bad Seed (W.B.) 2nd week.

Columbus: Bus Stop (20th-Fox) 2nd week; High Society (MGM) 2nd week.

Denver: The Ambassador's Daughter (U.A.); Moby Dick (W.B.); These Wilder Years (MGM).

Des Moines: Bus Stop (20th-Fox) 3rd week.

Detroit: Bus Stop (20th-Fox); The Eddy Duchin Story (Col.) 5th week; High Society (MGM) 4th week.

Hartford: Autumn Leaves (Col.) 2nd week; Bus Stop (20th-Fox); High Noon (U.A.) (Reissue); Lisbon (Rep.); Maddalena (IFE); Pillars in the Sky (U-I); Queen of Babylon (20th-Fox); Simon and Laura (Rank-UI) 2nd week.

Indianapolis: The Fastest Gun Alive (MGM); Oklahoma (Magna) 3rd week.

Jacksonville: The Bad Seed (W.B.) 2nd week; High Society (MGM); Miami Expose (Col.); Pillars in the Sky (U-I).

Kansas City: Proud and the Beautiful (Kingsley) 4th week; Simon and Laura (U.A.) 3rd week.

Memphis: The Ambassador's Daughter (U.A.); Bus Stop (MGM).

Miami: Oklahoma (Magna) 29th week; Safari (Col.); The Vagabond King (Par.).

Milwaukee: Bus Stop (20th-Fox); High Society (MGM) 2nd week; The Vagabond King (Par.).

Minneapolis: The Bad Seed (W.B.) 2nd week; The King and I (20th-Fox) 9th week.

New Orleans: The Bad Seed (W.B.) 3rd week; Bus Stop (20th-Fox) 2nd week; High Society (MGM) 2nd week; The Killers (U-I); Oklahoma (Magna) 12th week; Rififi (UMPO) 2nd week.

Oklahoma City: Bigger Than Life (20th-Fox); The Burning Hills (W.B.) 2nd week; Foreign Intrigue (U.A.) 2nd week; Oklahoma (Magna) 4th week.

Philadelphia: The Ambassador's Daughter (U.A.) 2nd wek; The Bad Seed (W.B.); High Society (MGM) 3rd week; Lisbon (Rep.); Oklahoma (Magna) 2nd week.

Pittsburgh: Away All Boats (U.I.) 3rd week; The Bad Seed (W.B.) 3rd week; The Killing (U.A.) 4th week; Oklahoma (Magna) 14th week; Rififi (UMPO) 3rd week.

Portland: Bus Stop (20th-Fox) 2nd week; Diabolique (Indie) 4th week; High Society (MGM) 4th week; Pillars in the Sky (U-I) 2nd week.

Providence: High Society (MGM); Pillars in the Sky (U-I).

Toronto: Bus Stop (20th-Fox) 3rd week; High Society (MGM) 3rd week; The King and I (20th-Fox) 7th week; Oklahoma (Magna) 25th week.

Vancouver: Bus Stop (20th-Fox) 2nd week; High Society (MGM) 2nd week; The King and I (20th-Fox) 6th week; The Last Ten Days (Kingsley); Moby Dick (W.B.).

Washington: The Bad Seed (W.B.) 3rd week; Bus Stop (20th-Fox) 2nd week; The Eddy Duchin Story (Col.) 8th week; Girls in Prison (A.I.P.); High Society (MGM) 4th week; Hot Rod Girl (A.I.P.); A Kid for Two Farthings (Lopert) 2nd week; Naked Night (Foreign) 2nd week.

"Anniversary Waltz" Film Set for 1957

"Anniversary Waltz," the long-run Broadway play, will be made into a motion picture early in 1957, it is announced by Arthur B. Krim, president of United Artists Corp. and Fields Productions, Inc., which will make the picture. The filmed version of the Joseph Fields play will be the first of a series of motion pictures to be made by Fields Productions in association with United Artists. Mr. Fields will produce and write. Fields Productions is headed by Ralph Fields, president, and George J. Schaefer, vice-president.

THE MOST AMAZING THING HAPPENED AT THE GUILD THEATRE, NEW YORK

NOW SHOWING THE BOULTING BROTHERS' HILARIOUS PRODUCTION

"PRIVATE'S PROGRESS"

2ND WEEK'S GROSS 17% BIGGER THAN FIRST WEEK!

3RD WEEK'S GROSS 39% BIGGER THAN FIRST WEEK!

Public and Critics both agree

"THIS IS THE FUNNIEST MOVIE OF THE YEAR!"

—Zinsser, N. Y. Herald Tribune

"A hilarious, satirical comedy! A howling delight!" —Zunser, Cue Magazine

"A Full Bag Of British Comic Characters! Delightful...Very funny...Satire rises to finest heights...Beautiful and blithely made...A fresh breeze!"
—Winsten, N. Y. Post

"Highly Comical! As weird and wonderful a troop as ever went to war!"
—Cameron, N. Y. News

"A Blessed Relief! Get Post-Haste To The Guild!"
—Crowther, N. Y. Times

"A Merry Chase of Military Matters! A Gale of High Glee...Sharp Satire... Only Larceny and Solid Laughter...The Idea Is Simply To Keep An Audience Laughing!"
—Cook, N. Y. World-Telegram & Sun

"High Hilarity! First Class Comedy! Enjoyable Relief!"
—McCarten, The New Yorker

"A must! More sophisticated and clever than 'No Time For Sergeants' and what's more, infinitely funnier!"
—Gilbert, N. Y. Mirror

"A delightful spoof...Chuckling tongue-in-cheek humor...One hilarious incident after another!"
—Pelswick, N. Y. Journal-American

a D.C.A. RELEASE GENERAL RELEASE SEPT. 15TH

House Group Probes TV's Net Practices

Testimony from representatives of major TV film producers, charges and countercharges involving ASCAP, and other "live-wire" events sparked recent New York meetings of the House Judiciary Committee, which is investigating monopoly problems in the television industry. ASCAP songwriters accused Broadway Music, Inc., and the TV networks of trying to eliminate ASCAP and to acquire their talent in order to monopolize the music industry.

BMI president Carl Haverlin vehemently denied any collusion between the TV networks and his organization at the hearings. Stanley Adams and Jack Lawrence, composers and members of ASCAP, told the committee that their own music and that of other ASCAP songwriters was being deliberately "smothered or rejected" by TV network interests desiring to enlarge the scope of BMI.

At one of the sessions, Ralph M. Cohn, vice-president and general manager of Screen Gems, apparently surprised Rep. Emmanuel Celler (D., N.Y.) committee chairman, by refusing to rephrase criticism of TV network policies, made to the FCC at an earlier hearing by Mr. Cohn, into formal charges for the record. Mr. Cohn said he would prefer that his earlier remarks be considered "suggestions" rather than official charges. He said also that perhaps the FCC was partly at fault for any monopolistic development by not licensing more TV stations to facilitate competition.

Cites "Similarity"

A "striking similarity" between the TV industry structure and the pattern which caused the divorcement of motion picture production and distribution interests was cited by Victor R. Hansen, Assistant Attorney General in charge of the Anti-Trust division of the Justice Department, before the House Judiciary Committee. Mr. Hansen compared the film companies' "monopoly power by theatre control" with the TV networks' "dominance" based on present station control. According to Mr. Hansen, "The Court found in 'The U.S. vs. Paramount Pictures et al,' that 'the five major film companies in 1945 had interests in over 17 per cent of the theatres in this country.' The court also found that 'in the 92 cities with populations over 100,000, at least 70 per cent of all the first-run theatres are affiliated with one or more of the five majors.'"

TV networks' control over the nation's TV stations "dwarfs the majors' power over theatres condemned in the Paramount suit," he said.

Hollywood Scene

Hollywood Bureau

Production continued brisk for a second consecutive week, with nine new properties going into photography and eight others sent to editing rooms. The week wound up with 48 features in shooting stage.

"Rhythm and Blues" is a Sam Katzman production for Columbia, directed by Fred F. Sears, with Bill Haley and his Comets, Alan Dale, The Frantics, and other performers from that side of the musical tracks.

London Films went to work on "The Admirable Crichton" for Columbia, with Ian Dalrymple producing and Lewis Gilbert directing.

Gross-Krasne Productions started shooting "Pawnee," in Eastman color, with George Wagner directing George Montgomery, Lola Albright, Bill Williams, Charlotte Austin and many others. Jack Gross and Phil Krasne are co-producers.

"Do Re Mi" is a 20th-Fox production in CinemaScope introducing Jayne Mansfield opposite Tom Ewell, with Frank Tashlin as producer-director.

"Fury at Rock River" is a Regal Films production for 20th-Fox release, with Forrest Tucker, Mara Corday, Jim Davis and Kathleen Crowley. Earle Lyon is producer, and William Claxton is directing.

"Trooper Hook" is a Sol Baer Fielding production for United Artists release, directed by Charles Marquis Warren, and with Joel McCrea, Barbara Stanwyck, Edward Andrews and Susan Kohner in the cast.

"Man on a Motorcycle" is a Jana Film Enterprises production, independent, with Art and Jo Napoleon as co-producers, the former also directing. It has Mala Powers, James Best, Jerry Paris and Ted De Corsica among the players.

"Man Afraid" is a Universal-International production starring George Nader, Tim Hovey and Phyllis Thaxter. It is produced by Gordon Kay and directed by Harry Keller.

"Melville Goodwin, U. S. A." is a Milton Sperling production for Warner Brothers, with Martin Rackin as producer, H. C. Potter directing, and with Susan Hayward and Kirk Douglas co-starred.

DeMille School Opened; Producer Lauds Films

LONG BEACH, CALIF.: Speaking here this week at the dedicatory exercises attended by more than 5,000 at Cecil B. DeMille Junior High School, erected at Long Beach on 24 acres at a cost of $1,750,000, Cecil B. DeMille said in part: "I know full well that the naming of this school is not recognition of any personal merits of mine so much as it is recognition that motion pictures have come of age as an industry, an art and an educational force in American life and throughout the world.

THIS WEEK in PRODUCTION

. . . Started—9

Columbia—Rhythm and Blues; The Admirable Crichton (London Films).
Independent — Pawnee (Gross-Krasne Prods., Eastman Color).
20th Century-Fox—Do Re Mi (CinemaScope); Fury at Rock River (Regal Films).
United Artists—Trooper Hook (Fielding Prod.); Man on a Motorcycle (ana Film Enterprises Prod.).
Universal-International—Man Afraid.
Warner Bros.—Melville Goodwin, U.S.A.

. . . Completed—10

American International Pictures—Shake, Rattle and Rock (Sunset Prods.).
Independent—Snowfire (McGowan Bros.); Woman and the Hunter (Gross-Krasne & Kenya Prods.).
Metro-Goldwyn-Mayer—Slander.
20th Century-Fox—Black Whip (Regal Films Prods., CinemaScope); Seawife (CinemaScope, DeLuxe Color); Anastasia (CinemaScope, DeLuxe Color).
United Artists — The Monte Carlo Story (Titanus Films, Technicolor); Pride and the Passion (Kramer Prods., VistaVision, Technicolor).
Universal-International—The Night Runner.

. . . Shooting—39

Allied Artists—Love in the Afternoon; Jeannie (CinemaScope, Color).
American International Pictures — Naked Paradise (Sunset Prods.).
Associated Film Release—The Hanging Judge.
Columbia—The 27th Day; Fortune Is a Woman; Story of Esther Costello (Valiant Films); Interpol (Warwick Prods.); Town on Trial (Marksman Films).
Independent—Shark Reef (James O. Radford); Jet (Gross-Krasne); The Fever Tree Dudley Pictures).
Metro-Goldwyn-Mayer—Designing Woman (CinemaScope, Color); Lizzie (Bryna Prods.); Ten Thousand Bedrooms (CinemaScope, Color); Harvest Thunder (CinemaScope, Metro-Color); The Wings of Eagles; Something of Value; Raintree County (65mm, Color).
Paramount—The Delicate Delinquent (VistaVision, Beau James (VistaVision, Colur); Flamenca (VistaVision, Color).
Republic—Hell's Crossroads (Naturama).
RKO Radio—The Girl Most Likely (Eastman Color); The Lady and the Prowler (Color).
20th Century-Fox—The True Story of Jesse James (CinemaScope, DeLuxe Color); Three Brave Men (CinemaScope); The Restless Breed (National Pictures, Eastman Color); Woman of Pitcairn Island (Regal Films, CinemaScope); Love Me Tender (CinemaScope); Heaven Knows, Mr. Allison (CinemaScope, DeLuxe Color).
United Artists—The Kraken (Levy-Gardner-Leven); The Big Caper (Pine-Thomas); Gambling Man (Bel-Air Prod.); The Bachelor Party (Hecht-Lancaster Co.-Norma Prods.); The Buckskin Lady (Bishop-Hittleman Picts.).
Universal-International—The Tattered Dress (CinemaScope).
Warner Bros.—A Face in the Crowd (Newton Prods.); The Sleeping Prince (LOP Prods.).

Ohio Party Platform Asks Film Regulation

COLUMBUS, OHIO: "Effective regulation of the distribution of films" in Ohio was pledged in the state platform of the Democratic party at the state convention held in Columbus. The Republican party platform pointed to the adoption of more stringent laws regulating showing of "obscene" films passed at the last session of the legislature. "It would appear that the Republicans are satisfied with the status quo with respect to censorship," said Robert Wile, secretary of the Independent Theatre Owners of Ohio, "but that the Democrats want to regulate distribution of films."

Realign District Heads For Stanley Warner

HARTFORD: Harry Feinstein, northeastern zone manager for Stanley Warner Theatres, has announced a realignment of district managers. James Tobin, formerly in charge of theatres in Massachusetts and upper New York, assumes supervision of western Connecticut and upper New York; Nick E. Brickates, formerly Connecticut district manager, takes charge of eastern Connecticut and Massachusetts. James M. Totman, assistant zone manager, continues to supervise the seven "A" houses in the northeast.

Two Canadian Circuits Study Credit Plans

TORONTO: Both the major circuits, Famous Players and Odeon Theatres, are examining the practicability of the "see now —pay later" plan.

"Experiments in credit-card admissions are now being carried on in the U. S., and we are watching these very closely," said Edward Forsyth, assistant general manager, Odeon Theatres (Canada) Ltd. "Certain exhibitors in Canada have given a lot of thought to it," he added. "The difficulty will be to work out an economic method. One way, for instance would be to have a central agency as clearing house to deal with a group of theatres."

Mr. Forsyth explained that his company was "constantly studying the changing habits of movie-goers" and was awaiting results of the U. S. experiment. J. R. Nairn, advertising director, Famous Players, was quoted as saying, "We have discussed the credit idea and are interested, but have no definite plans at present. I have not heard of its use by movie houses, but do know something of this kind is operated by live theatres in New York."

SBA Meets; Silent on Loans to Theatres

WASHINGTON: The Loan Policy Board of the Small Business Administration has met to decide whether to make motion picture theatres eligible for loans, but made no announcement of its decision. SBA officials declared that although the board had reached a decision, it would not be made public for several days. The board met to consider the request of the Theatre Owners of America that SBA revise its loan policy to make small theatres in need of renovation eligible for loans. TOA estimated that the average loan for such a theatre would not exceed $25,000 and with this money the small theatres would be able to modernize and put in such necessary items as new screens and air conditioning.

"Giant" Premiere to Aid Muscular Dystrophy Unit

Proceeds from the world premiere of George Stevens' "Giant" at the Roxy theatre October 10 will go to the Muscular Dystrophy Association of America, Inc., Warner Brothers has announced. Receipts from the benefit performances will be used to support the research program of the muscular dystrophy association and to help establish clinics for the association's chapters.

AN ENTIRELY NEW ENTERTAINMENT EXPERIENCE... A TRUE ADVENTURE MORE AMAZING THAN SCIENCE FICTION!

A SIXTH CONTINENT OPENS UP ITS HIDDEN MYSTERIES — THE WONDERS OF A GREAT NEW WORLD OF SILENCE NEVER BEFORE REVEALED!

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in Eastman Color

A Butterfield and Wolf Production
produced by Alfred Butterfield
A Continental Distributing Inc. Release

SMASH ON BOTH COASTS!

BIGGEST OPENING DAY IN HISTORY OF BARONET THEATRE, N. Y. NOW IN ITS 3rd SENSATIONAL MONTH!

"OPENING ESTABLISHED NEW ATTENDANCE RECORD AT OUR TELENEWS THEATRE, SAN FRANCISCO — EVEN TOPPING DISNEY FIGURES!"
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Another Great Hit From Continental!

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CONTINENTAL DISTRIBUTING INC.

Velde Drive Launched by United Artists

United Artists is launching a 42-week billing, collections and playdate drive honoring its general sales manager, James R. Velde. The sales campaign, the longest and most intensive of U.A.'s 37-year history, gets under way this month under the leadership of co-captains William J. Heineman, vice-president in charge of distribution, and Max E. Youngstein, vice-president.

James R. Velde

More than $50,000 in cash prizes will be awarded the 33 competing branches in the U.S. and Canadian territories. Exchanges will be aligned in three groups of equal grossing potential. The Jim Velde Drive will run in four individual laps, capped by a final stretch period. The first three laps are of eight weeks' duration. The fourth lap runs for five weeks and the stretch drive lasts for 13 weeks.

To Award Cash Prizes

Substantial cash prizes will go to the first three winners in each division for each of four laps. Grand prizes will be awarded to the three winners in the overall standings at the conclusion of the drive. The billing, collections and playdate campaign involves a strong concentration of outstanding product. A top budget advertising, publicity and exploitation program will back the features figuring in the salute to Mr. Velde.

In a wire sent to every member of division, district and branch staffs, co-captains Heineman and Youngstein said in part: "We feel privileged to have been selected as co-captains for this wonderful drive honoring Jim. This sales campaign will provide every member of the field force with an opportunity to express their appreciation and continued support. Our goal is the greatest 42-week sales period in United Artists history. We have the product and the incentive. We are confident that each of you will dedicate himself to the challenge for the next 10 months."

Former Western Manager

Mr. Velde took over the post of general sales manager in February of this year. He formerly served as western division manager after heading U.A.'s west coast district in 1951 and 1952.

A.A. Expects 1956 Income To Reach $15,000,000

Allied Artists Pictures Corp. will release 35 feature pictures by the end of this year and expects to raise its film rental income to $15,000,000 as against $9,400,000 in 1955. A.A. had one of the busiest production lots last month, with nine scheduled pictures and 20 "in the can." "Hunchback of Paris," with Anthony Quinn and Gina Lollobrigida, is reported near completion. Shooting also was started on another big budget film, "Love in the Afternoon," starring Gary Cooper, Audrey Hepburn and Maurice Chevalier, and directed by Billy Wilder.

Fight Canada Toll TV Move

The campaign of opposition to subscription television will be furthered next week when the leaders of the Committee Against Pay-As-You-See Television will meet to discuss plans for fighting the medium's launching in Canada by Famous Players Canadian Corp., which has the Dominion rights to Telemeter.

Famous Players will file an application with and appear before the Canadian Broadcasting Corporation, the governmental agency, Friday to seek approval for the immediate start of Telemeter. The committee, of which co-chairmen are Alfred Starr and Trueman Rembusch, will discuss the Canadian situation and possibly offer assistance to Dominion theatremen, who are opposing toll-TV. It was learned that Mr. Starr and Mr. Rembusch may send a representative of the Committee Against Pay-As-You-See TV to Ottawa, where the hearing will take place, to oppose the Famous Players application.

Organize Catholic Film Foundation

KANSAS CITY: The Catholic Film Foundation was organized here at the President Hotel September 12 by a committee composed of Catholic educators, business men, representatives of the acting profession, motion picture and television industries. Purposes of the Foundation are to produce, purchase, lease or rent motion pictures, film strips, slides and audio-visual aids of a religious, educational or charitable purpose designed to promote the precepts and doctrine of the Catholic faith; to donate, lease or rent such audio-visual aids, motion pictures, film strips and slides to churches, colleges, schools, convents, orphanages, parish and fraternal organizations and for exhibition to the public generally; to provide sound projectors, screens and other visual aid equipment, particularly to schools.

New Orleans Promotes Film Patronage

One of the notable trends of this season of the year is the increase of local institutional advertising promotion, which is widespread in the United States, with such focal points as New Orleans, Dallas, Atlanta and Boston leading the parade.

Typical of the trend are the activities in New Orleans, which has proclaimed the week of September 16-22 "New Orleans Goes To The Movies Week." The New Orleans *Item* in observance of this has run a special eight-page extension of its Sunday amusement section. Mayor DeLesseps S. Morrison last week issued a proclamation in which he paid tribute to "the advanced techniques devised by the motion picture industry" and said that "the diversity of subjects for exhibition have led this form of entertainment to offer unprecedented interest to the American family.

In the extensive film section of the newspaper, New Orleans saluted such forthcoming features of the Fall season as Columbia's "Solid Gold Cadillac;" MGM's "Tea and Sympathy;" 20th Century-Fox's "The Last Wagon;" Allied Artists' "Friendly Persuasion;" United Artists' "The Ambassador's Daughter;" Paramount's "War and Peace;" Universal's "Pillars of the Sky;" and Warner Bros.' "Giant."

Legion Approves 11 of 12 New Productions

The National Legion of Decency this week reviewed 12 pictures, putting four in Class A, Section I, morally unobjectionable for general patronage; seven in Class A, Section II, morally unobjectionable for adults; and one in Class B, morally objectionable in part for all. In Section I are "The Brave One," "Five Steps to Danger," "Helen Keller in Her Story" and "The Ship That Died of Shame." In Section II are "Amazon Trader," "Back from Eternity," "The Boss," "A Cry in the Night," "Pharoah's Curse," "Power and the Prize" and "The Solid Gold Cadillac." In Class B is "Flight to Hongkong" because of "low moral tone."

Set 150 October Openings For "War and Peace"

In addition to six theatres in the east and midwest which will open "War and Peace" this month, 150 others are now making ready for October openings of the Paramount release. Paramount estimates that the combined circulation and listening audience figures for all publicity media featuring "War and Peace" is greater than the population figure for the entire United States.

The National Spotlight

Albany

Differences in taste between patrons of city four-wallers and of rural outdoor theatres are not great, **A. O. LaFlamme,** long a circuit manager here and now a resident partner in Unadilla drive-in (near Sidney) has found. . . . Air-conditioned, comfortably-seated Fabian's Palace, constituted a marked improvement over the State Armory, officials, delegates and alternates to a one-day Democratic State Convention agreed. The party rented the 3,660-seater; invited the public, via marquee and newspaper advertising, to attend. Twenty-two stagehands and projectionists, directed by stage manager **James Blackburn,** handled technical operations, along with a corps of television-radio men . . . The Delaware, SW art house, relighted after Summer darkening. Schine Circuit, who reopened Strand in Hudson Falls, mulled similar action at Palace in Oneonta and Hippodrome in Gloversville. It has two theatres in those cities. . . . Visitors included: Assemblyman **Harold Tyler,** owner of Delphia, Chattanooga; **Harold Kaplowitz,** Stanley Warner zone buyer; **Joseph Gins,** Universal district manager; **Howard Antevil,** of Gloversville, and **Frank G. Raichle,** of Buffalo, Schine attorneys.

Atlanta

Fred Collins, Benton Bros. shipper handling United Artists films, was on the row after a recent illness and hopes to return to work this month . . . **Herman (Dusty) Rhodes** back in Atlanta after visiting his drive-in's in Savannah, Columbus and Montgomery . . . Starting October 1, the Jackson theatre, Jonesboro, Tenn.,will only show on Friday and Saturdays . . . **W. T. (Bill) Yarbough,** theatre owner in Hartwell, Ga., has returned to his theatre after a spell of illness in the hospital there . . . **Nat Williams,** president Interstate Theatres in Georgia and Florida, has returned to his home in Thomasville, Ga., after being in an Atlanta hospital following a heart attack . . . **Mrs. Marguerite Stith** will do the booking and buying for the Tankersley's theatres in Georgia . . . **Mrs. Sara Sutton,** secretary to **Harold Speers,** general manager Bailey theatre, lost her father . . . On the row visiting: **Jay Sadow,** Starlite drive-in, Roosville, Ga.; **Mack Nation,** Southport drive-in, Bridgeport, Ala.; **R. H| Brannon,** theatres in Georgia; **Herman Abrams,** Lumpkin Theatre, Lumpkin, Ga.; **Nat Hancock,** Roosevelt, Jefferson, Ga.; **Mack Grimes,** Bailey theatre, back after paying a visit to their theatres in Georgia. . . . **Mr.** and **Mrs. Roy Jones,** owner of the Palmetto drive-in, Palmetto, Fla., entertained the Palmetto Junior Chamber of Commerce and their wives with a buffet luncheon and swimming party.

Boston

A petition to revoke the building permit of the Seekonk Family drive-in has been denied by the Seekonk Zoning Board. The point of contention is the height of the 70-foot screen tower. The present code permits erection to a height of 40 feet. **Norman Zalkind** is the operator of the proposed drive-in . . . Kickoff of the business building campaign in the Massachusetts Ave. section of Boston is slated for October 1, to run eight weeks . . . **William Kumins** of Warners, area chairman of the COMPO dues committee, called a second meeting for salesmen at the Metro screening room. . . . A large group of theatre men from this area are at the TESMA-TEDA trade show at the New York Coliseum, September 20-24. Among those attending are: **Phil** and **Junior Lowe** of Theatre Candy Co., **Ernest Comi** and **Ken Douglass, Jr.,** of Capitol Theatre Supply, and **Nat Buchman** of Theatre Merchandising Corp. . . . **Eddie Comi,** head of Massachusetts Theatre Equipment Company, has been named chief projectionist at the new Saxon theatre for the showing of "Oklahoma!" which had its New England premiere September 13. . . . The new Suffolk Downs drive-in now under construction by Northeast Drive-in Theatres Corp., will open in October. **Hal O'Day,** manager of the circuit's Neponset drive-in, transfers to the new drive-in which will have Electro-mode in-car heaters for year round use.

Buffalo

"Thirty Years of Cinematography History" was the topic of a talk by **Emory Huse** before the Society of Motion Picture and Television Engineers, northeastern section, September 14 in the George Eastman House, Rochester. . . . **Robert T. Murphy,** general manager of the Century theatre, announces that his house will show DeMille's "The Ten Commandments" starting December 23. **E. J. Wall,** Paramount field representative, has been in town, working with him on this attraction and "War and Peace," which the Century also will present. . . . **Mr.** and **Mrs. Joseph A. Schuchert, Jr.,** of Williamsville, announce the marriage of their daughter, **Audrey Jo Ann,** to **Charles Frederick Bryann II,** October 27 in St. Paul's Cathedral. **Schuchert, Jr.,** is the son of one of Buffalo's pioneer film distributors. . . . **Francis Anderson,** city manager in Rochester for Paramount theatres; **Lester Pollock,** manager of Loew's, and **Frank Lindcamp,** manager of the Palace, all announced imposing lists of attractions coming to their screens in Kodak Town during the Fall and Winter seasons. . . . **William Holden** will be in Buffalo September 26 and for one personal appearance on the Paramount stage the day his starring vehicle, "Toward the Unknown," opens at the Paramount.

Charlotte

A special screening of "The Bad Seed" was held at the Carolina theatre here preceding opening of the picture. The theatre ran advertisements and asked newspapers to run a story advising parents not to send their children. . . . Efforts are being made to have film star **Esther Williams** attend the banquet for Theatre Owners of North and South Carolina banquet here November 27. Miss Williams' water show will be here at the time. . . . Tickets have gone on sale for the new Ice Capades show at the Coliseum Opening September 30. . . . **Cy Dillon,** Republic manager, returned after a business trip. . . . **Emery Wister** and **Dick Banks,** amusement editors of the Charlotte News and Charlotte Observer, went to Rochester, N. Y., to see the Ice Capades show.

Chicago

Mannie Gottlieb, U-I Chicago district manager, conducted a one-day branch managers' meeting. In attendance were **Lou Berman** of Chicago; **LeRoy Miller,** Minneapolis; **Pat Halloran,** Milwaukee; **Sam Oskry,** Indianapolis. . . . During the month of August, the Chicago Censor Board reviewed 87 films. None was rejected, two were classified for "adults only" and 25 were foreign films. **Daniel J. Maloney** succeeded **Ed Moore** as head of the local censor board. Mr. Moore has been transferred to the Bureau of Statistics. . . . Construction work in the Selwyn theatre will start as soon as **Michael Todd** sets a definite date for his Todd-AO, "Around the World in Eighty Days." . . . McVickers theatre, only other theatre in the city to use this equipment, plans to show "Oklahoma!" for three more weeks, and will probably remain closed until the opening of "Ten Commandments" about Thanksgiving-time. . . . **John Thompson,** Columbia publicist here, is starting to launch various tie-in deals in connection with the October 4 opening of "Solid Gold Cadillac" at the Chicago theatre. MGM publicist **Norman Pyle** hosted all the press agents in the film industry at a golf tournament held at Thorngate Country Club. **Aaron Cushman,** head of his own publicity firm, and publicist for H & E Balaban, won first prize with low gross score of 76. **Bob Weiner,** associated with Kuttner and Kuttner, was low net with a 72. . . . **Kathleen Waters,** secretary to **Sam Gorelick,** midwestern district manager for RKO, was married last week to **Thomas Petrucci.** . . . **John Krutzler,** formerly head shipper at Republic, has joined Bonded TV. . . . **Fran Shelton** of Filmack's publicity department, is one of Film Row's Fall vacationers. . . . **Irving Mack** was among those who left for New York over the weekend to attend the TOA convention.

Cleveland

Betty Kaplan, secretary to MGM branch manager **Jack Sogg,** is convalescing from surgery in Mt. Sinai Hospital. . . . **Sam Fritz,** manager of the Hilliard Square theatre, is another convalescent. He was rushed to the hospital for a successful emergency appendectomy. . . . **Nat Garner, Jr.,** is the new manager of the Haltnorth theatre, succeeding **Hilbert Horwitz,** who

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resigned to go into the insurance business. . . . **Lewis Yehoda, Jr.,** is reopening the Dianen theatre, Valley City, O., at the end of September. . . . **Helen Bell** joined Cooperative Theatres of Ohio as secretary-bookkeeper. . . . **Edward Vernarsky,** son of **Steve Vernarsky,** owner of the Palace theatre, Hubbard, O., was inducted in the Air Corps this week. . . . **Lt. Charles Johnson,** a jet and copter pilot, son of **E. S. Johnson,** film messenger, returned from Iceland and is assigned to Camp Stewar, Tenn. . . . **Britta Vierling,** United Artists cashier, resigned, causing a personnel realignment as follows: **Katherine Chorlich** promoted to cashier; **Marilyn Mullin** from switchboard operator to assistant cashier, with the switchboard job unfilled at the moment. . . . **Jay Schultz,** son of Allied Artists head, **Nate Schultz,** returned Sunday to Philadelphia for his senior year at the University of Pennsylvania.

Columbus

"High Society" and "Bus Stop" continued their neck-and-neck race by going into third weeks here. "High Society" was held at Loew's Broad, and "Bus Stop" shifted from RKO Palace to RKO Grand. . . . **Mrs. Lelia Stearn,** owner of the Southern, is seeking adjustment of a residential water bill for $902.28, tendered after an underground line break at her Bexley suburban home. Normal water bill is $10 to $20. The meter kept recording the water flow until the break was repaired. . . . Several local theatre men have been invited to become associate members of the reorganized Columbus Press Club, which has opened quarters in the Deshler-Hilton Hotel. . . . **Norman Nadel,** theatre editor of the Citizen, is vacationing with his family in the Adirondacks. . . . Loew's Broad is one of a limited number of theatres chosen for a test engagement of Metro-Goldwyn-Mayer's "Julie" starring Doris Day, Louis Jourdan and Barry Sullivan. "Julie" is scheduled to open October 11.

Denver

Frank H. Ricketson, Jr., president of Fox Inter-Mountain Theatres and general manager of National Theatre houses, was given the first annual Daniels & Fisher award for creativity in the community. The award was made particularly because of his work as president of the Central City (Colo.) Opera House Association. . . . **Joe Dekker,** partner in Civic Theatres, went to Hawaii to participate in the horseback tour. . . . **Hugh Braly,** western division manager for Distributors Corp. of America, was in for conferences with **Hal Fuller,** distributor. . . . **Ted Knox,** of Service Theatre Supply, will go hunting or fishing from now on in style. He has bought a house trailer for just those purposes. . . . Albuquerque Theatres, Inc., has reopened the Lobo Arts theatre, closed for the Summer. . . . **Guy Madison** is slated to be in Denver October 7-9 and in Colorado Springs, Colo., October 10 for the opening of "Reprisal." It will run at the Denver and Chief. . . . **C. U. Yaeger,** president of Atlas Theatres, has returned to Chicago after a few days here. He will go from there to attend the World Series, a must for him every Fall. . . . **Gene Gerbase,** manager for Republic here and in Salt Lake City, spent a week in that city contacting circuits. The former branch manager, **James Ecker,** is vacationing, after which he will announce plans.

Des Moines

Bob Sandler, son of **Nate Sandler,** the theatre man, won a national golf tournament the other day. Film Rowers have planned several affairs to celebrate Bob's victory. . . . **Lois Ewing,** Columbia cashier, is on vacation in Seattle. . . . **Jim Ricketts,** Columbia booker and office manager, drove to Indianapolis for his wife, who had been there caring for her ill mother. . . . **Hart Fees** and **Dick Kuhl** of Greenfield and Corning were on the Row on a booking trip. . . . **Charles Laughlin,** Universal salesman, has resigned. His territory is being handled by **Carl Reese** of the Omaha exchange. . . . **Frank Zannotti,** RKO booker, is on vacation. . . . **Helen Wallace,** who was filling in at RKO on a temporary basis, has been made a permanent member of the staff. . . . **Herman Coffman** is back on the Row. He's now associated with Allied Artists. . . . **Clarence Coon,** manager of the Sac at Sac City, was host to city teachers there at aspecial showing of "The Eddy Duchin Story. . . . **Mr.** and **Mrs. Richard Baker** had a special "get-acquainted" treat for all patrons of their theatre at Eldon recently.

Detroit

Pat Jones is now sole operator of the Roxy in St. Charles. . . . The Garden in Marshall was closed after 41 years by **Robert** and **Garth Thick.** . . . Board meetings of Allied Theatres of Michigan are now held the second Thursday of the month in the Fox Theatre Building offices. Shift from Wednesday is hoped to increase attendance. . . . **Robert Johnson** opened the St. Joe Auto theatre in St. Joseph. . . . **Harry Small's** Eastown in Battle Creek is under the V. Vassileff banner now. . . . There's no more Mecca theatre in Midland. . . . The old Majestic in Detroit has been remodeled into a motion picture studio. Known as the Photography Palace, the studio, largest east of Hollywood, will be used for industrial film production. Detroit is the largest film production center in this field. . . . Operation of the Keego at Keego Harbor switched from **Bud Harris** to **Marvin Allen.** . . . **Don Carey** now has the Hastings drive-in. . . . **Nick Kuris** opened a 1,000-car drive-in near Muskegon.

Hartford

The Monroe, Conn., Police Commission has registered disapproval over **Philip Cuccia's** plans to build a drive-in theatre in adjacent Trumbull, Conn. The commission, writing to State Police Commission here, asserted that a drive-in theatre would create excessive traffic hazards on area roads. The State Police Commissioner has authority to approve or reject drive-in theatre projects in Connecticut. . . . **Jack Sanson,** Stanley Warner Strand, Hartford. manager, and **Mrs. Sanson** are observing their 46th wedding anniversary. . . .**Sperie Perakos,** general manager, will preside at a Perakos Theatre Associates managers' promotion meeting, September 26. All circuit indoor and outdoor situations will be represented. Speakers will include circuit president **Peter Perakos, Sr.**

Indianapolis

Trueman Rembusch, Indiana distributor and State Fair board member, reports total attendance of 793,000 at the 10-day 1956 state fair exceeded the old record by 134,000. . . . **Dick Lochry's** Arlington was robbed for the third time in a month Friday night. Thieves took $145 from cash boxes in the projection booth. . . . **Hugh McLachlin,** chairman of the Allied Theatre Owners equipment study committee, is attending the TESMA-TEDA convention in New York. . . . **Dale McFarland,** general manager of Greater Indianapolis; Rex Carr, Y & W booker, and **Herman Black,** RKO salesman, all entered children as freshmen at Indiana University last week. . . . **Bob Schrader,** veteran Warner salesman, is retiring this week. Other sales staff members will handle his southern Indiana territory. . . . Thirty directors attended the first ATOI board meeting of the Fall here Tuesday. . . . **Ted Mendelssohn** and **Sam Oshry** were in charge of the program for the Variety Club's first dance of the new season Saturday night.

Jacksonville

George Jessel is scheduled to be a leading attraction at the Motion Picture Exhibitors of Florida annual gathering when it convenes here October 28-30, announced **Horace Denning,** convention chairman. . . . **H. B. Meiselman's** new Miracle theatre is expected to open soon in nearby Arlington with a first run policy. A 1,200 seater, it adjoins the enormous Town and Country Shopping Center. . . . **Walter McCurdy,** Paramount concessions executive visited here after a tour of South Florida cities. . . . **Louis J. Finske,** president of Florida State Theatres, conducted a one-day advertising forum for circuit executives in Orlando. . . . Here to confer with **R. Cam Price,** RKO manager, on RKO's new feature product were **Frank Mooney,** RKO eastern district executive from New York, and **Dave Prince,** company district manager from Atlanta. . . . Kiwanians invited thousands of youngsters to a National Kids Day party at the Florida theatre September 22.

Kansas City

With the opening of school, a number of drive-ins in the Greater Kansas City area have scheduled early shows and are advertising them with such lines as "On your way home at nine." In ads on double features, the closing time for both films are mentioned. . . . Fort drive-in at Leavenworth is promoting a film quiz, an audience-participation show. . . . It is reported that the Cozy theatre, Pittsburg, Kan., which had been operated by **Mr.** and **Mrs. W. C. Arnold,** has closed. . . . The first midwestern screening of "Lust for Life," a film based on the life of the artist Van Gogh, will be sponsored in Kansas City, September 26, by the Friends of Art of Kansas City.

Los Angeles

Ned Calvi, who formerly operated the Plaza theatre in Hawthorne, is now associated with **Al O'Keefe** and **Judy Poynter** in the newly acquired Sunset drive-in theatre, Taft. . . . **Frank Reimer,** who was

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formerly a salesman with Warner Bros. here, is now associated with Allied Artists in a similar capacity. . . . Visitor to the Row was **Virgil Stickney,** who is planning to reopen his shuttered Bace theatre in Taft. . . . Back from vacation in Las Vegas was **Seymour Bordie,** RKO branch manager. . . . In town for a series of meetings were U-I chiefs **Charles Feldman** and **Barney Ross.** . . . Back home after a checkup at Mt. Sinai Hospital was **Mel Evidon,** Favorite Films sales manager. . . . **Mike Levinson** of the Independent Film Exchange planed out to Arizona on business. . . . **Rose Webb,** formerly secretary to **Bernie Leavitt,** departed for Germany, where she plans to take up permanent residence. . . . Back from San Francisco was **Alex Cooperman,** of Coronet Pictures. . . . In town on a buying and booking expedition were **Roy Lemmucchi,** Bakersfield; **Ernest Martini,** Arvin; **Bill Alford,** Palm Springs; **Manuel Carnikis,** Bakersfield.

Memphis

Jim Paige has purchased the Savoy theatre at Blytheville, Ark., and will book and buy in Memphis. . . . **Lee Beecher,** regional manager, announces he has reopened the Little Rock Air Force Base theatre at Jacksonville, Ark. . . . **J. E. Singleton,** owner, has reopened his Tyro theatre, at Tyronza, Ark., for occasional exhibitions. . . . **Augustine Cianciolo,** who operates four Memphis theatres, has scheduled opening of his new 1,000-seat, $200,000 Northgate theatre in the Frayser shoping center north of Memphis for this weekend. . . . **C. R. McCown,** 57, Crescent Amusements Co., which operates theatres in the Memphis and Atlanta trade territories, died at his home in Nashville after an illness of about a year. . . . **R. L. Bostick,** southern manager, National Theatre Supply Co., conducted a sales meeting in Memphis for salesmen representing Oklahoma City, New Orleans, Dallas, Charlotte, Atlanta and St. Louis offices.

Miami

Wometco's **Van Myers,** general manager of wholesale confections, will take time out from the TOA convention to address a group of the National Popcorn Association. Wometco will be well represented by co-owner **Col.** and **Mrs. Mitchell Wolfson,** the **Harvey Fleischmans** and the **Elmer Hechts,** with the latter in attendance as official representative of the Florida exhibitor unit. . . . A regional advertising session in Orlando took **Harry Botwick, Howard Pettingill** and **Ralph Puckhaber** of the Miami office of Florida State Theatres up to that area for a brief time. . . . **Tom Jefferson,** formerly publicist for Florida State Theatres, is now free-lancing in the same field with his immediate drum thumping being for the Gary Cooper film, "Friendly Persuasion." . . . The Nacional in Havana had **Karl McDonald,** Warner Bros. vice-president, and **Harry Kalmine,** who is Cinerama vice-president, as recent guests. . . . Europe bound on the S.S. Independence was **Sidney Meyer,** who is coowner of both Wometco Theatres and WTVJ.

Milwaukee

Ben Marcus, president of Wisconsin Allied, urged exhibitors to attend the exhibitors' meeting at the Delview Hotel at Wisconsin Dells. The meeting was called by the EDC committee with **Harry Melcher** as chairman. . . . This year's series of the Milwaukee Civic Concert Association will be held at the Fox-Garfield theatre. This is the second time in its 31 years the concert association has not held its annual series at the Auditorium. The concert division of the Auditorium holds about 3,500 seats, the Garfield has 2,200 seats. . . . Unity Theatres Management, Milwaukee, has reopened the Prairie theatre at Sun Prairie. . . . RKO's shipping department has been taken over by Milwaukee Film Center, effective September 15. . . . Vacationing is **Norma Bresadola,** secretary to **Morey Anderson** at RKO. She went to Rapid River, Michigan. . . . **Robert Driscoll,** assistant booker at RKO, is also on his vacation.

Minneapolis

William Lakie has reopened the Bijou at Barnesville, Minn., and has done considerable improvement, including renovation of the house. It formerly was owned by **W. B. Stratton,** who has taken over operation of the Capitol theatre at Bismarck, N. D. **Milt Feinberg,** National Screen branch manager in Des Moines, was in on a combined business-pleasure trip. . . . Also in were **Mike Lee,** United Artists district manager, and **B. D. Stoner,** Paramount central division manager, who conducted a sales meeting. . . . **Jack Bradley's** Independent Film Service has taken over the shipping and inspection for RKO. . . . **Stu Murphy** is the new salesman at United Artists, replacing **Mort Eichenberg,** resigned. . . . **James Randgaard, Jr.,** son of the exhibitor at Staples, Minn., has been named manager of the Hayes theatre in St. Cloud, Minn., a Minnesota Amusement Co. house. . . . The current surplus of 28 and 35-day theatres in Minneapolis, all playing the same product day and date, has been a topic of discussion of local independent exhibitors meeting informally. The exhibitors say the duplication of runs leaves very little choice of film fare for theatregoers. . . . **Allen Evans** has reopened the Ulen at Ulen, Minn., having leased the house from **A. A. Bulleyment.**

New Orleans

Paramount Gulf district manager **Ben Bicknell** was reelected president of the United Cerebral Palsy Association of Greater New Orleans. . . Paramount Gulf past president **Gaston J. Dureau, Jr.,** was a visitor on the Row. . . . **Mrs. Loraine Cass,** secretary to **George Pabst,** U.A. southern district manager, started her vacation visiting her family in Birmingham, Ala., then on to Atlanta for the WOMPI third annual convention. . . . Allied Artists Southern Exchanges new president, **Henry Glover,** is on a business trip in Florida. . . . **Donald B. Fiske** notified Transway that he will suspend operation at the Lake drive-in, Lake Providence, La., October 1. . . . **Mrs. Marie Berglund,** WOMPI member, returned to her desk at MPA after an absence of a month because of illness.

Oklahoma City

Mr. and Mrs. Charles Farris and daughter, **Gloria,** owners of the Villa Theatre, have returned from a trip to Iowa. . . . Business at suburban theatres has been unusually good this summer, due in part to the best pictures shown in many years, according to exhibitors. . . . **Betty Pierce,** cashier at the Villa theatre, has returned from her vacation. . . . **Robert Busch,** manager of the Villa theatre, is planning a fishing trip to Lake Tenkiller. . . . **Mary Louise Dallal,** cashier at the Villa theatre, has resigned to attend Oklahoma City University. . . . The "66" drive-in theatre, at Tulsa, Okla., closed September 8 for the season. At the closing show each patron received a guest ticket good at the Airview theatre. The drive-in will reopen in the Spring. Th Campus theatre at Stillwater, Okla., reopened for the season September 9.

Philadelphia

David Milgram, head of Milgram Theatres, adds the Park, key neighborhood house, to the circuit, for a reported $150,000 from the **Katner Brothers.** . . . **Ralph Gorman** has returned to his post as local sales manager for Paramount after a hospital siege. . . . **George Waltman,** assistant manager of the Diamond, became the father of a girl born last week. . . . **Steve Stiefel,** who operates the suburban Narberth in Narberth, Pa., has purchased another suburban house, the Bryn Mawr, in Bryn Mawr, Pa. from the William Goldman Theatres. . . . **Harold Sherwood,** chief projectionist at the Hunt's Theatres in Wildwood, N. J., received the Employee of the Year Award given annually at an employees' party. The award included a $500 tax-free trip. . . . **E. G. Wollaston,** manager of the State, Harrisburg, Pa., staging a series of Hires Root Beer cartoon shows with admission by bottle caps. . . . **Abe Sablosky** opened his new Valley Forge drive-in near King of Prussia, Pa., which includes a large playground and cafeteria. . . . **Dave Rosen,** independent distributor, has taken on the territorial rights for seven Selznick reissues. . . . **Governor George M. Leader** announced that he is "seriously considering appointment of a non-salaried advisory board of censors to take up the general functions of the former Pennsylvania State Board of Motion Picture Censors which disbanded earlier this month following refusal of the State Senate to pass modifying legislation necessitated by the U. S. Supreme Court action. . . . **Eleanor Blumberg,** daughter of **Irving Blumberg,** Warner Brothers exploiteer here, takes her first job in the industry in joining the office staff of the Columbia Pictures Exchange here.

Pittsburgh

"The Last Wagon" preceded "Pillars of the Sky" in the Fulton due to a sudden switch in bookings. . . . The **Art** (Cinerama) **Mansons** named their first **Cynthia Ann.** . . . **Robert S. Coyne,** COMPO leader, will be among the main speakers at the Allied banquet at the Hotel Roosevelt October 1 and 2. . . . "Bandido" has been added to the Penn booking chart following "Johnny Concho." . . . **Bernie Elinoff,** Stanley Warner shorts booker, off to New York to see some Broadway plays before flying to Bermuda for a two-week vacation. . . . **Estelle Gould** is the new secretary in the local Cinerama publicity office. . . . **Michael** (it's a she) **Pollock,** publicity direc-

(*Continued on following page*)

(Continued from preceding page)

tor for the William Penn Playhouse, a summer theatre, has been hired by **Gabe Rubin**, owner of the Nixon, to do publicity work on the film, "Oklahoma!"

Portland

First run business continues in high gear at nearly all first run houses despite the continued heat and the end of Summer vacation. Strong product and continued promotions by house managers paid off at the boxoffice all summer and continues. Liberty theatre manager **Will Hudson** back at his desk after a vacation to Bellingham, Wash. . . . Paramount manager **Dick Newton** also back, as is Journal drama editor **Arnold Marks**. . . . U.A. field man **Earl Keates** took several hopefuls to Seattle to read for the Otto Preminger talent search. The Capitol theatre has been relit as a grind house after being shuttered for years. Evergreen's Oregon district manager **Oscar Nyberg** going to National Theatres district manager's meet in Phoenix, Ariz., next month. . . . **Richard Wolff** in as assistant manager of the Orpheum theatre, as are **Milan Tucker** at the Liberty and **Ross Hobkirk** at the Roxy. . . . Columbia field man **Sammy Siegel** back from a trip to Hawaii.

Providence

Edward M. Fay, 81-year-old dean of New England showmen, whose flair for outstanding showmanship has made him a national figure in entertainment circles, has circumvented a somewhat arbitrary policy on the part of the leading Journal-Bulletin, which restricts publicity in charitable circles to the United Fund Campaign, and one or two religious drives. The "Jimmy Fund" for the research and treatment of cancer among children, which Mr. Fay heads, recently refused to be "swallowed up" in the United Fund Appeal. . . . The Avon Cinema was the locale of the initial Rhode Island screening of "Madame Butterfly." . . . The Majestic held "Bus Stop" for a second week. . . . "Stalag 17" wound up the current season at the Warwick Tent theatre. . . . It was agreed by many members of the New England 'straw-hat' summer stock circuit, that it took personal appearances of Hollywood screen stars to make the turnstiles click. This simple expedient is bound to draw virtually capacity crowds at all performances, as past experience proves that local residents will travel in order to see their favorite film stars in person. . . . The reopening of schools, and return home from Summer spots, is already being felt by most houses.

St. Louis

Dave Lages, who since the Spring had been manager of the Fayette theatre at Fayette, Mo., has resigned and has taken a position as part-time instructor in music at the Jamestown, Mo., high school. He will be succeeded by **Wilfred C. Haskins**, who also will continue with the Southwestern-Bell Telephone Company in Fayette. **Kenneth Winkelmeyer** of Boonville is co-owner of the theatre. . . . The Skyview drive-in theatre in Belleville, Ill., has one of the largest and finest arrays of amusement devices in Southern Illinois and probably in the entire state for the entertainment of youngsters. . . . **Lawrence Lehman**, who had been in show business 56 years and retired in 1953 as manager of the RKO Missouri theatre in Kansas City, Mo., died recently in that city after an illness of two months. His first job was at the age of 12 at the Orpheum theatre in Kansas City, vending lemon drops. His father, **Martin Lehman**, was manager of the theatre at that time. He spent three years in Memphis, where he was treasurer of the Orpheum, but returned in 1910.

Toronto

Len Bishop, manager of Shea's, was host along with the Telegram, local newspaper, to a group of senior citizens at a morning showing of "The King and I," currently in its seventh week at the theatre. It was just one of the many tieups made by Bishop for the film. . . . **Cecil O'Neil** is now operating the Granada, Dunnville, Ont., following withdrawal of Twinex from the operation. . . . Stage attractions have been featured at the O'Brien, Renfrew, and at the Cornwall Drive-in, Cornwall. . . . **Leonard W. Brockington**, president, Odeon Theatres (Canada), Ltd., was named by the Canadian Government to head the Canadian delegation to the UNESCO conference to be held later this Fall in Geneva. . . . Showcase Film Productions is the name of the company set up by **J. J. Chisholm** as a division of Associated Broadcasting Co., Ltd., Toronto, to make any type of film and offer distribution service. . . . **Julian Roffman**, of Meridian Films, was the topic of an interview by **Stan Helleur**, of the Telegram. **Jack Karr** of the Toronto Daily Star, regular entertainment columnist, is in U.K. covering the international picture. **Hugh Thomson** is pinch-hitting locally.

Vancouver

Along Film Row doing his booking and buying was **Frank Soltice**, manager of the Pines drive-in at Penticton. . . . **Joe Garfin** of West Coast Theatre Service back from a Calgary holiday. . . . Late shopping at downtown stores is working out very well each Friday night, and exhibitors who were against it are now happy, for its increasing the late shows, theatre operators report. This applies chiefly to single bill houses. . . . The Wayne drive-in at Marysville in the Crows Nest Pass district of B. C., closed all season due to a shortage of qualified projectionists, is now operating under **Rex Colmer** of Cranbrook, who is a major shareholder in the enterprise. . . . An operating arrangement between Regina's three Saskatchewan drive-in theatres has closed the Sunset drive-in for an indefinite period, which leaves two open, the Queen City and the Starlight, with accommodation for 1,150 combined.

Washington

Mrs. Sara S. Young, chairman of the Variety Women's Committee, had a meeting of her team captains September 18 in the Variety Club rooms. Mrs. Young's co-chairman for the welfare awards drive is **Mrs. Mannie E. Lipskey**, and assistant is **Mrs. William Janof**. . . . The Washington Film Council started its Fall season with president **Joseph F. Beattie** introducing **Wilbert H. Pearson** and **Jack Evans** at the council's first luncheon. . . . **Gilbert Newman**, Columbia Pictures student booker, resigned to return to school. . . . **Nathan G. Golden**, director of Motion Picture, Scientific and Photographic Products Division, Business and Defense Services Administration, Dept. of Commerce, will be on the go for the next month attending meetings and conventions in New York, Denver, Los Angeles and San Francisco. **Mrs. Golden** will accompany him.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

THE SOLID GOLD CADILLAC

starring

JUDY HOLLIDAY + PAUL DOUGLAS

with Fred CLARK · John WILLIAMS · Hiram SHERMAN · Neva PATTERSON · Ray COLLINS · Arthur O'CONNELL

Screen Play by ABE BURROWS · From the play by GEORGE S. KAUFMAN & HOWARD TEICHMANN

Produced on the stage by MAX GORDON Produced by FRED KOHLMAR · Directed by RICHARD QUINE

PORT AFRIQUE

starring PIER ANGELI · PHIL CAREY

DENNIS PRICE with EUGENE DECKERS · JAMES HAYTER

Screenplay by FRANK PARTOS and JOHN CRESSWELL

Produced by JOHN R. SLOAN · Directed by RUDOLPH MATÉ

TECHNICOLOR®

"Cha-Cha-Cha BOOM!"

starring

PEREZ PRADO and His Orchestra (The King of the Mambo) · MARY KAYE TRIO · HELEN GRAYCO

with LUIS ARCARAZ and His Orchestra MANNY LOPEZ and His Orchestra

STEVE DUNNE · ALEX TALTON · SYLVIA LEWIS · DANTE DePAULO · JOSE GONZALES

Written by JAMES B. GORDON · Produced by SAM KATZMAN

Directed by FRED F. SEARS · A CLOVER PRODUCTION

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

DIVERSIFY — For Better Theatre Profits?

ELMER RHODEN had a significant remark in his statement to stockholders on the sale of the Roxy Theatre, in New York, whereby he accepted $6,200,000.00 for the valuable real estate involved, and then leased back the theatre for operation on a favorable tax and rental basis. It's a way of eating your cake—and having it too. But, he says, some of the cash received will be available to carry out a diversification policy, and "our objective will be an investment outside of theatre business."

That's really nothing new—for it has been advocated as policy on many occasions in these Round Table meetings. Not in such large figures, but in principle. British managers have long known that their jobs include many items of "diversification"—a ballroom, a car park, a cafe bar and a restaurant, which are all part of the theatre property. It's an old English custom to provide the theatre with profitable sidelines—and this was true before popcorn was popular on either side of the water. Believe us, these managers have a job to do, and responsibility that runs them up and down stairs, between various levels of operation—all for a common purpose and payroll.

We argued, rather fluently we thought, for the extension of the Fred Astaire Dance Studios as an added interest for theatre circuits who have large theatre buildings, often with rentable space exactly suited for a local dance studio—and Neil Agnew, industry veteran now associated with Fred Astaire, is doing just that with Interstate and other big circuits, across the board. It's a natural, logical and *exploitable* affiliation—for this is a kindred line, with appeal to all ages from eight to eighty.

We have some Round Table members who have stepped out of their theatre jobs to take up advertising as a business, at the local level. And we compliment them, without mentioning several names or places. But, there's no reason why theatre operation could not include its own advertising agency plan for other clients, nor why the supermarkets and similar merchandise outlets who are using showmanship, should not buy it from us, rather than use it against us.

Elmer Rhoden won't lack company in his theory of diversification—for there will be others who will obtain fresh capital from new owners of their theatrical real estate, while securing more favorable leaseholds on the basis of experienced operation. Business specialists are setting themselves up, in other lines, to get exactly this result, especially in the department store field, and for new building in suburban marketing centers.

BIG ONES COMING

More big pictures are on the way, arriving with the autumnal equinox, which signals Greater Movie Season—or used to —in this business. When we *did* draw a line and announce this with a flourish of trumpets, business was better, as a direct result of the selling approach. For you'll be seeing more big films than are now playing—before Fall comes.

And, we might say, we are not alone in this procedure. The big television programs are coming back, too, and there are new plays announced for Broadway. We could devote a couple of pages to the reproduction of their announcement advertising—but on second thought, we won't, because we did that last year, and you can't continue the same theme, over and over again. It is repetitious, to tell you that this advertising is superior—but the fact remains.

The display advertising for the new TV programs was in larger space, and with more styling and advertising skill, than any film advertising in the New York papers, this Sunday. The advance advertising for Broadway shows opening a month hence, is also better than most motion picture advertising in the daily papers. But, we figure that those who are sufficiently interested and who have the opportunity *to do anything about it,* will also note that difference.

CURTIS MEES had a well-written piece in *Better Theatres* last week, which is recommended reading for Round Table members. It is one of his series of articles on "Method in Management"—but this is aimed at "Localizing Your Advertising" and it repeats what we have so often said in "Selling Approach"—that all business is local—and all advertising should be selected by the manager to fit his own particular situation. We are glad that the pressbook so frequently offers a reasonable choice, and our comment is both critical and constructive in helping to point out differences that are important at the local level. You wll do well to study the examples offered and his analysis of what makes it local—on your home grounds. Admittedly, some pressbooks go far afield, with the person responsible for the result setting his sights on metropolitan theatres, or for other than family audiences. You can find what you want—if you look. And, incidentally, Curtis has left Atlanta, to join the Skouras circuit in New York, as manager of the Fox theatre, Hackensack, N. J. So, we'll be seeing more of him, for mutual aid and benefit.

■ ■ ■

ERNIE EMERLING, national advertising and publicity director for Loew's Theatres, has a further suggestion—to make the Lustre-Creme Sweepstakes more valuable to the sponsors and to theatre managers. Relayed to us by Jim Shannihan, who is handling advertising and exploitation for Loew's theatres out of town, he asks that we provide some special recognition under the Quigley Awards system, for managers who enter their campaigns on the "Sweepstakes" — and why not? We will be glad to have these entries, as exhibits of how good managers have made the most of a fair deal in cooperative advertising for the benefit of motion pictures. So, let's have your campaigns, between now and the end of the year, and there will be special citations for those who submit substantial proof that they have seen their opportunity.

—*Walter Brooks*

Serious business, this audition at the Ambassador. Not a few of the contenders wrote in advance to say, "Look no further. I am Joan"—and some said categorically, "they had heard voices."

More than 1400 girls have been auditioned by Otto Preminger during the first two weeks of his search for an unknown to portray Joan of Arc in the film version of Bernard Shaw's "Saint Joan"—with interviews conducted in New York, Boston, Montreal, Toronto, Detroit, Cleveland and Chicago. He will see additional hundreds in eight more cities in this country, and then leave for Europe to continue the search.

TALENT HUNT

Clutching the *New York Times*, and with looks of determination, applicants line up at the first audition in New York.

Boning up to read the part for a great director is nervous work for aspiring young actresses with futures at stake.

None can say that there are not the qualities of "Saint Joan" in these young faces. Some sent their Mothers' pictures, too.

Homer McCallon, of Loew's theatre, Houston, at left; and Boyd Fry, manager of Loew's Grand theatre, Atlanta, interview candidates for local auditions on their home grounds, in advance of scheduled interviews with Mr. Preminger.

Showmen in Action

Bill Carroll, executive secretary of Allied Theatres of Indiana, writes to ask for information on the $35,000 Lustre-Creme Sweepstakes, and says this opportunity to tie in with the Colgate Palmolive Company is as important as the prizes that are being offered, as a stimulation to audience interest in the movies. He asks for a Colgate field man, to attend the Indiana convention on October 23-24 and that will be taken care of, in plenty of time. He also invites us—we've been in Indianapolis at least five times to attend conventions, but not in the past five years.

▼

Also in the mail is a request for Lustre-Creme posters and full details regarding the Sweepstakes from H. D. Wolcott, written from the office of Allied Independent Theatre Owners of Iowa and Nebraska, at the New Grand theatre, Eldora, Iowa, where we've known an old friend, Leo Wolcott, for many years. It's gratifying to note so many interested in the Sweepstakes idea, so soon—and including the Allied States Association of Motion Picture Exhibitors. All inquiries are referred immediately to Colgate and will be followed up by their exploitation men in the field.

▼

Arnold Gates, manager of Loew's State theatre, Cleveland, Ohio, tied up with a local Lincoln and Mercury dealer, to parade pretty models in bannered cars, as promotion for "The Proud and Profane." It was a reciprocal deal, with the automotive dealer putting his own 15-minute sponsored radio program behind the picture.

▼

Look out for that Elvis Presley influence, now that 20th-Fox has "Love Me Tender" coming through—and we've just received a sample recording of "Cool It Baby"—titles which seem to indicate that rock 'n roll character who recently wowed 'em in Jacksonville at the Florida theatre—an audience that got in the news pictures, for size, shape and strange styles of singing. The record is a plug for 20th-Fox new picture "Teenage Rebel" which will have the disc-jockeys spinning, all over the country.

▼

Mark Alling, manager and Joe de Victoria, publicist, send pictures and comment to show their campaign on "Away All Boats" at the RKO Golden Gate theatre, San Francisco. Which is about summed up in their three part comment: Critics, good; Audience, good; Business, good.

National Grandparents' Day—which is October 14th—this year, asks for photographs and material from showmen to build up this excellent date in community relations. We would very much like to assist this particular group in the future of a special day for Grandpas and Grandmas. See what you can do this year—and let's make it even bigger and better, next year.

▼

Irving Mack sends out a special "flash" on October dates for showmen, including some we don't go for, in our calendar, because we think they are too far-fetched for practical use. But we concede, "Employ the Handicapped Week" and "Senior Citizen Week" for all they are worth; and we applaud, as usual, "Popcorn Week"—which happens 52 times a year, and "Donut Week" which is hardly less seldom. Filmack has special trailers for all of these, and still others, which you should find the "Inspiration" to use.

▼

Diane Gordon, manager of Stanley Warner's Oritani theatre, Hackensack, is our authority on "National Dog Week"—and her campaigns on that theme should win the biggest prize in the world, in that particular classification.

▼

Al W. Yahraus, manager of Skirball's Bryan theatre, Bryan, Ohio, found an authentic tieup for "The Great Locomotive Chase" when he proved that the engineer of the Andrew's Raid was born in his vicinity, and folks remembered the Civil War hero, who won a D.S.C. The Bryan Times made a full-page story of it, using stills from the picture to llustrate history, and there was a parade.

Frank Law, who did a swell job for Disney's "Davy Crockett" in England—and we had the pictures to prove it—stops over briefly in New York, as a visitor to the Round Table, on his way to Toronto, where he will be located in the future.

Francis M. McWeeney, Jr., manager of the Pine Drive-In theatre Waterbury, Conn., advertised free pony rides as a natural tie-in when he played "The Broken Star."

▼

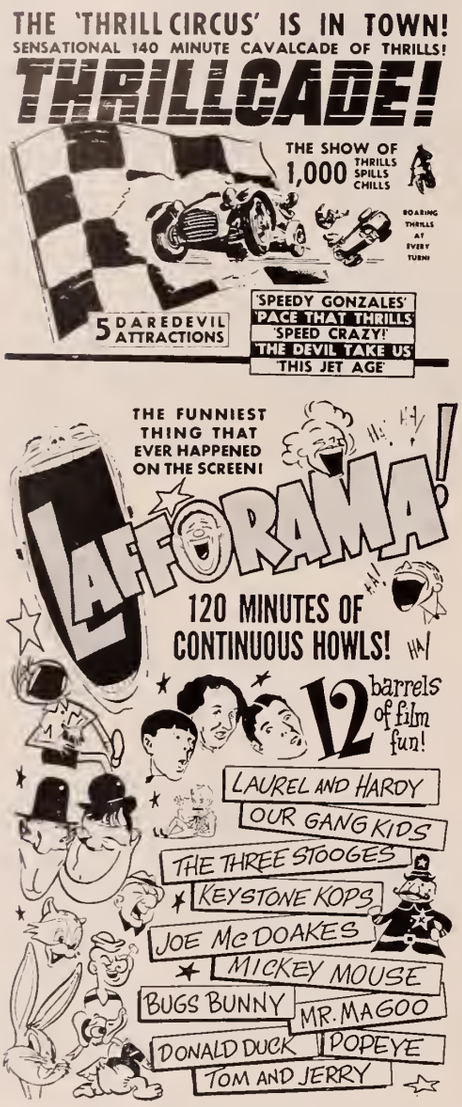
Fred R. Greenway, manager of Loew's Poli Palace theatre, Hartford, Conn., offered a $25 defense bond to the first person writing in the real names of all the six "Dead End Kids," and guest tickets to the next 25 to tie in with the reissue of their picture, "They Made Me a Criminal."

▼

MGM has set a big local level contest to publicize "The Opposite Sex" with 100,000 beauty salons who handle Helene Curtis hair styles cooperating. While the tieup is national, all prizes will be local, and each contest is complete and final on its home grounds, tied in with theatre playdates. A ballot form is provided through special mats distributed by National Screen Service, so they may be printed in local papers, or distributed as a combination herald and entry blank.

Myron Talman, at the extreme right in the pictures above sent us a fine campaign on the run of "Godzilla" at the Fox Ritz theatre, Los Angeles—and in our haste, we overlooked the fine pictorial assets of this promotion, which prove that you can use a certain selling approach to advantage. Myron was formerly at the Paramount and Roxy theatres in Kansas City, but he says the local handlers of "Godzilla" think he did the best job of exploitation on the West Coast.

Odeon's Own Art For Special Use



Jim Harrison, of the Regional Theatre Circuit, consisting of 40 conventional and drive-in theatres as a separate unit of Odeon Theatres (Canada) Ltd., writes to tell us of the special art which has been devised for the exploitation of off-beat shows, such as you see in the above sample ads. The programs are made up of selected feature and short films, and sold as a package to the eager public.

"Thrillcade"—a sensational 140 minute cavalcade of thrills, is shown at upper left, and "Lafforama" below. There is also a program known as "Barrel of Fun" which was so big we couldn't fit it into this space. Adjoining is "Spacerama"—a double-feature bill of new space pictures, and we had to cut off the top and bottom, but you get the idea. Selling the "package" in this manner builds a consumer interest in other package deals to come, and there is always the chance to find new films that will fit in these categories. We congratulate Jim Harrison, and Odeon, for an approach to programming and advertising that can set an example in showmanship.

Each of the special attractions is complete with a press-sheet, practical and professional, and with ample suggestion for handling the programs at the local level. These are inclusive of a dozen or more ideas which are logically associated with the different shows. Again, we lack the space to outline these in detail, but they are a credit to the source, and indicate Odeon's attention to detail and the operation of its own art department and showmanship section in Toronto.

This art and showmanship has long been known as a principal contribution to J. Arthur Rank productions on both sides of a friendly border, because their handling is superior to the usual treatment.

Philadelphia Neighborhood Showmanship

Birk Binnard, director of advertising and publicity in the Stanley Warner Philadelphia zone, sends a news report on the fine handling of "Away All Boats" by good showman, Dominick Lucente, who is known in these Round Table meetings for other good results at the Broadway theatre, which we believe to be a neighborhood house, and which has followed an earlier downtown run with this attraction.

So, it is particularly satisfying to see such showmanship and to consider his campaign as an entry for the Quigley Awards. The highlights include all the Navy cooperation that was promised, plus additional South Philadelphia activity. The original display at the theatre was promoted from the Philadelphia Naval Base, with the entire front decorated from top to bottom with flags and pennants, and a large Navy float parked on the street for two days.

Then, the South Philadelphia Joseph Vasella Post of the American Legion supplied their Drum and Bugle Corps, and St. Monica's famous Naval Battalion Corps of 250 boys and girls marched to the theatre and furnished a street concert on the opening night. The entire campaign was at no cost to the theatre, and as Birk Binnard says "This certainly indicates that an alert theatre manager who is civic minded can literally achieve miracles, with the cooperation of his good friends and business neighbors."

Zeva Yovan, manager of Loew's Palace theatre, Memphis, had a colorful campaign on "High Society" and sends a sample of a special window card with color photograph pasted in, which he had made up locally, with silk-screen process type matter. It sells color strongly, but we don't know how many of them were used. He capitalized on a sneak preview of the picture, a month in advance of his playdates, and had tieups with airlines, taxicabs and local stores, all in the "High Society" theme.

▼

Farris Shanbour, manager of the Cooper Foundation's Criterion theatre, Oklahoma City, sends a sample of a special letter head which the circuit is using for their local houses, with cartoon illustrations to point up the underline "Take Them Out to the Movies"—it is used for circular letters in direct-mail sales approach on different attractions. The one in hand is attached to his entry of material on "While the City Sleeps" for the Quigley Awards, which will be described in more detail.

Minnesota Is "Away" In All Boats

"The Battle Cry of the State Theatre Minneapolis" is reported in a substantial campaign submitted by F. A. Wiggins, manager and Robert H. Thill, "skipper" for the showing of Universal's "Away All Boats"—and they say, "This is it!" We know, immediately, that's it's a dynamite campaign, because they prove it. The Minnesota Amusement Company, circuit operators, can well be proud.

It started in a way that we like—with 24-sheet Day-Glo posters, luminous billboard advertising at the point of sale, two weeks ahead of the opening date. Then they were primed to shatter the air-waves, and did it. They told it with disc-jockeys, and with air-plugs, using Coral and Decca records, which were used over and over again, by appreciative DJ's. A typical "thank you" telegram from a TV personality is a reasonable exhibit to envy. In fact we have seldom seen a campaign with more radio and TV angles. Even the contest, for "Away All Boats" was sponsored by station WLOL-TV and cost very little in proportion to the returns at the box office. They say, "This was very successful, very profitable."

Of course, the Navy tieups, which were extensively advertised by Universal, were used to the hilt, and the Bantam book deal was featured. A bundle of tearsheets from local newspapers are added, herewith, to the original campaign book, submitted for the Quigley Awards in the third quarter.

We commented on the fact that the Seattle presentation of Cinerama was advertised in the Vancouver papers, but Harry Goldberg says that isn't the half of it. Now, the Alaska Airlines are selling a combination round trip for two people, all the way from Anchorage—to see Cinerama, and the theatre tickets are included in the package deal. The new advertising slogan will be "Cinerama for Eskimos," and there will be theatre parties arranged north of the Arctic Circle.

▼

Plenty of old friends of the Round Table in town this week for the TOA convention, and we see plenty of names of folks we met at other conventions around the country in years gone by, who will be on hand. The program includes many things of interest to all Round Table members, which will be reported here and in the news columns of the Herald. It's a showmanship meeting.

POPCORN QUEENS

John D'Amato, manager of the Palace theatre, New Britain, Conn., conducted a search for a "Little Miss Popcorn" and a grown-up "Miss Popcorn"—with the sponsorship of a cooperative advertiser who bought 500 boxes of popcorn as giveaways, to get in the vote.

But what we like best is "Little Miss Popcorn"—who is a real doll, and "Miss Popcorn" too, who is really the Palace theatre's own candy girl, Miss Teddie Capsalors. A couple of sweethearts, we'd say, working with a practical showman.

Popcorn Institute Sets 5th Annual Festival

Sponsored by the Popcorn Institute of Chicago, the fifth Annual Popcorn Fall Festival will swing into full action in October. Advertising and merchandising will be tied directly to popcorn sales at theatre concession stands with novel point-of-sale pieces prepared by the Popcorn Institute. The Institute will conduct a complete publicity coverage of newspapers, radio and television, promoting the use of recipes featuring popcorn.

The related food and beverage manufacturers are gearing their fall advertising and promotional efforts to further insure the success of the program. The Wesson Oil and Snowdrift Sales, Inc. are using four-color, full-page advertisements in the leading national magazines, supported by their two network TV shows, "Valiant Lady" and "The Bob Crosby Show" on CBS every Tuesday. Morton Salt Company is using the slogan "Popcorn Worth Its Salt is Worth Morton's" and will also use four-color, full-page ads in the national magazines. Coca-Cola and Brer Rabbits Molasses are also tying in.

Theatre operators are urged to contact their popcorn suppliers to obtain sales kits at less than production cost. Kits are also available at 75¢ each plus shipping charges from the Popcorn Institute, 332 S. Michigan Ave., Chicago, Ill.

Dakota Town Premiere Of "Toy Tiger"

Robert S. Rosen, manager of the Dakota theatre, in Bismarck, N. D., turns in a competent campaign on "Toy Tiger" that represented the northwest premiere of the Universal picture, in a town of around 15,000 population. It is complete in all its parts, from the good teaser ads that started the ball rolling, to larger newspaper space that piled up to smash coverage on the opening day. All ads are pressbook material, well used, and with enough distinction to make them local in appeal.

A coloring contest, with newspaper cooperation, was a feature, and an essay contest followed, with sponsored prizes, including an expensive bicycle—and a free dinner for the entire family of the winning boy and girl, at a popular Steakhouse. Then, there were sixty door prizes for fathers who came with their children. The *Bismarck Tribune* carriers and newsboys attended a special showing, and the newspaper gave the picture a "house ad" with the heading "WOW, are we lucky!" Follow-up ads continued the run, and a follow-up contest was devoted to juvenile scene stealers, with Tim Hovey complimented for his role in "Toy Tiger."

Both newspaper and radio coverage closed the campaign, with announcements of contest winners and praise for the picture from local opinion makers.

W. A. Hoffman, manager of the Dade Lincoln theatre, Miami Beach, Fla., had a seven-foot cut out of Gina Lollobrigida to draw attention for "Trapeze"—which it did, and the picture drew the business at the box office. He purposely spelled "Trapeeze" with two "E's" and there were many who stopped to tell him about the "mistake"—which it wasn't.

▼

Telegrams, phone calls, letters and postcards, in the mail, asking for cooperation on the Lustre-Creme $35,000 Sweepstakes in theatres, all referred pronto to the Colgate Company, who have field men ready to contact key theatres in their own areas

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

BUSINESS OPPORTUNITIES

THEATRE MAN, AGE 42, COLLEGE GRADuate. Ex-theatre owner. Circuit theatre district manager. 18 years in management, buying, booking, publicity, theatre concessions. Will take over on percentage basis. BOX 2934, MOTION PICTURE HERALD.

NEW EQUIPMENT

INTERMITTENT MOVEMENTS — NEW SURplus for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEAT COVERS: SEWED COMBINATIONS, 95¢ up; all colors. Send $1.50, old cover, will duplicate, best match. Vinyl leatherettes; all colors; 54 inches wide; $1.10 yd. up. Also precut 24x27; 2 dozen minimum order 44¢ up. Complete line upholstery materials, mystic tapes, mohairs, corduroys, velvets; low prices; send for samples. MANKO FABRICS CO., INC., 156 W. 28th St., N Y.

USED EQUIPMENT

ARCLAMPS GALORE! ALL GOOD CONDITION. Peerless Magnarcs $395 pr.; Strong Mogul, Brenkert Enarc $350; Forest U.T., Ashcraft E, Ballantyne $300. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES —many brand new! Wollensak, "Sunray" Series I: 3", 3½", 3¾", 5", 5½", 6", 7¾", $35 pr. Superlite Series III "C" coated 2¾", 3", 3¼", $150 pr. Others available, tell us your needs. Trades taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard texthook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SAVE MONEY, PREVENT WASTE, PUT THE Master Guide To Theatre Maintenance in the hands of your managers and assistant managers. Cost $5.00 —could save you a thousand times as much. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N.Y.

POSITION WANTED

PROJECTIONIST, THOROUGHLY EXPERIenced, single, go anywhere. Available at once. Box 2935, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

IN-CAR SPEAKERS $4.25—YEAR WARRANTY! 4" unit, steel case, attractive blue-white finish. Set 2 speakers, junction box $12.25. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

WANTED: MANAGER FOR UPPER NEW YORK State key situation. Top salary paid. Answer giving complete background and experience. BOX 2931, MOTION PICTURE HERALD.

MANAGERS: EXPERIENCED AND AGGRESsive, wanted by large metropolitan New York Circuit. State experience, age, salary requirement, etc. Box 2932, MOTION PICTURE HERALD.

TOP GRADE MANAGER, EXCELS PUBLIC relations. Excellent references. Box 2933, MOTION PICTURE HERALD.

THEATRES

FOR SALE: RITZ THEATRE, 124 NORTH MAIN, Tipton, Indiana. CinemaScope 560 seats or will take in partner for one half of sale price.

STUDIO EQUIPMENT

MAURER 16MM STUDIO CAMERAS, $5000 VALue, $1995; Eyemo 35mm Newsreel Cameras, from $99.50; Mitchell 35mm Standard Tracking Camera, $995; Houston 16mm K-3 negative/positive/reversal Automatic Film Processors, unused, $5,450 value, $2595; Moviolas from $195; Hallen synchronous magnetic 17½mm recorder, B22, $1950 value, $495; Neumade RK-102 Film Racks hold 102-1000' reels, originally $165, new $87.50; American Cinematographer's Handbooks, ½ price, $2.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Germans Seek Big Market

The West German Producers Association is considering a number of promotional plans whereby German films would attain a wider interest and recognition in both the foreign market and at home, according to Frederich Gronich, West German representative for the Motion Picture Export Association. Mr. Gronich, who arrived in New York from Frankfort last weekend, said that American and German films are enjoying fine business in that market and "the primary interest of German producers is to develop broader foreign markets. They are highly export-conscious and feel that by utilizing CinemaScope and color, their pictures would have much more interest abroad."

Radiant Plans New Home

CHICAGO: A new $1,800,000 plant and office building will be built on a 13-acre site in Morton Grove for Radiant Manufacturing Corp., manufacturer of projection screens for motion picture theatre and home use, it was announced by the company, which revealed that this year it plans to sell 600,000 screens of all types, including those for theatres, about 3½ times as many as five years ago.

F. H. Elliot, Early Film Group Head, Dies at 79

Frederick Howland Elliot, 79, executive of two early film trade associations and later a traffic safety expert, died September 13 at St. Barnabas Hospital, the Bronx, N. Y. He was executive secretary of the National Association of the Motion Picture Industry, the trade organization headed by William A. Brady which preceded the Motion Picture Producers and Distributors of America, headed by the late Will H. Hays. After the formation of the MPPDA in 1922, the old National Association became dormant and in 1925 Mr. Elliot became general manager of the Independent Motion Picture Association, headed by I. E. Chadwick. Mr. Elliot earlier had become known as one of the first automobile traffic safety engineers and was founder and organizer of many of the Safety First movements. He was instrumental in having stop and go traffic semaphores installed on Fifth Avenue in 1915. In his later years he was executive vice-president of the Automobile Old-Timers Association.

Leon J. Sternberger

Leon J. Sternberger, 61, an executive of Loew's International Corporation, died September 15 of a heart ailment in New York.

Klaus Landsberg

HOLLYWOOD: Klaus Landsberg, 42, vice-president and general manager of Paramount Television Productions, Inc., died here September 16. In addition to his post with Paramount, he was the general manager of the independent television station KTLA in Los Angeles. He was also a producer, a director and a writer.

NARTB Opposes Plan To Bar Olympic TV

WASHINGTON: The Freedom of Information Committee of the National Association of Radio and Television Broadcasters has voted unanimously to oppose the proposed restrictions against television news coverage of the Australian Olympic Games. A subcommittee will draft a resolution explaining the committee's position that television should have equal access with other media for coverage of sports events, the NARTB said. The resolution will then be forwarded to the Olympic Organizing Committee, which which has indicated that it will require both television and newsreels to pay for "the right to cover the Olympics," the NARTB declared. The full committee also unanimously endorsed the right of CBS to cut a film shown at the Democratic National Convention, and said its endorsement would be sent on to CBS.

FILM BUYERS RATING

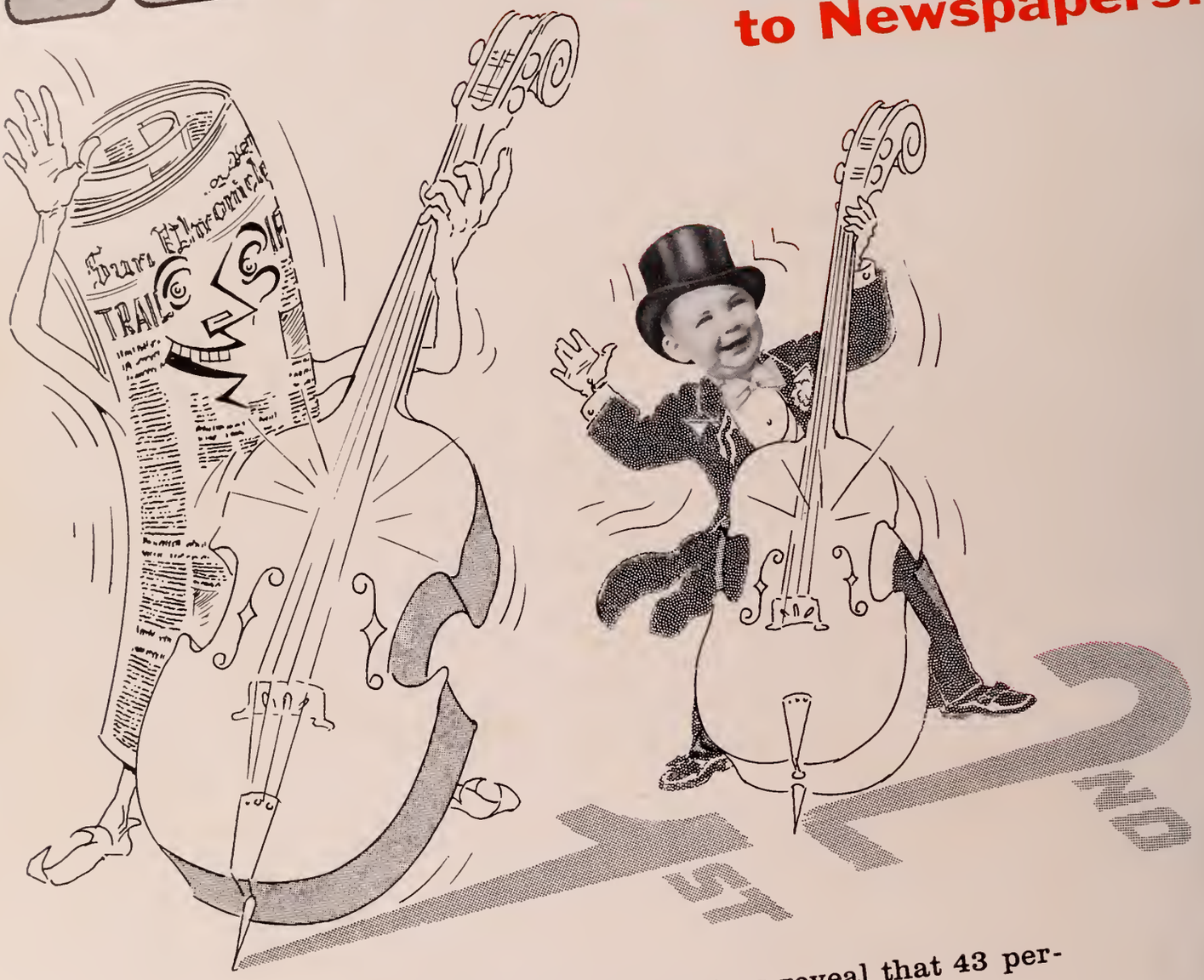
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 116 attractions, 3,853 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	—	7	11	8
*All That Heaven Allows (U-I)	5	29	26	20	4
†Ambassador's Daughter, The (U.A.)	—	2	3	—	—
Animal World, The (W.B.)	—	2	3	—	—
Anything Goes (Par.)	3	4	3	14	15
Autumn Leaves (Col.)	—	4	2	2	2
Away All Boats (U-I)	1	8	17	—	1
Backlash (U-I)	—	18	4	23	7
Battle Stations (Col.)	—	7	3	2	4
Benny Goodman Story, The (U-I)	1	12	17	30	19
Bhowani Junction (MGM)	1	6	6	13	6
Birds and the Bees (Par.)	2	17	11	4	3
Blackjack Ketchum, Desperado (Col.)	—	3	1	1	5
Bold and the Brave (RKO)	1	15	3	5	1
Bottom of the Bottle (20th-Fox)	—	3	15	17	27
Carousel (20th-Fox)	1	17	5	30	22
Catered Affair, The (MGM)	—	10	3	8	7
Cockleshell Heroes (Col.)	—	4	1	6	—
Comanche (U.A.)	—	7	1	13	21
Come Next Spring (Rep.)	—	1	5	27	5
Come on, The (A.A.)	—	—	—	1	4
Congo Crossing (U-I)	—	12	—	2	4
Conqueror, The (RKO)	17	14	13	13	10
Court Jester, The (Par.)	—	10	9	13	10
†Crashing Las Vegas (A.A.)	—	3	1	1	—
Creature Walks Among Us (U-I)	1	5	4	3	1
Crime in the Streets (A.A.)	—	8	2	2	1
D-Day, the Sixth of June (20th-Fox)	—	17	9	1	2
Davy Crockett and the River Pirates (B.V.)	—	3	—	5	7
Day of Fury (U-I)	—	4	—	11	5
Earth vs. Flying Saucers (Col.)	—	7	17	2	—
Eddy Duchin Story, The (Col.)	2	4	16	1	—
Fastest Gun Alive (MGM)	1	6	3	12	—
First Texan, The (A.A.)	—	2	2	2	1
Forbidden Planet (MGM)	1	15	18	4	6
Foreign Intrigue (U.A.)	—	3	—	1	3
Forever Darling (MGM)	7	31	33	12	8
Francis in the Haunted House (U-I)	—	8	8	1	2
Fury at Gunsight Pass (Col.)	—	1	3	2	2
Gaby (MGM)	—	13	1	15	5
*Glory (RKO)	1	3	8	9	10
Godzilla, King of the Monsters (Trans.)	—	1	4	5	1
Goodbye, My Lady (W.B.)	—	11	4	11	4
Great Day in the Morning (RKO)	—	8	—	5	2
Great Locomotive Chase, The (B.V.)	—	10	11	9	4
Guys and Dolls (MGM)	20	11	9	4	8
Harder They Fall, The (Col.)	—	4	1	26	20
Helen of Troy (W.B.)	—	12	33	11	14
Hell on Frisco Bay (W.B.)	1	8	14	12	26
High Society (MGM)	10	1	1	—	—
Hilda Crane (20th-Fox)	—	9	—	8	7
Hot Blood (Col.)	—	5	13	13	6
I'll Cry Tomorrow (MGM)	11	37	11	1	1
Invasion of the Body Snatchers (A.A.)	—	1	3	11	19
†Johnny Concho (U.A.)	1	4	2	—	—
Jubal (Col.)	—	21	3	30	2
Kettles in the Ozarks (U-I)	2	12	16	18	3
Killer Is Loose (U.A.)	1	—	—	7	1
King and I, The (20th-Fox)	7	9	10	3	—
Last Hunt, The (MGM)	—	3	23	24	7
Leather Saint (Par.)	—	3	—	3	5
*Lieutenant Wore Skirts, The (20th-Fox)	—	10	32	26	3
Littlest Outlaw, The (B.V.)	7	20	14	9	23
Lone Ranger, The (W.B.)	9	28	12	7	2
Man in the Gray Flannel Suit (20th-Fox)	21	12	29	4	8
Man Who Knew Too Much (Par.)	1	18	10	3	2
Man Who Never Was (20th-Fox)	—	20	15	2	15
*Man With the Golden Arm (U.A.)	7	22	26	15	1
Maverick Queen, The (Rep.)	—	1	4	7	1
Meet Me in Las Vegas (MGM)	6	23	9	17	16
Miracle in the Rain (W.B.)	—	9	6	19	26
Moby Dick (W.B.)	1	3	3	—	—
Mohawk (20th-Fox)	—	6	3	4	1
Never Say Goodbye (U-I)	—	27	11	23	16
On the Threshold of Space (20th-Fox)	—	6	9	13	16
Our Miss Brooks (W.B.)	—	—	11	9	12
Pardners (Par.)	5	7	16	1	—
Patterns (U.A.)	—	—	—	—	10
Picnic (Col.)	24	43	14	2	—
Price of Fear (U-I)	—	—	—	1	6
Proud and Profane, The (Par.)	—	10	9	—	—
Proud Ones, The (20th-Fox)	—	13	10	13	1
Quincannon, Frontier Scout (U.A.)	—	2	2	3	2
*Ransom (MGM)	1	3	22	19	13
Rawhide Years, The (U-I)	—	14	4	5	7
Red Sundown (U-I)	—	10	8	9	5
Revolt of Mamie Stover (20th-Fox)	—	19	11	10	1
Rock Around the Clock (Col.)	21	13	16	1	1
Rose Tattoo, The (Par.)	11	9	16	9	4
Safari (Col.)	—	6	18	8	—
Santiago (W.B.)	—	14	—	5	1
Scarlet Hour (Par.)	—	—	—	—	7
Screaming Eagles (A.A.)	—	4	2	5	3
Searchers, The (W.B.)	6	10	15	1	—
Serenade (W.B.)	—	4	1	8	18
Slightly Scarlet (RKO)	—	2	9	9	7
†Somebody Up There Likes Me (MGM)	—	2	2	1	1
*Spoilers, The (U-I)	1	12	21	18	4
Star in the Dust (U-I)	—	6	1	16	—
*Storm Fear (U-I)	—	—	—	5	3
Storm Over the Nile (Col.)	—	1	—	4	3
Stranger at My Door (Rep.)	—	2	1	2	3
Swan, The (MGM)	3	17	11	13	7
That Certain Feeling (Par.)	—	8	11	13	6
There's Always Tomorrow (U-I)	—	—	11	8	25
†These Wilder Years (MGM)	—	1	3	2	—
*Three Bad Sisters (U.A.)	—	5	4	2	1
Timetable (U.A.)	—	—	—	3	4
Toy Tiger (U-I)	—	9	15	7	1
Trapeze (U.A.)	4	18	17	2	—
Tribute to a Bad Man (MGM)	—	2	12	11	14
23 Paces to Baker Street (20th-Fox)	1	3	12	6	17
Uranium Boom (Col.)	—	—	—	4	5
Werewolf, The (Col.)	—	5	11	—	—
While the City Sleeps (RKO)	3	1	17	—	2
World in My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	1	—	4	1	2

SO... TRAILERS play Second Fiddle to Newspapers!



Statistics compiled by National Theatres reveal that 43 per-cent of those questioned are motivated to attend the motion pic-ture theatre because of trailers. Their influence is only exceeded by that of newspapers—being second to newspapers—according to the theatre circuit's Research Department.

THIS MEANS THAT TRAILERS ARE SECOND TO NONE IN PRODUCING THE BEST RESULTS FOR THE LEAST COST!

TRAILERS ARE THE BASIC SHOWMANSHIP TOOL!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

SEPTEMBER 29, 1956

MOTION PICTURE HERALD

TOA Convention Ends On Bright Note of More Product Ahead

U. A. Pledge: 48 Films in Year

REVIEWS (In Product Digest): FRIENDLY PERSUASION, TOWARD THE UNKNOWN, THE MOUNTAIN, TEA AND SYMPATHY, THE BEST THINGS IN LIFE ARE FREE, THE SILENT WORLD, ODONGO, THE BRAVE ONE, THE UNKNOWN I

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FOR THE BEST DATES IN AMERICA-

"THE OPPOSITE SEX"

"Strong B. O. Biz. High Powered"
—*Variety*

"A Winner"
—*M. P. Herald*

"Cinch For Strong Returns"
—*Boxoffice*

"Strong Boxoffice Contender"
—*Film Daily*

"Will Flock To See It In Droves"
—*M. P. Daily*

"Tip On Bidding: Go The Limit!"
—*The Exhibitor*

"Boxoffice Bonanza"
—*Hollywood Reporter*

"Strong Boxoffice Potential"
—*Daily (Coast) Variety*

JUNE ALLYSON
The Wife

JOAN COLLINS
The Chorine

Another Big One joins the high society of M-G-M hits!

THE BARE FACTS:
Preview at Loew's 72nd St. N. Y. was terrific!

M-G-M's LOW-DOWN ON DAMES—WITH MUSIC!

In CinemaScope and METROCOLOR

JUNE ALLYSON
JOAN COLLINS
DOLORES GRAY
ANN SHERIDAN
ANN MILLER

in

"THE OPPOSITE SEX"

Co-starring
LESLIE NIELSEN
JEFF RICHARDS
AGNES MOOREHEAD
CHARLOTTE GREENWOOD
JOAN BLONDELL
SAM LEVENE
And GUEST STARS:
HARRY JAMES • ART MOONEY
DICK SHAWN • JIM BACKUS
with BILL GOODWIN
Screen Play by FAY and MICHAEL KANIN
Adapted From a Play by CLARE BOOTHE
New Songs: Music by NICHOLAS BRODSZKY
Lyrics by SAMMY CAHN
Directed by DAVID MILLER
Produced by JOE PASTERNAK

★

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DOLORES GRAY
The Gossip

ANN SHERIDAN
The Career Girl

ANN MILLER
The Night Club Girl

Warners Y
SO-O-O
THE SEARCHERS
MOBY DICK
right!

AND
OCTOBER
11TH
AT THE
ROXY
N.Y.
AND
OCTOBER
17TH
AT THE
GRAUMAN'S
CHINESE, L.A.

GIANT

GEORGE STEVENS'
PRODUCTION

FROM THE NOVEL BY
EDNA FERBER

the hottest name*

in show business today is yours for thanksgiving

from 20th century-fox!

RICHARD EGAN
DEBRA PAGET

and introducing* **ELVIS PRESLEY**

in

LOVE ME TENDER

CINEMASCOPE

co-starring

ROBERT MIDDLETON • WILLIAM CAMPBELL • NEVILLE BRAND

Produced by DAVID WEISBART • Directed by ROBERT D. WEBB

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 204, No. 13 — September 29, 1956

New York Trade Meet

THE industry trade shows and concurrent conventions of TOA, TESMA, PCA and TEDA which ended on Monday of this week at the new New York Coliseum were considered by delegates and guests to be highly successful. Criticisms voiced were directed principally at the Coliseum itself and certain labor practices and charges current there. Moroeover, with a few exceptions the major distributors did not have key representatives at the sessions and the Motion Picture Association members took no steps to make the show an all-industry exhibit.

It is to be hoped that the physical and acoustical problems which handicapped the business sessions and luncheons at the Coliseum will be corrected by the City of New York. Apart from the labor problems the Coliseum is an ideal place for equipment and refreshment exhibits.

* * * *

IN contrast to certain other conventions in its history, this year TOA accomplished a good deal. Especially interesting and beneficial to the delegates was the concentration for a whole day on showmanship and for another on vending and drive-in matters. The principle of arbitration was once again endorsed but no extended time was devoted to the subject because it cannot be achieved without agreement by both exhibitors and distributors.

The keynote address by Si Fabian set the tone for the convention. The delegates were heartened and encouraged by his announcement that he hopes to enter production. Another potential new source of product was revealed in the statement by Leonard Goldenson that his company plans to make feature pictures.

The answers to the industry's problems may be found only by making good pictures in sufficient number and seeing that the maximum possible audience is obtained for them. Apart from the larger circuits which may eventually engage in production there is little an exhibitor can do about increasing the supply of product. On the other hand, on each exhibitor rests the main burden of getting the largest possible audience for each attraction in his community. TOA members and guests can return to their homes with renewed determination to practice good showmanship as their contribution to industry progress.

■ ■ ■

Jack L. Warner Report

ALTHOUGH he has been in charge of production for Warner Bros. since the original establishment of the company, Jack L. Warner until last week had never held a formal meeting with the press in New York. Now that he has assumed the office of president it was a logical move for him to make his views of the future known and to answer questions.

The conference, as reported in last week's issue of The HERALD, was not productive of important news beyond the expression of confidence and dedication to good picture making which Mr. Warner proclaims. It was interesting and constructive for members of the New York press, including financial writers and columnists, to become better acquainted with this personality who over the years has been responsible for a larger flow of important box-office pictures than any other single individual.

Mr. Warner's remarks, in part humorous and in part serious, let his hearers see flashes of his keen wit and alert mind. For the trade generally, and especially for exhibitors, the most significant information disclosed was that the Warner studio will soon again be humming with activity. The emphasis will be on "big pictures". In Mr. Warner's opinion only genuine quality films can bring about an upturn in attendance. He is going to continue making pictures because, in his words, "the future of the screen is phenomenal."

—Martin Quigley, Jr.

TRADE REVIEWS

A curious practice has been developing of late with various distributors on screening pictures for trade paper review.

In certain instances it has appeared that screening dates have been set so close to general release as to insure that trade paper reports do not reach theatre men in advance of release, or at least not in due time before release.

In some such cases it appears from circumstances surrounding particular pictures that screening arrangements have been by intent and not by accident or by conditions due to the unavailability of prints. Rather, it seems, the late screenings have been due to a decision made that it would be just as well, or perhaps better, if exhibitors did not read trade paper reports before release.

It is to be recognized that a production is a piece of private property belonging to a company, a partnership or an individual and the owner has every legal right to show the picture when he chooses and to whom—or not to offer it for review at all.

But that is not the whole story. The producer and distributor owe an obligation to customers. They also owe an obligation of cooperation in the legitimate functions of the press. Reviewing pictures in time for reports to be read in advance of release is certainly a proper and well-sanctioned function of the industry press.

Failure to meet these obligations is not likely to serve any good purpose but rather to be a tell-tale disclosing intent and purposes that are not calculated to be of any help to the picture in question.—M. Q.

Letters to the Herald

MOTION PICTURE HERALD

September 29, 1956

SEEING FILMS FROM START

Martin Quigley, in an editorial titled "Disjointed Presentation," in The HERALD of September 22, made the point that serious damage is done the motion picture because many important films are not seen by most audiences from the beginning. The reaction of industry leaders to the editorial was immediate and articulate. For example:

TO THE EDITOR:

I read with deep interest the editorial "Disjointed Presentation." I certainly agree 100 per cent with all of the thoughts projected in this editorial and I, as you, do not know if there is a specific answer to the problem but it certainly merits deep study in the hope that a solution may be found.

I think that we all agree that there is plenty of room for improvement in all facets of the industry in order to better serve the public, who, in the final analysis dictate the future of this industry. This is a constructive step in trying to correct one phase of this problem and merits our most serious consideration.—*S. BROIDY, President, Allied Artists Pictures, Hollywood.*

•

TO THE EDITOR:

You start with the proposition of pictures failing at the box office. You then discuss the generally used policy of continuous showing as so surely the cause of it that if it cannot be changed, we should all abandon the search for ways and means of increasing theatre attendance. That's a bit hard to go for.

Of course, pictures are better seen from the beginning. Nearly all theatres either themselves publish, or the newspapers publish, the time of the beginning of the feature. I think all theatres supply that information if telephoned. So those patrons who will take a little trouble to do so can ascertain the time of its beginning and, if they wish, see the picture just that way. Apparently then you seek a method of making them do it whether they think it important or not.

Some of the foreign countries have specific performances. That is, they operate the first show in the evening, completely clean out the house, sell tickets to a new group, and operate again. Those who are late for the first show do not see the part of the picture they miss, just as one who is late for an airplane departure doesn't ride. They do the same on matinees, or have just one.

There is some question whether the lack of convenience in that system would cost more at the box office than making the patron see a better show would bring in. And, for a time, it would certainly take a lot of doing to dismiss one audience completely for a new one. Just in general, you don't sell more of anything by making it harder to buy.

As a matter of fact, there has been a minor sort of experiment in it when one or two pictures played in New York on a continuous basis in one theatre and on a performance basis in another. You probably know what happened. I suppose it's a temptation to try to reform the theatre-going habits of the American public. It's in the modern idea of ordering people around and regimenting them. But I can't believe that the choice is between doing that and "no longer continuing the search for ways and means of increasing theatre attendance."

In my judgment it's just one more step in the effort to make this a "roadshow" business, as though the prosperity of roadshows is something to which we should aspire. — *R. B. WILBY, Wilby-Kincey Service Corp., Atlanta, Georgia.*

•

TO THE EDITOR:

Your editorial "Disjointed Presentation" is a very thought-provoking indication of the serious consideration given to all our industry problems in many quarters today. Out of such exchange of ideas should come new ways and means of increasing public attendance at theatres. The ideal way to enjoy any picture, of course, is to view it from the beginning. It is a high tribute to the craftsmanship and artistry of Hollywood that despite disjointed presentation, motion pictures continue to be tops in entertainment. The improvement in presentation you suggest would further enhance their stnding with the public.—*CHARLES R. REAGAN, Metro-Goldwyn-Mayer Pictures, New York.*

•

TO THE EDITOR:

I read the editorial, "Disjointed Presentation," with great pleasure.

It would be to the great advantage of those of us who try to make good pictures if your idea could be put into effect. I am sure that the audiences, too, would find more enjoyment in seeing a picture from the start, and that this enjoyment would find itself reflected in benefits to the theatre box office.—*BUDDY ADLER, Twentieth Century-Fox Film Corp., Beverly Hills.*

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On the Horizon

DAFF ON PRODUCT

The charge made by certain American exhibitor leaders before foreign film groups that "U.S. producer - distributors cannot be depended upon to keep up the supply of product" is "ridiculous and sabotaging to our country's interests abroad," this week declared Alfred E. Daff, executive vice-president of Universal Pictures, who just returned from a world tour. Mr. Daff said that representatives of the United States Government have told him that U.S. motion pictures are among the best propaganda devised for showing our way of life to the peoples of the free world. Mr. Daff called Universal business around the world "buoyant."

SPONABLE ON SPROCKETS

Twentieth Century-Fox may resort to magnetic - optical prints to meet the demand of theatres with stereophonic sound equipment, Earl Sponable, director of research, said at the equipment forum of the TOA-TESMA-TEDA-PCA convention in New York. Replying to a question from the floor, Mr. Sponable explained that by striping the film prior to perforation, standard sprocket holes could be employed, with perforations slightly invading the magnetic tracks. This would make it unnecessary to change projector sprockets in theatres equipped only for optical sound. He said too that the danger of magnetization from optical runs could be eliminated by servicing theatres with stereophonic equipment first.

TO BUY

Stanley Warner Corp. has taken an option for the purchase of the Majestic theatre in Providence, R. I., the Justice Department has announced. The purchase must be approved by the New York Statutory Court, however, and the company is expected to petition for court approval shortly. A hearing on the proposal will probably be held in a few weeks, according to a Justice Department spokesman. As yet the Justice Department has taken no position on the proposed purchase, the spokesman said. The Majestic is a first run, 2149-seat theatre in downtown Providence, owned by Comerford circuit.

KAISER BUILDS

Henry J. Kaiser, noted industrialist, has developed plans for the construction of two completely modern sound stages to provide long-sought facilities for interior shooting in the Hawaiian Islands. The studios, complete with production facilities, experienced technical personnel and the latest technical equipment, are expected to be ready by the end of the year.

NEW CITY

Ben Marcus, owner of some 26 indoor and outdoor theatres in Wisconsin, has joined a national syndicate that plans to build a new city at a cost of more than $50,000,000 west of West Palm Beach, Fla. The syndicate is headed by Samuel Friedland of Philadelphia and Miami Beach. The new city, still unnamed, would be laid out to provide housing for an estimated 6,000 employees of a new $42,000,000 jet engine and test plant that will be erected four miles away by the Pratt & Whitney aircraft division of United Aircraft Corp.

WATCH OUT, JUNIOR!

(Quote of the week) Samuel Goldwyn (on the TV sale of his pictures): ". . . to me, each of my films is like a child . . . but if the price is right, I'll sell them."

"DAILY" SPECIAL A HIT

Delegates to the TOA-TESMA, PCA and TEDA convention were enthusiastic in their praise of the special, four-page Saturday edition of "Motion Picture Daily," which was distributed to the hundreds of delegates at their their weekend business sessions and to the many visitors to the equipment trade show. The Saturday issue carried up-to-the-minute convention news and the latest trade developments of interest.

WHEN and WHERE

October 1-2: Annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania, Roosevelt Hotel, Pittsburgh.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, scheduled to be in Los Angeles.

October 9-10: Montana Theatre Association, regular Fall meeting, Finlen Hotel, Butte.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 22-23: Annual convention of Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

October 22-24: Allied Theatre Owners of Indiana, meeting at the Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 13-14: Annual convention of the Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.

November 27-29: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

November 30: Eighteenth annual dinner of the Motion Picture Pioneers honoring Robert J. O'Donnell as Pioneer of the Year, Waldorf-Astoria Hotel, New York.

January 29-31: Allied States Association, national drive-in convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 26-27: Annual convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

HERALD picture

HE RESPECTS EXHIBITORS; he just doesn't agree with them. Especially when they feel like producing. That's Samuel Goldwyn talking, in New York, home from Europe.

TESTIMONIAL to 25 years in exhibition. In Los Angeles, Metropolitan Theatres head Sherrill Corwin with friends Nate Blumberg of Universal and Willard Keith of Cosgrove and Company at the dinner his associates of many years tendered Mr. Corwin.

This week in pictures

CANADA'S WOMPI leave Toronto for the Atlanta convention. They are May Levandusky, Olive Copleston, Gladys Rawnsley, Marion Kadey, Florence Long, Mildred Banks, Audrey Cherry, Joan Shields, Olga Roden, Ruth Frankson. Veroniea Kiszkiel.

NO COMMERCIALS is the cry. Howard Dietz, MGM ad chief, expects it to catch on. The Riverside in Milwaukee (playing "High Society", coincidentally) is the sloganeer here. Another is the Arcadia, Philadelphia. Their answer to TV is uncourteous, but they say it's effective.

IN TORONTO, at the U.A. convention: George Heiber, branch manager; Berney Fox, Exhibitors Booking; N. A. Taylor, Twinex Century Theatres; James Velde, U.A. general sales manager; David Griesdorf, International Film Distributors; Arthur Reiman, U.S.; James Nairn, Famous Players Canadian.

TENSION during the ceremonies, in Toluca's feature for Warners, "Toward the Unknown". The principals at the right are Lloyd Nolan, Virginia Leith and William Holden.

More Product Ahead Optimistic Keynote of TOA Convention

by VINCENT CANBY

A new, concerted effort on the part of exhibition to get more product into the nation's theatres was undoubtedly the most striking single manifestation at the 1956 annual convention of Theatre Owners of America. The six-day meeting at New York's newest architectural wonder, the Coliseum, adopted a formal nine-point program for industry betterment and closed with an elaborate banquet Monday night at the Waldorf-Astoria Hotel. It was, however, the discussion of ways and means of increasing the product supply, along with a dramatic announcement from Leonard Goldenson, president of American Broadcasting-Paramount Theatres, that his company would soon be entering the production ranks, which made the dominant impression upon the 500-plus delegates in attendance.

It was a successful convention—and a fairly happy one, embracing as it did not only one of the industry's most elaborate trade shows but also the meetings of the Theatre Equipment and Supply Manufacturers Association, the Popcorn and Concessions Association and the Theatre Equipment Dealers Association.

Spread out over a Wednesday-Monday schedule, which gave out-of-town delegates a mid-convention, Sunday break for rubber-necking, and including plenty of extracurricular entertainment (not excluding Saturday night's performances by Cairo's Nejla Ates and Nashville's most prominent exhibitor), the convention saw the election of a strong slate of new officers, explored the multitude of industry problems and even weathered some unexpected union difficulties which seem indigenous to the Coliseum.

TOA's nine-point program for the ensuing year is highlighted by the establishment of a public relations program, a further drive to set up an arbitration and conciliation system for the industry and an intensified search for an executive director.

The program was announced Saturday by the newly elected president Ernest Stellings of Charlotte, N.C., following a combined meeting of the board and executive committee. Mr. Stellings, who was supported at his first press conference by Myron N. Blank, former TOA president and new board chairman, Herman Levy, general counsel, and Walter Reade, Jr., convention chairman, outlined the nine points as follows:

● A reconciliation of industry differences through "conciliation," to include differences that may exist between TOA and other exhibitor organizations, as well as between all exhibition and distribution;

● An expanded service on the part of TOA to its members in order to make the organization of more value to the membership;

● That TOA during this year bring to a completion a recommendation of the last three years for the employment of an executive director;

● That a campaign be undertaken to increase the membership of TOA;

● To implement in some manner plans for the establishment of an arbitration system, based upon the recommendations of the Senate Small Business Committee in its analysis of industry trade practices and conditions;

● Conduct programs during the year in which TOA will cooperate with all segments of the industry for a constructive solution to any and all industry problems, looking toward a more harmonious and cooperative attitude aimed at the betterment of the industry as a whole;

● Continuation of the effort to increase production of films and a more orderly release of the top pictures which will materially benefit not only distribution, but also exhibition;

● To implement the TOA national advertising and promotional campaign in which all branches of the industry will participate, whether it goes through the

(*Continued on page* 18)

Career of Stellings Has the Alger Touch

Charlotte, N. C.: Election of Ernest Stellings as president of the Theatre Owners of America climaxed a career that is almost a chapter out of a Horatio Alger story.

Ernest Stellings

Five years ago, in 1951, Mr. Stellings, who had been an executive with Stewart-Everett Theatres, decided to go into business for himself. He pooled all his resources, mortgaged some of his property and borrowed as much as he could get to lease the Manor theatre here. The theatre did not make him rich but it gave him a start. On August 1, 1953, Mr. Stellings, in company with Phil Gossett, a textile executive, purchased a small circuit of theatres from H. B. Meiselman.

Meanwhile, he kept his eyes on the Stewart Everett circuit, and January 1, 1954, he and Charles B. Trewler of Stewart-Everett formed Essantee Theatres to buy the H. H. Everett interests in the theatres. Today he is president of the circuit which has more than 80 theatres in the Carolinas under his executive management.

Mr. Stellings, an Indianian by birth, is active in the civic and religious life of the community. He is a member of the Charlotte Chamber of Commerce, the Myers Park Methodist Church, the Myers Park Club and the Variety Club. He has also been active in the work of the United Appeal here. He is married to the former Elizabeth Bogen and has three children.

He has been active in the work of the Theatre Owners Association of North and South Carolina, which is affiliated with TOA. His election to the TOA presidency was greeted with delight by both exhibitors and distributors here.

...at the microphone

THE OPENER, Samuel Rosen. With him, Daniel Angel, Theodore Hinge, James O'Brien, Walter Reade, Jr., S. H. Fabian, Myron Blank, A. Luis Cervantes, Nate Golden, Albert Pickus.

S. H. FABIAN, Stanley Warner president.

HARRY GOLDBERG, its advertising chief.

EDWIN GAGE at the mike, left, during the drive-in forum. Panel members, Jack Braunagel, Doug Amos and Albert Forman and Horace Denning, moderators.

LEONARD GOLDENSON, AB-Paramount Theatres president.

ALFRED STARR, exhibitor leader.

ALBERT FORMAN, right.

FOR SHOWMANSHIP, below: Harry Goldberg, Henrf G. Plitt, panel chairman Burton Jones, and Ernest G. Stellings, TOA president.

ALBERT FLOERSHEIMER, JR., Reade Theatres.

BERT NATHAN, PCA.

...in the audience

MR. PINANSKI's friends, abave, Arnald Dunne, E. Canter and Harry Wasserman.

AT THE LEFT, Nortan Prudden.

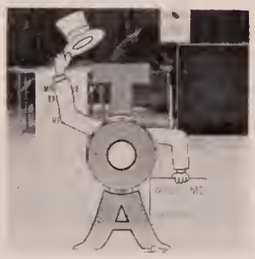
AND, at the right, in order af photograph, H. M. Mesher; Edward Fay and Thomas Walker and Mr. and Mrs. J. C. Long.

ABOVE, C. E. Parker, Charles Maestri, Albert Forman and Robert Lippert.

BELOW, Rudolph Sanders, foreground; B. Penzien and Herbert Banifas; rear, Richard Hallett.

ABOVE, tap picture, W. E. Elkin and Howard Redstane; and, belaw, L. and Harald Field.

LEFT, descending, Mr. and Mrs. George McCarmick, Mr. and Mrs. Stanley Rosenbaum and Mrs. E. D. Lanz.



...and socializing

O. V. Evans and Dauglas Simpsan, upper left; Danzel and Ken Piercy and Rallin Kuhn, abave; John Rawley with D. P. Callaghan and Bill Slaughter, right; C. E. Grainger, Bob Mascaw, Jay Salaman and Jahn Link, left; Llayd Ownbey, William Turnbull, and Charles Manley, below.

Danald Schine, abave; Harald Eskin and Jack Vagel belaw; J. J. O'Leary and John Bertera at the right. At left, Herman Hunt. And, the end-af-meeting model at the right, Robert Livingston.

[A report by Floyd Stone]

Paramount presents

The First Direct-To-The-Public Advertisement For

Cecil B. DeMille's PRODUCTION

The Ten Commandments

After years of intense expectation on the part of the public, the first exhibitions of Cecil B. DeMille's Production THE TEN COMMANDMENTS will take place at . . .

CRITERION, NEW YORK CITY—NOVEMBER 9th

STANLEY-WARNER'S BEVERLY HILLS, LOS ANGELES—NOVEMBER 15th

Paramount believes that this initial full-page newspaper ad—its method of presentation—and the spirit of its message are of vital interest to all exhibitors. Therefore it is reproduced on the next two pages . . . .

Full-page ad, reprinted from the New York Times, September 17th, 1956

THE TEN COMMANDMENTS

ARE NOT LAWS-

THEY ARE THE LAW!

The Lord handed down The Law through one man.

That man was Moses—and thus the story of Moses stands as the most significant human drama ever lived. For here was a mighty figure, one who had been tested and tempered by the temptations of riches, power, and the flesh and who, through his own weaknesses and strength, had come to understand all that was base and all that was noble in Mankind.

Four books of the Holy Scriptures—Exodus, Leviticus, Numbers and Deuteronomy—tell us almost all about this man. The ancient historians, Philo and Josephus, fill out the knowledge of the earlier years of Moses' life.

Cecil B. DeMille has recorded, for the ages, all of the dramatic story of Moses and The Ten Commandments. He has brought to life, through the medium of the motion picture, this great subject which has been described as "The most decisive leap forward ever discernible in the human story."

Paramount Pictures will present Cecil B. DeMille's Production "THE TEN COMMANDMENTS" at the Criterion Theatre starting November 9th. Twice daily · All seats reserved.

"THE TEN COMMANDMENTS" is an exclusive engagement at this theatre. During this engagement it will not be shown in any other theatre in this city.

Equipment, Concessions Had Their Day In Trade Show Designed to Build Business

by GEORGE SCHUTZ
Editor, "Better Theatres"

The first combined theatre equipment-concessions trade show to be held in New York was equal to the elaborate exhibition facilities of the mammoth new Coliseum in which it was held. With upwards of 150 exhibits occupying 225 booths, no major class of equipment and concessions merchandise was left out, and the huge display area, associating the TESMA and PGA sections without break or barrier, maintained the buzz and movement of a lively market throughout the five afternoons the exhibition was open.

Here were most of the tools, and part of the merchandise, of the motion picture theatre, implementing advances in screen technique, lending youthful vigor to showmanship, realizing a competitive standard of comfort, pampering the palate of people out for a good time. If they can't solve problems of theatre attendance, what can?

That question indeed supplied the theme of the forum conducted throughout Saturday morning. As keynote speaker, J. F. O'Brien of RCA said, one reason for unsatisfactory attendance is that theatres are not as attractive as the pictures they show. "Unfortunately," he commented, "there are too many exhibitors who expect the picture to do all the work," whereas "patrons will not tolerate discomfort and inconvenience in the theatre or any other entertainment medium."

Screen technique should allow theatres generally, not merely "roadshow" houses, to present a "high-fidelity" performance, said Ben Schlanger, theatre architect and consultant, another member of the panel. He advocated a full-scale wide screen format in auditoriums designed and seated to function as an integral component of the exhibition machine.

"The public is ready for such high-fidelity technique in motion picture exhibition," he said, "and when audiences get it, they will see the difference, the remarkable difference, between viewing a picture at home and in a theatre."

Like Loren Ryder, head of Paramount Pictures' sound and engineering department, who also served on the panel, Mr. Schlanger urged standardization of the print-down method to give the larger picture proper resolution. Mr. Ryder also urged more information in the picture, with realistic detail, and said Paramount is making tests toward this end.

But though the physical quality of the screen image is vital to theatre prosperity, he pointed out that parking and other considerations of convenience and comfort are important factors of theatre attendance.

This need of attractive theatres more comfortable "than the living room," of better ways to present motion pictures must be recognized by exhibitors, declared Myron Blank, retiring president of TOA, in opening the forum talks. In meeting the competitions of television for recreation time, exhibitors, he said, "cannot operate in 1956 with a 1949 outlook."

He said further that the industry's total theatre plant of about 19,200 theatres has remained fairly constant over the past 10 years, but the amount of business today is spread out too thinly.

To become aggressive competitors for a fair share of the nation's huge leisure time market, Mr. Goldenson said, "we believe that our company's inter-related program of reducing theatres and entering production represents the best initial step we can now take to build our business."

Later Friday afternoon the convention, acting on resolutions presented by its committees, recommended unanimously that "to help relieve the product shortage, TOA should communicate again with the Department of Justice so that former affiliates may produce and distribute motion pictures with pre-emptive rights."

The convention, by a voice vote, urged that the resolution on this issue be communicated to the Justice Department, "that the Department of Justice grant its consent as quickly as possible to appropriate amendments to the present decrees in U.S. vs. Paramount to the end that the former affiliates may produce and distribute motion pictures with pre-emptive rights . . . subject to the necessary controls against monopoly, but not such controls as may defeat the purpose of getting more pictures in release in the quickest possible way and time."

Lauded for Tax Fight

While the TOA board and executive committee, meeting last Wednesday, jointly expressed "their gratitude and appreciation" to COMPO for its successful tax fight, many convention speakers found opportunity to express their personal appreciation to COMPO and its leaders. At Monday's luncheon, presided over by Alfred Starr, three of the king pins of the successful tax drive—Robert Coyne, COMPO general counsel; Robert J. O'Donnell, co-chairman of the tax drive, and Mr. Pinanski, fiscal expert extraordinary—were called to the rostum to be honored.

Mr. Coyne "gratefully" acknowledged the efforts Pat McGee and of Messrs. O'Donnell and Pinanski and also those of "the hundreds of small exhibitors" who conducted the grass roots campaign among Congressmen.

The Friday afternoon business sessions were highlighted by reports presented by each of the five convention committees—film practices and problems; small theatre owners; real estate, taxes and insurance; specialized foreign films and advertising and publicity.

The board left to the discretion of Mr. Stellings the setting of the date for the mid-winter board of directors meeting. The 1957 convention will be held at the Americano Hotel in Miami in October.

The outgoing TOA president, Mr. Blank, presented the "Star of The Year" award to William Holden at the concluding President's Banquet at the Waldorf-Astoria Monday night. Mr. Blank was himself presented a farewell gift by John Balaban, in appreciation of his services to TOA.

TOA MEETING

(*Continued from page* 11)

Council of Motion Picture Organizations or some other channel; and

● To employ, as a supplementary move, either a public relations man or an organization to secure for TOA and the industry the most favorable public relations.

Mr. Goldenson's announcement concerning AB-PT's production plans came during his luncheon address Friday and followed by one day the keynote address of S. H. Fabian, president of Stanley Warner Corporation, who described the primary exhibition problem of the day as "product supply." Mr. Fabian had told the delegates that "given an opportunity" his company stood ready to "invest sufficient money, time and energy to make a number of top quality pictures" to help relieve the product shortage. The "opportunity" was taken to refer to Justice Department amendment of the Warner Theatres consent decree which prohibits product by Stanley Warner.

(The move towards production by the major circuits also had been hinted at last Wednesday, the day before the convention officially got underway, when Sam Pinanski, chairman of the TOA-sponsored Exhibitors Film Finance Corporation, announced the "deactivation" of EFFG to allow the circuits to carry on their own individual plans.)

Mr. Fabian revealed that Stanley Warner is conferring with Justice Department officials in the hope of obtaining production approval. Even though the Paramount consent decree, one of the first entered into, does not specifically prohibit production by the Paramount theatre company, the present AB-PT, it is reported that AB-PT has informed the Justice Department of its plans.

In his address, Mr. Goldenson disclosed a second major policy decision of AB-PT, which contemplates a reduction in the number of AB-PT theatres in operation to meet current industry conditions.

Mr. Goldenson said that his company decided to enter production because, with the continued imbalance between production and exhibition resulting from the consent decree, the present production policy of fewer pictures is insufficient to fill exhibitors needs.

ANGLO-AMERICAN AGREEMENT IS RENEWED

WASHINGTON: The Anglo-American film agreement was extended for one year without change Tuesday, after brief and amicable discussion by British and industry negotiators here.

The conferees, who began meeting Monday afternoon and concluded Tuesday morning, extended the agreement until September 28, 1957.

Under the terms of the agreement, American companies will again be able to take $17,000,000 out of the United Kingdom from film rentals there. The companies also will be able to take out in dollars additional revenues coming to them from their participation in the Eady Plan and as a bonus for production in Britain. Last year revenues from these sources reached about $4,000,000—giving the industry a 1956 total of about $21,000,000. Observers expect that the total figure for the coming year will be approximately the same.

The sterling conversion bonus is one-third of American production investments in Britain. The balance of American earnings there are subject to a schedule of permitted uses in Britain, defined in earlier agreements. In the past few years the American companies have agreed to waivers of Eady Fund accruals amounting to half, or about $2,500,000, of their approximately $4,500,000 annual share, it was reported.

Representing the British in the negotiations were: Sir Edgar Cohen, in charge of foreign affairs for the Board of Trade; Mrs. P. M. B. James, of the BOT Motion Picture Division; and C. M. P. Brown, commercial counselor at the Embassy.

The American group was lead by Eric Johnston, president of the Motion Picture Association of America, and Ellis Arnall, president of the Society of Independent Motion Picture Producers. They were assisted by Marvin Faris, of the SIMPP, and Fayette Allport, G. Griffith Johnston and Ralph Hetzel, of the MPAA.

British Lion 14-Month Net Is £62,285

by WILLIAM PAY

LONDON: The Government-financed British Lion Films, Ltd., which was incorporated on January 27, 1956, to acquire British Lion Film Corporation, reports a net profit of £62,285 for the initial 14-month period to March 31, 1956. Dividends and debenture interest receivable from British Lion Studio Company, in which a controlling interest is held, totals £24,806. With other interest receivable at £22,341 trading profit for the period was £74,641.

Current assets total £2,191,906 and include film productions, rights, etcetera, of £1,241,210, Treasury bills £566,693 and cash £93,447. Of current liabilities and provisions of £1,507,646, there are bank loans and liabilities, less revenues earned but not yet paid to banks, of £1,104,473. The directors do not recommend the payment of a dividend in respect of the period under review.

British Lion Films succeeded the unsuccessful British Lion Film Corporation and is now financed and controlled by the Government's National Film Finance Corporation. A year ago in conjunction with Independent Film Distributors the company formed Lion International Films to promote the distribution of films overseas. Through its wholly-owned subsidiary, Shepperton Productions, technical and financial assistance is given to producers and others in the course of making films for distribution by the company. The company also acquired a controlling interest in British Lion Studio Company which owns Shepperton Studios.

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Indications are that the producers and distributors will act in defiance of the exhibitors decision not to allow the British Broadcasting Corporation to televise up to 20 feature films a year.

Sir David Griffiths, President of the K.R.S. (Kinematograph Renters Society), told reporters last week that the Society had considered the situation that had arisen as a result of the C.E.A. decision and reaffirmed its belief that it was in the best interests of the trade for the B.B.C.'s request to be met. He added that his members felt that it was better to have a good film televised than a bad one.

"The C.E.A.'s decision," he continued, "to withdraw from the conversations naturally creates another position for the other three trade associations, but the K.R.S. has taken its decision. It is desirous of going ahead with the B.B.C."

If the proposed deal does go through without the consent of the exhibitors it will put to the test the C.E.A.'s famous Llandudno resolution. That called for a boycott of all distributors and producers who traded with TV. Exhibitors feel it puts them in a strong bargaining position.

On the other hand, distributors doubt the practicability of such a ruling. They maintain it would virtually cut the exhibitor off from his supplies if they acted unanimously.

Meanwhile the B.B.C. reacted quickly to the C.E.A.'s decision not to proceed with negotiations. They announced the appointment of a TV officer in New York. He will be Mr. G. Delstrother, at present the corporation's film booking manager, and he will have power to negotiate film and other deals. He sails for New York October 26.

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John Boulting, who recently returned from America, told trade press reporters that American television is doing the cause of British films great harm by showing "butchered and massacred" versions of our best films. He complained of unskilled cutting. "It is a grave problem. What the Nazis did to the Poles, the American TV boys are doing to British films." He had seen films such as "A Cure for Love" cut from 90 minutes to 50 minutes so that the story was impossible to understand. "Financially, there is no advantage in TV for British films. Very great damage is being done for a few paltry thousand dollars."

Otherwise, he pointed out, British films were making great headway in America. He found great demand for them everywhere among people who had seen the unadulterated product. "And the more British they are, and the fewer concessions they make to the American market the more they are liked by the American public."

Theatre Newsreels Face Olympic Games Ban

The American, British, Canadian and European theatre and TV news film organizations have announced that they will be unable to show any film of the Melbourne Olympic Games on TV news programs or in theatre newsreels because of restrictions imposed by the Australian Olympic Committee. These news film organizations have been denied the right freely to cover the games themselves. They also have refused to accept an offer made by the Olympic Games Committee to provide the newsreels with limited coverage under a plan which would have denied the news gathering organizations any freedom of selection of film or any control over the cost of that film. A few days ago, the Freedom of Information Committee of the National Association of Radio and Television Broadcasters had voted unanimously to oppose the proposed restrictions against television news coverage of the games.

"Oklahoma!" in Little Rock

LITTLE ROCK, ARK.: Rodgers & Hammerstein's "Oklahoma!" produced in Todd-AO, opened here this week at the Capitol theatre. The public opening on that date was preceded by an invitational premiere the day before.

EXHIBITORS HAVE DEPENDED ON REPUBLIC

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SEE PAGE 5

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SCANDAL MAGAZINE EXPOSE!

COMPO Moves to Bring Allied Back Into Fold

. . . New York meeting approves new budget, plan to enlarge Audience Awards scope; must name third of triumvirate

The Council of Motion Picture Organizations will undertake a move designed to bring about a "rapprochement" with Allied States Association by which the latter could rejoin COMPO, it was announced in New York Tuesday following a meeting of the COMPO board of directors and executive committee at the Sheraton Astor Hotel.

Frisch heads group

Emanuel Frisch, president of the Metropolitan Motion Picture Theatres Association, was named chairman of a committee which will study Allied's charges against COMPO and its special counsel Robert W. Coyne.

The meeting authorized the COMPO triumvirate to appoint a committee to study costs of the Theatre Owners of America "Business Builders" plan; appointed an exploratory committee of four to study a suggestion for a meeting to study means of strengthening investor confidence in the industry; authorized the triumvirate to realign the COMPO standing committees, and elected officers—Mr. Coyne, Samuel Pinanski and a yet to be named representative of the Motion Picture Association of America as members of the triumvirate.

The COMPO meeting also approved a plan to enlarge the scope of the Audience Awards so that other categories, including technical ones, could be voted upon. The present ballot lists only nomination for the Best Picture, Best Male and Female Performers, and the Best Male and Female Newcomers in films.

The budget for the coming year, effective August 1, 1956, was approved. It covers the Audience Awards, press relations, including the *Editor and Publisher* advertisements, the continuance of the tax campaign, of which Robert J. O'Donnell will continue as national chairman, and office expenses. It was pointed out that COMPO's budget for last year left a surplus of $7,000 and that the new budget is less.

The COMPO meeting, presided over by Mr. Pinanski, was attended by about 50 persons. The importance of the industry organization was remarked by Mr. Pinanski, who said that "COMPO is now a reality. It has withstood the test of time. It is now a real and vital vehicle for meeting industry problems." Mr. Coyne was authorized to contact concessionaires regarding membership.

Hear Other Reports

Mr. O'Donnell, in reporting on the tax campaign, said that the fight to eliminate the remaining admissions tax confronting 1,335 theatres will be continued. A plan will be put into effect by the time Congress convenes in January, he said.

Charles McCarthy, COMPO information director, reported on the Audience Awards campaign, and Herman Robbins, COMPO treasurer, spoke on organization finances. Harry Goldberg, of the COMPO press committee, reported on the TOA business builders proposal, which was adopted. A committee will be appointed to study costs, etc., for launching the program. The budget would be in excess of the regular COMPO budget. A copy of the TOA "Business Builders" program will be sent to all industry figures, in distribution, exhibition and production.

The COMPO triumvirate was also authorized to negotiate a new agreement with Albert E. Sindlinger in regard to industry research and market analysis.

A committee of four, Mr. Pinanski Frisch, Harry Brandt and a MPAA representative to be appointed were directed to study the suggestion for an industry financial meeting so that the industry could be made more attractive to outside investors.

COMPO is composed of TOA, MPAA, the Independent Theatre Owners of America, Society of Independent Motion Picture Producers, MMPTA, Variety Clubs International, and the trade press.

HERALD picture

COMPO CONVENES in New York. One of the speakers, Sidney Schreiber of the Mation Picture Assaciatian. To be seen at his right, Herman Rabbins of Natianal Screen Service; Leo Brecher, exhibitar, and Samuel Pinanski, New England circuit owner and a COMPO leader.

National Film Service Gets RKO Contract

RKO Radio Pictures this week announced that National Film Service, Inc., has taken over all backroom inspecting and shipping of films for RKO in its 33 depots across the country.

The announcement by James P. Clark, president of NFS, and Edward L. Walton, vice-president of RKO, was a formal declaration of a changeover that had been taking place gradually throughout the RKO exchange system over the past few weeks. The joint statement said that the complete take over by NFS was made September 21. All RKO personnel who wished to continue in their jobs, they said, were absorbed by NFS.

Mr. Walton emphasized that this changeover did not mean that the RKO exchanges were being abandoned. Only the physical handling of films was removed, he said, and the exchange offices would continue to function as distribution centers.

For NFS, RKO was the third major distributor to give its backroom work to the film-handling organization. United Artists and Walt Disney's Buena Vista are both currently serviced by NFS. Mr. Clark said that NFS has been taking over backroom activity from major distributors for eight years with the eventual goal of taking over all the physical handling.

SMPTE Honors Ernemann

Dr. Alexander Ernemann, former member of the board of directors of Zeiss Ikon AG., Stuttgart, Germany, has been awarded honorary membership in the Society of Motion Picture and Television Engineers, the group announces. The award will be presented October 9 in Los Angeles.

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United Artists Plans 48 Pictures in Year

Max E. Youngstein, United Artists vice-president, explains the company's ambitious releasing plans for the neet year, at a home office session, while at left, Roger H. Lewis, national director of advertising, publicity and exploitation, listens.

United Artists will release 48 pictures between September 1, 1956, and September 1, 1957. All of the 48 are either finished, now shooting, or will go into active production within the next 30 days.

A positive release schedule that far into the future, with its accruing advantages in the way of planning advertising and merchandising and in giving assurance of a product flow to exhibitors, has been the goal of the company for the last several years, according to Max E. Youngstein, vice-president of United Artists.

Mr. Youngstein proudly announced the schedule last Thursday afternoon at a press conference at the home office in New York at which Roger H. Lewis, national director of advertising, publicity and exploitation, and the executives of the advertising staff were also present.

Mr. Youngstein returned last week after spending 10 weeks on the coast, primarily to arrange delivery of pictures for a year's schedule, and then to look over new properties and possibilities of deals with producers.

Although the 48 pictures will be released during the year actual release dates have only been pencilled in, Mr. Youngstein explained, because certain pictures may be shifted from one month to another. In general, he said, the schedule will be arranged so that the company will have at least one A picture, one or two medium bracket pictures and one program picture a month.

The productions planned are as follows: Ambassador's Daughter, (CinemaScope, Color), Olivia de Havilland, John Forsythe, Myrna Loy; Bandido, (CinemaScope, Color), Robert Mitchum; Attack, Jack Palance, Eddie Albert; The Boss, John Payne; Flight to Hong Kong, Rory Calhoun, Barbara Rush; Man From Del Rio, Anthony Quinn, Katy Jurado; The Brass Legend, Hugh O'Brian; Peacemaker, James Mitchell; The Sharkfighters, (CinemaScope, Color), Victor Mature; Revolt at Fort Laramie, (Color), Gregg Palmer; Running Target, (Color), Arthur Franz, Doris Dowling; The Wild Party, Anthony Quinn.

Gun the Man Down, James Arness; Dance With Me Henry, Bud Abbott, Lou Costello; The King and Four Queens, (CinemaScope, Color), Clark Gable, Eleanor Parker; The Halliday Brand, Joseph Cotten, Viveca Lindfors; The Big Boodle, Errol Flynn; Five Steps to Danger, Sterling Hayden, Ruth Roman; The Monte Carlo Story, (Color), Marlene Dietrich, Vittorio De Sica; Drango, Jeff Chandler, Joanne Dru; The Bachelor Party, Don Murray; Crime of Passion, Barbara Stanwyck, Sterling Hayden; Four Boys and a Gun; Pharaoh's Curse, Mark Dana, Ziva Shapir, Diane Brewster; Voodoo Island, Boris Karloff· Hidden Fear, John Payne, Ann Neyland.

Tomahawk Trail, Chuck Connors, Susan Cummings; Spring Reunion, Betty Hutton, Dana Andrews; The Girl in Black Stockings, Lex Barker, Mamie Van Doren; Men in War, Robert Ryan, Aldo Ray; Final Showdown, John Derek; Hit and Run, Hugo Haas, Cleo Moore; Gambling Man, Dane Clark; 12 Angry Men, Henry Fonda, Lee J. Cobb; Saint Joan; Bail Out at 43,000, John Payne, Karen Steele; War Drum, Lex Barker; The Sweet Smell of Success, Burt Lancaster, Tony Curtis.

Trooper Hook, (Color), Joel McCrea, Barbara Stanwyck; The Big Caper, Rory Calhoun; Buckskin Lady, Patricia Medina; The Pride and the Passion, (Color, VistaVision), Cary Grant, Frank Sinatra, Sophia Loren; The Kraken; Portrait in Red, Dennis O'Keefe; Time Limit, Richard Widmark; Enemy from Space, Brian Donlevy; Tiger by the Tail, Larry Parks, Constance Smith; Saga of Satchmo, Louis Armstrong; Bayonet, Leo Genn; They Can't Hang Me; Operation Murder, Tom Conway.

Wanger Sets Figaro Deal

Walter Wanger will produce films for Figaro, Inc., and will head the company's new west coast offices, it is announced by Robert Lantz, vice-president of the independent producing organization. Under the terms of the multiple picture agreement, Figaro acquires the rights to "Border Trumpet," by Ernest Haycox, and "Commencement," an original screen story. Both properties are owned by Mr. Wanger and he will produce them under the Figaro banner. United Artists will release all the films.

Mr. Lantz termed the deal with Wanger "another step in laying the foundation for a Figaro program of continued production activity in motion pictures, theatre and television." NBC recently purchased a 50 per cent interest in Figaro, Inc. United Artists will distribute all forthcoming Figaro product.

Properties now in active preparation include Graham Green's "The Quiet American," which Joseph L. Mankiewicz will write and direct; "Good Old Charley Faye;" "Santo Cowboy," an original screen story by Italian scenarist Ettore Margadonna; an original screen story by Frances Winwar based on Elizabeth I of England and Mary, Queen of Scots; "Border Trumpet" and "Commencement."

United Artists Completes Jim Velde Drive Plans

The alignment of the 33 United Artists exchanges competing in the Jim Velde Drive has been announced by co-captains William J. Heineman, vice-president in charge of distribution, and Max E. Youngstein, vice-president. The 42-week billing, collections and playdate campaign honoring general sales manager James R. Velde features a prize pool of more than $50,000 cash, which will be shared by the winners. The 27 U.S. and six Canadian exchanges are competing in three groups of equal grossing potential. The Velde Drive is the first sales push participated in by the newly-activated Jacksonville branch.

THIS WEEK in PRODUCTION

. . . Started—3

20th Century-Fox—Boy on a Dolphin (55mm, CinemaScope, Color).
United Artists—The Ride Back (Associates & Aldrich.)
Universal-International—Night Passage (Technirama).

. . . Completed—5

American International Pictures—Naked Paradise (Sunset Prods.).
Independent—The Fever Tree (Dudley Pictures).
Paramount—Beau James (VistaVision, Color).
Republic—Hell's Crossroads (Naturama).
Universal-International—The Tatered Dress (CinemaScope).

. . . Shooting—43

Allied Artists—Love in the Afternoon; Jeannie (CinemaScope, Color).
Associated Film Release—The Hanging Judge.
Columbia—Rhythm and Blues; The Admirable Crichton (London Films); The 27th Day; Fortune Is a Woman; Story of Esther Costello (Valiant Films); Interpol (Warwick Prods.); Town on Trial (Marksman Films).
Independent—Pawnee (Gross-Krasne Prods.; Eastman Color); Man on a Motorcycle (Jana Film Enterprises Prod.) Shark Reef (James O. Radford); Jet (Gross-Krasne).
Metro-Goldwyn-Mayer—Designing Woman (CinemaScope, Color); Lizie (Bryna Prods.); Ten Thousand Bedrooms (CinemaScope; Color); Harvest Thunder (CinemaScope, Metro-Color); The Wings of Eagles; Something of Value; Raintree County 65mm, Color).
Paramount—The Delicate Delinquent (VistaVision); Flamenca (VistaVis on, Color).
RKO Radio—The Girl Most Likely (Eastman Color); The Lady and the Prowler (Color).
20th Century-Fox—Do Re Mi (CinemaScope); Fury at Rock River (Regal Films); The True Story of Jesse James (CinemaScope, DeLuxe Color); Three Brave Men (CinemaScope); The Restless Breed (National Pictures, Eastman Color); Woman of Pitcairn Island (Regal Films, CinemaScope); Love Me Tender (CinemaScope); Heaven Knows, Mr. Allison (CinemaScope, DeLuxe Color).
United Artists—Trooper Hook (Fielding Prod.); The Kraken (Levy-Gardner-Leven); The Big Caper (Pine-Thomas); Gambling Man (Bel-Air Prod.); The Bachelor Party (Hecht-Lancaster Co.-Norma Prods.); The Buckskin Lady (Bishop-Hittleman Picts.).
Universal-International—Man Afraid (CinemaScope).
Warner Bros.—Melville Goodwin, U.S.A.; A Face in the Crowd (Newton Prods.); The Sleeping Prince (LOP Prods.).

HOLLYWOOD BUREAU

Three pictures were started, and five others finished, to bring the shooting total to 46 as of the weekend.

Of special interest among the new properties getting under way is the Universal-International production of "Night Passage," the first picture to be filmed in the new Technirama process, developed by Technicolor, which enables a producer to provide prints, if he chooses, ranging in aspect-ratio from 2.55-1 down to 1.66-1, or even to 1.33-1 if that extreme were to be required for some remote situation. The picture has James Stewart, Audie Murphy, Dan Duryea, Dianne Foster, Elaine Stewart, Brandon de Wilde, Jay C. Flippen and Olive Flavin in the cast. Aaron Rosenberg is producing and James Neilson is directing.

"Boy on a Dolphin" is a Samuel G. Engel production for 20th-Fox, directed by Jean Negulesco, with Alan Ladd, Clifton Webb and Sophia Loren in top roles. It's being filmed in 55mm CinemaScope and DeLuxe color in Greece.

Associates and Aldrich, the producing company headed by Aldrich, Robert, launched "The Ride Back," for United Artists distribution, with a cast headed by Anthony Quinn, William Conrad, Lita Milan and George Treviano.

Hollywood Scene

HOLLYWOOD MUSEUM—AGAIN

Hollywood, Monday

Esteemed Editor:

The week opened brightly this morning on an announcement by the Academy of Motion Picture Arts and Sciences of that all-industry body's intention to "establish a museum covering highlights of movie industry history," and of the appointment of a committee to "work out details of the new project."

An announcement of this kind, industry-wide and non-commercial, always brightens a Hollywood Monday, shedding a warm glow of professional pride over the people and suggesting a new and shining ornament for the home town of the art-form on which the production community depends for fame and fortune. But this particular announcement, fine and brave as it is, fell on earnest ears not yet forgetful of the bleak announcement on August 13, 1955, of the collapse of the biggest and best attempt in kind ever made, the Motion Picture Exposition. The Academy committee cannot do better, as a first step, than to look up the record of that enterprise.

Began in 1954

The Motion Picture Exposition came into public being September 23, 1954, following long months of preparatory work which included the securing of Treasury Department recognition of the organization as a non-profit corporation conducted in behalf of the Motion Picture Relief Fund, which was to be given all profits accruing from sale of admissions or from other sources. It came into public being far better equipped for life than most corporations. It had all the production organizations down for substantial subscriptions—the Association of Motion Picture Producers allocated $314,000—and most of the guilds and unions for amounts ranging up or down from the Screen Actors Guild's $35,000. Organizational spadework was over and done.

The MPE had more than allocations to go on. It had a site and a building to start with, and a set of architect's plans for such remodeling as the structure might require. This was little, for it was the old Warner studio on Sunset Boulevard and Bronson Avenue, one of the town's famed premises (talking-pictures started there) and a location ideally suited for the MPE purpose.

The MPE started its short life with a declared budget of $850,000, to be acquired by sale of interest-bearing debentures, and everybody was a rooter for the project. It had $568,500 subscribed for its use by the time, 11 months later, when the officers of MPE decided to announce abandonment of the project "due to rising costs" and to return the subscriptions in full. The final announcement included expression of "the hope that this dream may be realized at some time in the future." Maybe this is the hope that the Academy has shared this past while and seeks now to fulfill.

Looked Like a Success

The Motion Picture Exposition looked every inch a success. It towered head and shoulders above the dozen or score of earlier attempts that had been made, since no oldster in town can say just how long ago, to set up in Hollywood a proper establishment for the housing of exhibits, relics, mechanisms, costumes and properties, contributed by studios and by individuals, that would give an interested person an intimate "feel" of the art and science and profession of motion picture production. Some of these attempts have included the daily operation of a model shooting-stage, with films made in plain view of the visitor.

The idea of setting up a museum-type establishment in Hollywood is one of the town's favorites. Everybody thinks it would be nice. Nearly everybody is willing to contribute his financial share toward support of the institution. But the hitch comes when people are asked to give of their time, and in lesser degree of their prized possessions, to the making of a success of the thing. That is, in the main, the rock of unmeant resistance on which the Motion Picture Exposition broke up, although the "higher costs" mentioned in the statement of surrender were genuine within a tight meaning of the term.

Whether the Academy can make a go of a project that all of the groups whose respective members make up the membership of the Academy could not is an open question not likely to be answered in 1956.

—WILLIAM R. WEAVER

Cinerama Is a Big Boy Now; Report Shows $44,500,009 Gross on Fourth Birthday

Cinerama will be four years old Sunday, a robust child whose growth and future promise are the delight of the stockholders of Cinerama, Inc., whose directors announced that the three ultra-wide screen productions in distribution have grossed more than $44,500,000 and are currently playing as "recognized box office hits" in 26 theatres around the world.

In four years since its first showing, the company reported, Cinerama has reached audiences from Montreal to Caracas in this Hemisphere in 20 theatres, while Italy and Japan, with two theatres each, and England and France are "profitably showing" Cinerama pictures across the oceans.

" 'This is Cinerama' has grossed over $26,000,000 since its initial showing," announced Hazard E. Reeves, president of Cinerama, Inc., " 'Cinerama Holiday' has grossed over $16,000,000 while 'Seven Wonders of the World' has grossed over $2,500,000 and is now being shown in 10 cities."

It was also noted that Cinerama has had a distinct affect in stimulating travel interest both here and abroad in its audiences. Rangers at the Grand Canyon National Park and Sequioa are constantly asked for the views that were seen in "Seven Wonders of the World," a company official said. The French Government tourist office reported that there was "no better, more stimulating catalyst than Cinerama" in getting people to travel. The Italian state tourist office told the company that Cinerama is "a good way to whet people's appetite for travel." The Swiss national travel office wrote Cinerama, Inc., that "today, Switzerland's alp horns are echoing wildly—words and pictures alone could never tell the story. 'Cinerama Holiday' did."

A fourth Cinerama production is being filmed by Lowell Thomas under the title "Search for Shangri-La." Other productions are reported in various stages of planning, but no specific announcement has been made by the Stanley Warner Corp., which controls the Cinerama process and its exhibition. Cinerama, Inc., however, has announced plans to produce a picture dealing with peacetime applications of atomic energy, tentatively titled "The Eighth Day." Further details of the production will be announced later.

"In making these plans," Mr. Reeves said, "the corporation is anticipating the situation which will exist at the time when Stanley Warner Cinerama Corp.'s exclusive position terminates, either as of December 31, 1958 or sooner. Efforts are also being made to negotiate a film rental formula with Stanley Warner Cinerama Corp. for this picture. If expansion of Cinerama theatre exhibition activities continue and sufficient motion pictures are produced in the process," he told stockholders, "we believe that the long term outlook for your corporation is very promising."

Nat'l Theatres Meets Oct. 1

Expansion, diversification, exploitation and new advertising approaches will highlight the three-day convention agenda of National Theatres, Inc., which opens October 1 at the Arizona Manor Hotel in Phoenix, Ariz. Over 100 of the circuit's division presidents and other executives will attend from the 21 states served by National Theatres, including Elmer C. Rhoden, president; Frank H. Ricketson, Jr., general manager; John B. Bertero, vice-president and chief legal counsel; Edwin F. Zabel, western division manager; Alan May, treasurer, and Bert Pirosh, head film buyer.

Other executives will be M. Spencer Leve of Los Angeles; Robert W. Selig of Denver; William Thedford of San Francisco; Richard P. Brous of Kansas City, Mo.; James Runte of Seattle and Al Frank of Milwaukee. From National Theatres' eastern states operations will be Robert C. Rothafel of New York; William Moclair of Philadelphia and Robert L. Bothwell of Detroit.

Among the topics expected to be discussed will be attendance, stage shows, manpower development, admission prices, expansion, public relations, taxes, parking, unusual policies, credit system, Audience Awards, giveaways, and Cinemiracle. Mr. Rhoden will open the convention with an address on "Status of the Company." Governor E. W. McFarland of Arizona and Mayor Jack Williams of Phoenix will welcome the delegates. Mr. Rhoden will present plaques to 21 theatres managers named as "Showmen of the Drive" and will be followed by Mr. Ricketson, who will talk on "Where Do We Go From Here?"

Guild Films Acquires Lantz Cartoons for TV

Guild Films has acquired 179 Walter Lantz cartoon films for its television program library, it is announced by R. R. Kaufman, president of Guild Films. The acquisition brings the company's program library total to 1,500 films in all categories from musicals to Westerns. Marketing of the Walter Lantz shorts, Mr. Kaufman said, will follow the pattern used in the sale of the Looney Tunes cartoons.

Whitney Sets Studio Plans Up to 1960

HOLLYWOOD: C. V. Whitney, president of C. V. Whitney Pictures, Inc., outlined to the press this week his feature production schedule running through 1960, and assured questioners that his confidence in the theatrical motion picture industry's future is as firm as when he formed his producing company three years ago. He said that his company's first picture, "The Searchers," has already grossed more than $5,000,000 domestically, and foreign grosses are exceeding expectation so far.

He said "The Searchers," distributed by Warners, is not included in any backlog Warners could sell to TV, and added that he regards it as excellent property for ultimate theatrical reissue. He said that no distribution channel has been chosen for his future pictures, and that in all instances he will reserve television sale rights.

Mr. Whitney said his production schedule will average out at a rate of two per year, although not necessarily in strict calendar order. "Missouri Traveler," which goes into production in January, and either "Grass" or "Chang," whichever is completed first, will be released in 1957.

Mr. Whitney added that filming will begin this Winter on "The Healing Woods" which will require a full year to complete, for 1958 release. "The Valiant Virginians" also is slated for 1958 release. Four other features are calendared for 1959 and 1960. According to Mr. Whitney, "Chang" and "Grass", originally filmed in black and white, are being converted to color by a special Technicolor process and which Technicolor will not make available to the industry at large until completion of the six Whitney productions. Mr. Whitney was to fly to New York this week en route to Europe. He will return to Hollywood in November.

Pope Warns on Moral Quality of Radio-TV

Pope Pius XII, in a recent letter to Bishop Martin J. O'Connor, president of the Pontiff's Committee for Motion Pictures, Television and Radio, has again strongly urged Catholics to watch the moral quality of radio and TV shows. The letter was sent on the occasion of the first meeting of experts on the two entertainment fields. The 18 authorities, representing nine countries, congregated in Vatican City September 23-25. Two main arguments under consideration were the religious transmissions on the two media, and the moral standards of the material.

THE RANK ORGANISATION

PROUDLY presents

KENNETH MORE

in

REACH FOR THE SKY

Based on a book by PAUL BRICKHILL

The story of DOUGLAS BADER

also starring

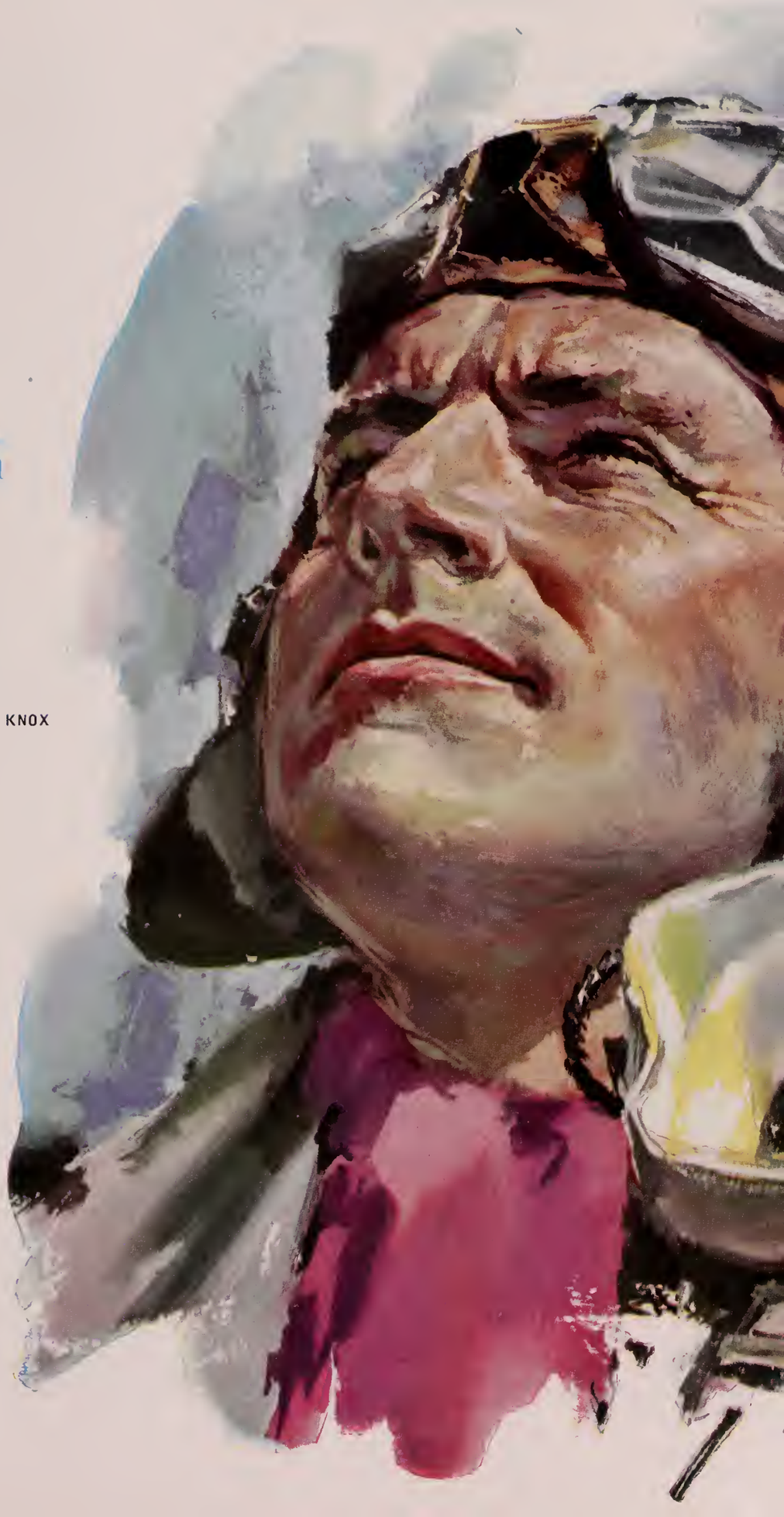
MURIEL PAVLOW

LYNDON BROOK · LEE PATERSON · ALEXANDER KNOX

Screenplay by LEWIS GILBERT
Produced by DANIEL M. ANGEL
Directed by LEWIS GILBERT

AT THE FILM FAIR

Organised by the Theatre Owners of America on the occasion of their National Convention



REACH FOR THE SKY is the story of a man . . . and his moving, heroic and often humorous personal fight and victory over appalling odds. The man in the story happens to be British. He could be American.
In Britain, REACH FOR THE SKY is blazing a phenomenal trail of new records at theatre box-offices. Already, in only 300 early playdates it has captured well over 150 all-time-ever attendance figures ! And because its story is *inter*national it can do the same in America. But only if the American public are allowed to see it and it is enthusiastically sold by the American exhibitor.

See U. S. Back At Venice Fete

ROME: Dr. Floris L. Ammannati, director of the Venice Film Festival, said here that the refusal of MPAA to take part in this year's festival was "a misunderstanding" that would be "cleared up." "We are in a position to say that MPAA will accept the new regulations of the exhibit and that the American industry will take part officially in the 18th edition of the Venice Festival next year," added Dr. Mario Natale, who heads the exhibit's public relations office.

Reportedly the MPAA refused to take part officially at the 1956 Venice Festival on account of the new regulations which imply that the choice of the pictures to be exhibited is made by a special committee instead of the film organizations of each participating country, as previously admitted. The representatives of the Festival claim that the new regulations are not aimed against Hollywood productions, but express solely an urgent necessity to give a new course to the Venice Exhibit by diversifying it and creating a differentiation from such other festivals as the one at Cannes.

In spite of the propaganda emphasizing the unofficial participation at the festival by 20th Century-Fox with the film, "Bigger Than Life" and by producer Robert Aldrich with the film "Attack!" the representatives of the Exhibit were reportedly upset with the determination of MPAA and it is likely that they will modify the regulations so as to meet the wishes of the American film industry.

It is thought in some quarters that the American industry could condition its return to the festival upon the following two points: (1) That the committee for the pre-selection of films be international, rather than wholly Italian, which, incidentally, is also the suggestion of the Italian press; and (2) That at least one of the members of the committee be "acceptable" to the American industry.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended September 22 were:

Albany: Pillars of the Sky (U-I).

Atlanta: Arrowhead (Par.) (Reissue); The Bad Seed (W.B.); The Fastest Gun Alive (MGM); The Scarlet Hour (Par.).

Boston: The Bad Seed (W.B.); Crashing Las Vegas (A.A.); The Eddy Duchin Story (Col.) 5th week; The Last Wagon (20th-Fox); Navy Wife (A.A.) 3rd week; Oklahoma (Magna); Private's Progress (DCA) 3rd week.

Buffalo: A Cry in the Night (W.B.); The Eddy Duchin Story (Col.) 9th week; The First Traveling Saleslady (RKO); The Last Wagon (20th-Fox).

Chicago: Bandido (U.A.) 2nd week; Bus Stop (20th-Fox) 3rd week; The Catered Affair (MGM) 3rd week; High Society (MGM) 4th week; House of Ricordi (Baker-Brill) 2nd week; Rififi (UMPO) 8th week.

Cleveland: The Bad Seed (W.B.) 3rd week; Bandido (U.A.) 2nd week; Bride of the Monster (Banner); Godzilla, King of the Monsters (Trans.).

Columbus: The Bad Seed (W.B.); Bus Stop (20th-Fox) 3rd week; High Society (MGM) 3rd week; The Last Wagon (20th-Fox).

Denver: Bus Stop (20th-Fox); Canyon River (A.A.); Hot Rod Girl (A.I.P.); Madame Butterfly (IFE); Moby Dick (W.B.); Pillars of the Sky (U-I).

Des Moines: Lisbon (Rep.).

Detroit: The Eddy Duchin Story (Col) 6th week; High Society (MGM) 5th week.

Hartford: The Bad Seed (W.B.); Bus Stop (20th-Fox) 2nd week; Hold Back the Night (A.A.); Madame Butterfly (IFE); Port Afrique (Col.); The Ship That Died of Shame (Cont.).

Indianapolis: The Ambassador's Daughter (U.A.); Oklahoma! (Magna) 4th week.

Jacksonville: Bandido (U.A.); The Last Wagon (20th-Fox); Miami Expose (Col.); Pillars of the Sky (U-I).

Kansas City: The Bad Seed (W.B.) 2nd week; The Paradine Case (Selznick) (Reissue).

Miami: Oklahoma! (Magna) 30th week.

Milwaukee: Bus Stop (20th-Fox) 2nd week.

Minneapolis: The King and I (20th-Fox) 10th week.

New Orleans: High Society (MGM) 3rd week; Oklahoma! (Magna) 13th week.

Oklahoma City: The Bad Seed (W.B.); Beyond a Reasonable Doubt (RKO); The Bold and the Brave (RKO) 2nd week; The Last Wagon (20th-Fox); Oklahoma! (Magna) 5th week.

Philadelphia: The Bad Seed (W.B.) 3rd week; Bigger Than Life (20th-Fox); High Society (MGM) 4th week; The King and I (20th-Fox) 10th week; Oklahoma! (Magna) 3rd week.

Pittsburgh: The Bad Seed (W.B.) 4th week; Bus Stop (20th-Fox) 4th week; Maddalena (IFE) 2nd week; Oklahoma! (Magna) 15th week; Rififi (UMPO) 4th week.

Portland: Bus Stop (20th-Fox) 3rd week; Diabolique (UMPO) 5th week; High Society (MGM) 5th week.

Providence: High Society (MGM) 2nd week; Lisbon (Rep.); Madame Butterfly (IFE).

Toronto: The Ambassador's Daughter (U.A.); The King and I (20th-Fox) 8th week; Oklahoma! (Magna) 22nd week; The Proud and Profane (Par.) 3rd week.

Vancouver: Bus Stop (20th-Fox) 3rd week; High Society (MGM) 3rd week; The King and I (20th-Fox) 7th week.

Washington: The Bad Seed (W.B.) 4th week; Bus Stop (20th-Fox) 3rd week; The Eddy Duchin Story (Col.) 9th week; High Society (MGM) 5th week; A Kid for Two Farthings (Lopert) 3rd week; Rebecca (20th-Fox) (Reissue) 2nd week.

Martin and Meihofer In New Warner Posts

T. J. Martin has been elected treasurer and a director, and Walter Meihofer has been elected controller, of Warner Bros. Pictures, Inc., by the board of directors. They will absorb many of the duties formerly handled by Samuel Schneider, who resigned recently. Mr. Martin joined Warners in 1925 as auditor, a post he held until July of 1956, when he was elected controller and assistant treasurer. Mr. Meihofer joined the company in 1942 as assistant to the controller and became assistant controller in July of this year. It also was announced that, as a result of the invitation to tender stock of August 15, 1956, the corporation has acquired approximately 639,051 shares held in the treasury. The cost was approximately $17,924,000. It is the intention of the corporation to use the balance of the appropriation of $20,000,000 to purchase additional shares. After deducting the stock acquired pursuant to the tender, there will be 1,843,196 shares outstanding.

Carr Executive Head Of Goldberg Circuit

OMAHA: The appointment of Kermit Carr as executive vice-president and general manager of the Goldberg circuit here was announced by Mrs. Ralph D. Goldberg, president since the death of her husband in July, and Fred White, attorney. Mr. Carr, who had been employed for 27 years by Tri-States Theatres in Des Moines and who was chief booker for that circuit, will assume his new post October 12. A. H. Blank, president of Tri-States said he will announce a replacement in the near future.

Report Neighborhood Grosses Off 1948-'54

WASHINGTON: Neighborhood theatres here suffered a sharp drop in receipts between 1948 and 1954, while receipts for downtown theatres rose slightly during that period, the U.S. Census Bureau has reported. Although the Bureau, in a report in its series on business trends in large cities, did not give figures for neighborhood theatre sales for the years 1948 and 1954, it did state that business in Washington's neighborhood theatres dropped 23.5% during those years. Business in downtown theatres rose 7.8 per cent during the period, the Bureau said, with 13 theatres reporting sales of $5,780,000 in 1954, compared to 16 theatres reporting 1948 sales of $5,361,000. Theatre sales in the entire city—including both neighborhood and downtown theatres—dropped 10% during the period, Census declared. In 1954, 60 theatres did a business of $11,219,000, compared with 66 theatres in 1948 doing total sales of $12,469,000.

Toll TV Ripped By Canadian Exhibitor Head

TORONTO: Toll TV, already the center of heated controversy south of the border, was given a few more body blows by Joseph Strauss, independent Montreal exhibitor, and executive board chairman of the Theatre Owners Association of Quebec, in a brief to the Fowler Commission in Ottawa last week.

The Fowler Commission, the Royal Commission on broadcasting, also heard representations that Canada should have subscription TV. Chairman Robert M. Fowler, however, countered that Canada already has a pay-as-you-see system — through taxes supporting the public-owned CBCO.

"If toll TV were allowed to become a fact in Canada, it would not only add another spiral to the already inflated economy, but it could very well put to death an industry in which thousands are gainfully employed," said Mr. Strauss. The subscription system submissions came from Zenith Corporation of the United States, Famous Players Canadian Corp., which has a 25-year franchise for Telemeter, and Skiatron Television Corporation of New York.

All suggested that subscription TV could improve the economics of TV financing by giving service to audiences willing to pay extra for better-type programs. Asked what would happen to the neighborhood theatres, John J. Fitzgibbons, president of Famous Players, said there would be casualties "just as when the livery stable went out of business."

TV Threat Is Cited At Tax Hearing

Television has became a major threat to the survival of conventional motion picture theatre operators, the New Jersey State Division of Tax Appeals was told by Samuel Backer, counsel for the Stanley Company of America, appealing an assessment on the Stanley theatre, Atlantic City. The Atlantic County Tax Board had sustained a 1956 city assessment of $680,750 on the house. Mr. Backer argued the assessment was discriminatory in that is was evaluated at more than the true value. J. Charles Schnur of New York, supervisor of Stanley Warner's real estate and tax department, took the stand to testify that patron attendance at the Stanley decreased rapidly over an eight-year period from 1946 through 1953, which he said was largely due to an increased interest in television. Testifying from records, Mr. Schnur gave the 1946 attendance at 438,320 and said it had dropped off to 287,711 for the year ending August 30, 1953.

FEEL BETTER NOW?

ASBURY PARK, N. J.: The management of Walter Reade Theatres in Asbury Park N. J. did a double-take when they received a $10 check in the mail recently with this note: "When I was 12 I lied to get into the movies by saying I was 11. I don't know how many times I did this, but this check should cover it. My conscience has bothered me and I am attempting to make restitution." The check was signed by Louella F. Darby and drawn on the Coral Gables National Bank, Florida. John Balmer, district manager for Walter Reade Theatres, said that the money will be donated to a local children's charity.

F. P. Canadian Report Sees Films Better

TORONTO: With profits in the first 26 weeks of the year showing a decline, Famous Players Canadian reported business up with the better quality pictures.

A drop of net profits (unaudited) from $1,438,729 for the same period last year to $1,321,105, resulted in a dividend of 76 cents against one of 82 cents for 1955. The regular dividend for the third quarter was 37½ cents. The report cited the streamlining of the company's operation, reduction in amusement taxes in some provinces, the better quality pictures and the near saturation of TV sales in Canada as factors in increased business.

Business is up, according to the Famous Players report, in the key theatres and in the larger suburban theatres. "Much of the improvement in these theatres is due, to a large extent, to the high quality of motion picture product available in our theatres," said the report, which also indicated that the company was reopening some of its closed theatres.

New Museum Series Will Aid Film Transfer Fund

A new six-program film series for alternate Thursday evenings will begin October 4, the Museum of Modern Art in New York has announced. The showings will consist of recent acquisitions to the museum's film library collection, including "Twentieth Century" (1934) with John Barrymore and Carole Lombard and "Seventh Heaven" (1927) with Janet Gaynor and Charles Farrell. Proceeds from the programs will go toward the transfer of the most important works in the library to safety film.

Goldwyn Hits Production By Exhibitors

The plan of the American exhibitors to enter production "is a move backward" in the opinion of Samuel Goldwyn, who said in New York Tuesday "I am not criticizing them; I respect them, but I disagree with them."

Mr. Goldwyn, who recently returned to this country from a world trip, said he is enthusiastic for the film business. "I see a change has taken place in that Hollywood is making fewer, but better motion pictures. Exhibitors who are talking of making films in order to increase the amount of films is a move backwards. They tried it before and it didn't work out," he stated.

He said "more people saw motion picture entertainment last year than ever before," pointed out that "our business has changed and exhibitors must adjust and realize it. Television is the motion picture industry's greatest competitor now and to meet this competition, the producers are making better films. Exhibitors must realize this or they will end up like the Keith-Albee vaudeville circuit. There are too many theatres in operation today.

"If exhibitors spend less time arguing about film rentals and spend more time on showmanship, the business will improve. Showmanship is important. The more motion pictures which are produced means that you have less time for showmanship."

Mr. Goldwyn said he told the British one way to improve their business "was to reduce by 25 per cent the number of films produced to improve the quality and the foreign market. I also told them that they must do away with their admissions tax and governmental subsidy." He said the move by the Theatre Owners of America to study the Eady Fund and its possible introduction to the U. S. would "set us back 50 years. I am opposed to any subsidy."

John Kirby Retires From Warners Post

John Kirby is retiring, effective October 1, as midwest division sales manager for Warner Bros., it is announced by Roy Haines, general sales manager. Mr. Kirby plans to retire to Florida. An industry veteran, Mr. Kirby was with Warners for 10 years as successively southeastern district manager, southern division sales manager and midwest division sales manager. Before joining Warners, he was for 21 years with the Paramount sales force.

Golden Sees Revenue Drop From Abroad

WASHINGTON: The next few years may well see a decrease of from five per cent to 10 per cent in industry revenue from abroad, according to Nathan D. Golden, head of the Commerce Department's Motion Picture Division. This would be due mainly to the fact that rapidly growing television industries in several European countries will cut into theatre attendance, Mr. Golden explained. An added factor which might tend to cut foreign revenues is the possibility that countries abroad will pass "additional legislaton to help local motion picture industries," he said.

"We are faced with the threat of television in Europe," he explained. "Attendance and receipts might follow the same pattern set in the first couple of years in the United States, when people who had just bought television sets stayed home from the theatres."

The inroads would not immediately be as sharp as they were here, however, Mr. Golden added, but would more likely to stretched out over a longer period. This is because the purchasing power of the average European is not as high as that of the average American, he said, and the cost of television sets will be comparatively higher abroad than it was here.

Another mitigating factor might exist in countries where television is Government-controlled, Mr. Golden declared. In those countries, he said, the Government could "turn television on and off when it wanted to."

Paramount Holds Sales Conference at Chicago

CHICAGO: George Weltner, president of Paramount Film Distributing Corporation, this week held a two-day Paramount national sales conference centering on Cecil B. DeMille's production of "The Ten Commandments," Ponti-DeLaurentiis' "War and Peace" and several other forthcoming major releases. The meeting, the first of its kind to be held by the Paramount domestic distribution organization in a year, was attended by top home office executives and all division managers. In addition to Mr. Weltner, speakers at the two morning and two afternoon sessions included vice-president Jerry Pickman, on the subjects of advertising, publicity and exploitation; vice-president Hugh Owen, on eastern sales, and Sidney Deneau on western sales, which he manages. Charles Boasberg, supervisor of worldwide sales for "The Ten Commandments" and "War and Peace" also addressed the metting.

Protest Building of Massachusetts Drive-in

BOSTON: Judge Charles A. Rome of Superior Court has taken under advisement a request for a temporary injunction restraining the building of a drive-in in Seekonk, Mass., by Norman Zalkind and Hyman E. Lepes, both of Fall River. A hearing is scheduled for October 8 in the same court. A request for a writ of mandamus, filed by Independent Amusement Corp., operators of the existing Bay State drive-in, Seekonk, and another request for a bill in equity, filed by Nathan Yamins, owner of the Bay State, were heard before Judge Rome.

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Canada Gross Drop Less Than Before

TORONTO: A decline of 10.5 per cent in the 1955 Canadian theatre gross is less than the 14.6 per cent drop shown for 1954. Early figures from the Dominion Bureau of Statistics show a gross of $94,479,463 from 203,909,078 admissions. This is a drop of $11,036,100 from the 1954 figures. In 1954, a gross of $105,515,563 from 237,264,894 admissions was shown.

Higher prices for major attractions combined with amusement tax reductions in several provinces helped stem the downward trend. The drop began in 1953 when an all-time record gross of $109,072,528 was reached. While there has been a 13.2 per cent drop in gross since then, there has been a 21.4 per cent drop in the number of admissions, in the face of increased population.

The figures for 1954 are described by the Bureau of Statistics as "preliminary" and subject to revision. Other figures in the preliminary report show that the regular theatres, meaning those not community enterprises or handled by itinerant operators, did $86,692,034 worth of business.

Strausberg President of Metropolitan Unit

Solomon M. Strausberg, president of Interboro Circuit, Inc., New York, was elected president of Metropolitan Motion Picture Theatres Association, for a two-year term, succeeding Emanuel Frisch, at a meeting of the association this week at the St. Moritz Hotel. Mr. Strausberg, for the past six years has been first vice-president of MMPTA. Mr. Frisch will succeed Leo Brecher as chairman of the board of directors. The new slate of officers for 1956-1958 also includes the following: Leslie R. Schwartz, first vice-president; Robert K. Shapiro, second vice-president; Russell V. Downing, treasurer, and Philip F. Harling, assistant treasurer. The executive committee is composed of Eugene Picker, chairman; Herman Becker, Samuel Rinzler, Samuel Rosen, Leslie R. Schwartz and Sol A. Schwartz. D. John Phillips remains as executive director.

1,000 Seat Theatre Opens in Memphis

MEMPHIS: The Northgate, a modern 1,000-seat stadium type theatre built by Augustine Cianciolo, Memphis circuit owner, opened this week. The new house is part of the Northgate shopping center, with space to park 1,200 cars.

The National Spotlight

Albany

Drive-in business this year is about 10 per cent below last season's record-breaking level because of unfavorable weather and weaker product in the June-July period, according to **Harry Lamont,** owner of five drive-ins. . . . The brunt of presenting the case for motion picture theatres, at the public hearing here before the State Board of Standards and Appeals on revised Code 36, was borne by **J. Dewey Lederer,** chief engineer for Schine Circuit. Lederer, who made a series of recommendations—well received—to clarify and/or modify provisions, to insure the Code's application solely to new theatres, was praised by chairman **William S. Maxwell,** Admr., U.S.N., Ret. **George F. Stein,** Schine chain, also attended. . . . **Jules Perlmutter** will close the Lake, Lake George, around Oct. 15 and the Ft. George drive-in, near that village, the first week in October. . . . **John Gardner** and **A. O. La Flamme** placed the Unadilla drive-in on weekend operation.

Atlanta

Bill Hutt, sales representative of National Theatre Supply Co., has resigned from the company to go with Kay Film Exchanges as special sales representative. **Ike Katz,** president of the company, back at his office after a trip to Florida. . . . **John Cole,** of Clinton, Tennessee, has purchased the Dan-Dee drive-in, Columbia, Tenn., from **Mrs. A. P. Alley.** . . . **Dooley Sims** has closed his Palace theatre at Monterey, Tenn. . . . **Joe A. Brinson** has been appointed manager of the Swan theatre, Madison, Fla. . . . Floyd Theatres, owner of the Volusia drive-in, Daytona Beach, Fla., has been sued for $10,000 by a patron who says she was hurt in a fall while attending the theatre. . . . **Charles Rook**, owner of the Sumter drive-in, Bushnell, Fla., said that he will close his theatre on Tuesdays, Wednesdays and Thursdays because of the shortage of good pictures. . . . **Doris Honea,** formerly with the Warners and Buena Vista exchanges, was married to **Bill Humphreys,** sales representative for Warner Bros.

Boston

Charles Repec is the new head booker at the Metro exchange replacing **Nate Oberman** who moved to California. A former salesman, Repec's territory has been split up amongst **Joe Rahilly, Ray Curran,** and **Bud Scully.** Repec's booking staff includes **Joe Rathgeb, Jack Israelson** and **Francis Driscoll.** . . . **Louis Richmond** of the Kenmore theatre attended the recent TOA convention at the New York Coliseum. . . . **Sid Ginsberg** of Trans-Lux Films was in town recently in conjunction with the opening of "La Strada" due October 4 at the Kenmore. . . . Metro publicist **Floyd Fitzsimmons** and **Karl Fasick** of Loew's arranged a special evening screening for the Brinks case jurors of "Tea and Sympathy" at the Metro screening room. . . . **William Kumins,** branch manager of Warner Bros., has been named distributor chairman for the 1957 Red Feather campaign. **Arthur Morton,** manager of Paramount Theatre, Boston, is the exhibitor chairman. . . . **Irving Farber,** head of Royal Pictures Corp., has appointed **Si Feld** representative of the New England territory. Feld was recently with IFE. . . . **Bob Newhook,** former publicist for Loew's Boston theatres, was up from Miami for a visit with his wife, **Elaine,** formerly secretary to E. M. Loew.

Buffalo

The Very Rev. Msgr. Edward S. Schwegler, director of the Legion of Decency in the Catholic Diocese of Buffalo, issued a statement deploring the showing by two Buffalo area drive-ins, the Sheridan and the Boulevard, of films which have been rated as "C" pictures—or "condemned"—by the Legion. . . . **Lt. William C. Marcus,** son of **Nat Marcus,** manager of the Buffalo WB exchange, has just returned to duty at Fort Bliss, El Paso, Texas, where he is assistant to the Post Information Officer. Lt. Marcus was a reporter on the Buffalo **Courier-Express** before entering Uncle Sam's service. . . . The Town Board of the village of Perry has received an offer to lease the Auditorium theatre in the town hall. A Mt. Morris attorney who made the offer told the board his clients were of long experience in the exhibition field and would operate the theatre on a full-time basis. The theatre has been closed. . . . **Thomas R. Sacker,** projectionist at Shea's Buffalo, went to Detroit the other day for the funeral of **Peffy Ward,** who was on the stage years ago with **Mrs. Sacker.** . . . **Mrs. Mary Howell Powell,** widow of **Thomas D. Powell,** long attorney for the Shea theatres in the days of the late **Mike Shea,** died here the other day in her Huntington avenue home. . . . **Vernon G. Sanford,** manager for many years of the Buffalo branch of National Theatre Supply, died Sept. 18.

Charlotte

Tom Baldridge, MGM exploiteer, came here to set advertising campaigns of "Tea and Sympathy" and "The Opposite Sex" soon to come to the Plaza theatre. "High Society" closed at the Plaza after a 30-day run and gave the theatre the biggest attraction in its history. . . . The **Esther Williams** water show, booked for the city in late November, has been taken off the road. Miss Williams, who is the star of the water ballet, had been counted on as the "principal attraction" of the theatre owners banquet at the convention here Nov. 25-27. . . . Shortage of pictures has forced several first run theatres here into a policy of showing double bills. The Imperial and Center theatres have both had double-feature programs and circuit executives say more are in prospect. . . . "Bad Seed" opened strong at the Carolina here after an intensive advertising program. . . . "War and Peace," originally scheduled to open at the Imperial Oct. 23, has been moved up to Oct. 15.

Chicago

Peter Pisano, manager of the Avalon, returned from a vacation in the Rockies and Las Vegas in time for the wedding of the assistant manager, **Herbie Frank.** Frank was married September 26 to **Sylvia Kushinski,** who is a member of the Sherman Hotel staff. The couple left for a honeymoon at Oakton Manor in Wisconsin, immediately following the ceremony. . . . **Irving Mack** announced that **N. J. "Nick" Sonday** will represent Filmack Trailer Company in the Kansas City area. Sonday was with Fox Midwest Theatres in Kansas City for many years, and more recently was general manager of Consolidated Theatres. . . . **Frances Schultz,** of Albert Dezel, Inc.'s Chicago office, left for Colorado Springs, where she will spend the latter half of her vacation at the Broadmoor Hotel. . . . New manager at the Kim theatre is **Jim Selle.** . . . "Rififi," with English soundtrack, is set for a citywide break in neighborhood theatres throughout the city. . . . **Irwin Joseph** of Modern Film Distributors has appointed two new representatives. They are **Richard Davis,** covering the St. Louis and Kansas City area and **Carl Caftlereagh,** in Atlanta and Charlotte.

Cleveland

Funeral services were held Sept. 21 for **Tom Alley,** a member of the local film colony for more than 25 years, who died suddenly of a heart attack. Formerly salesman for 20th-Fox and Republic Pictures, he has been booker for the Ohio Theatre Management Company the past several years. . . . **Paul Gusdanovic,** head of the Gusdanovic Theatres, is in Lakeside Hospital for a check-up. . . . **Paul Bader,** owner of the neighborhood 550-seat Memphis theatre which he has been operating spasmodically the past several years, has decided to convert the property to stores. . . . **Leroy Kendis** of Associated Theatres Circuit and **Mrs. Kendis** are spending a couple of weeks in New York. . . . **Maxwell Hamilton** of the Cecil B. DeMille organization, was guest speaker Sept. 20 in the Higbee Auditorium of the Motion Picture Council of Greater Cleveland. . . . **Jimmy Ramicone,** owner of the Gala drive-in, Sawyerwood, is recovering from an attack by an irate patron told to leave the theatre at closing time. . . . "High Society", sparked by the arrival from Monaco of Grace Kelly and Prince Ranier, was held a 7th week at Loew's Stillman theatre. . . . Columbia's "Solid Gold Cadillac" opens Oct. 11 at the RKO Palace

(Continued on following page)

(Continued from preceding page)
and may be the last picture to play the Palace which becomes a Cinerama house in November.

Columbus

Harold E. Cherrington, 68, publicity manager for the Gayety and former theatre, movie and music editor of the Columbus *Dispatch*, died in St. Anthony Hospital after a month's illness of pneumonia. He is survived by his wife and a sister. . . . **William Moore**, who has been substituting for the vacationing **Norman Nadel**, Columbus *Citizen* theatre editor, became the father of a seven pound, 15-ounce daughter, his fourth child. . . . Manager **Edward McGlone** of RKO Palace held Warner Brothers' "The Bad Seed" for a second week. . . . **Samuel T. Wilson**, theatre editor of the Columbus *Dispatch*, is in Los Angeles to cover current film production. His stories on visits to the studios will be featured in the *Dispatch*. . . . **Donald Hart**, son of **Samuel Hart**, Columbia exploitation representative, has entered Ohio State University here. The Harts live in New York City. . . . **Robert Sokol**, manager of Loew's Broad, has moved into a new home in the Westgate section.

Denver

Gov. Ed Johnson will act as section head in "Night Passage" being made near Durango, Colo. When Johnson first came to Colorado he worked as a section hand, so will need no coaching. . . . While "Fastest Gun Alive" was on screen at Lake Shore drive-in, a masked gunman forced an usher to get $140 out of box office for him. Other feature was "Abbott and Costello Meet the Keystone Cops." . . . **R. J. Wadley**, owner of Southwestern Film Service, father to new son, **Stephen Michael**. . . . **Jerome Pickman**, Paramount vice-president in charge of publicity, here arranging for world premiere of "Bridey Murphy" at the Denham Oct. 10. . . . **L. E. Hobson**, RKO branch manager, a grandfather for the second time when his son, **Dr. Richard Hobson**, fathered a son. . . . **Ted Halmi**, formerly longtime publicity manager of the Orpheum, now doing the publicity for the Columbia exchange.

Des Moines

Mildred Holden, Universal cashier for the past eight years, has resigned to move to California. The office staff had a dinner party in her honor and presented her with a gift. **Kathryn Simpson**, assistant cashier, is moving into the post vacated by Mildred. . . . **Jerrie Neederman** is the new booking clerk at Warners. . . . **Martha Ringland**, former Warner employee, visited the exchange. She is now living in Denver. . . . New aluminum windows are being installed at the Warner exchange. . . . The Omaha and Des Moines UA branches reported the largest billing on record for the two offices in the period ending Sept. 8. . . . **Dorothy Pobst**, president of WOMPI, reports a profit of more than $65 from the recent rummage sale. **Mable Magnusson** spent one day of her vacation at the rummage sale center. . . . **Evelyn Tellis** of Universal is on vacation; so is **Dale Yaryan**, shipper. . . . **Jim Blank**, second booker at Universal, is taking some courses at Drake and will work at the exchange in the future on a part-time basis. . . . Romance is in the air at Paramount. **Jolean Callagan**, **Don Hick's** secretary, will be married Oct. 6 to **Robert Ingram**; **Jean Humphry** will marry **Mike Fitzgerald** Nov. 3. Both girls plan to continue working after the honeymoons. . . . **Frank Zanotti**, RKO booker, is back from his golfing vacation. . . . RKO's inspection and shipping now is being done by Iowa Film depot. . . . **John** and **Everett Evers**, operators of the Schleswig theatre, are not planning to continue management of the house after the end of the month. The Schleswig newspaper has suggested that some "civic minded group" take over.

Detroit

William Hogsett has reopened the Ottowa drive-in at Grand Haven. . . . The double showing of "Red Shoes" and "Lili" at the Krim resulted in a novel survey by **Saul Krim**. The first week showed that 62 per cent of the patrons were seeing "Shoes" for the second (or more) times while 64 per cent were repeating on "Lili." . . . Opening of "Lust for Life" at the Krim was covered by WXY's **Dick Osgood** and **Ed McKenzie** spotted outside in a mobile unit. . . . Reduction of tax valuations resulted in lower taxes for the Alhambra, Lakewood and Kramer theatres in Detroit. . . . The Astor and Oakman were converted to commercial buildings. . . . The Burton in Grand Rapids has been closed. . . . **Frank Finsora**, LATSE Local 199 official, handled Coleseum shows at the Michigan State Fair. . . . **James McKay** has moved from the Park booth to the King. . . . **Robert Bothwell**, Fox theatre manager, has gone to the National Theatres convention. . . . **Robert Tuttle** and **M. Donald Swenk** have bought the Lenawee auto theatre in Adrian. . . . **Jake Cross** is at the United Artists, from the Fisher. . . . The Gem Cinema at Saginaw has been closed. It was a Mexican film house operated by **Ramon Garibay**. . . . **O. Dennis** now operates the Saukee at Lake City.

Hartford

The Strand Amusement Company has leased its 1,000-seat, subsequent-run State theatre, Torrington, Conn., to the Ervin Corporation, for undisclosed terms. . . . **George Browne** has been named manager of Bercal Theatres' Parsons, Hartford first run, succeeding **John Niemaker**, who has left the circuit. . . . **Mrs. Lydia Wollman**, formerly assistant manager of the Palace, New Britain, Conn., has been named manager of Perakos Theatres Associates' Arch St. theatre, New Britain, replacing **David Miller**, who has joined Lockwood & Gordon Theatres as manager of the East Hartford Family drive-in, South Windsor, Conn. . . . Shulman Theatres have launched a series of Friday evening "family entertainment revues," at regular prices, at the 1,000-seat Rivoli, Hartford. Regional student and amateur talent is featured. The one-hour presentation is in addition to current double-feature film program. . . . Hartford visitor: **David J. Lustig**, Columbia home office, on world premiere promotion for "Port Afrique," working with **George E. Landers**, division manager, E. M. Loew's Theatres.

Indianapolis

Dick Lochry, remodelling his Arlington, will take out the back wall and enlarge the house. . . . Lochry and **Hugh McLachlin**, chairman of the Allied Theatre Owners of Indiana equipment committee, attended the TESMA-TEDA convention in New York last week. . . . **Wm. A. Carroll**, secretary of ATOI, reports **Ruben Shor**, **A. F. Myers**, president and general counsel of National Allied, respectively; **Al Sindlinger**, industry analyst, and **Milton Schapp**, president of Jerrold Electronics, will attend the 30th annual convention here Oct. 23-24. . . . **Marc Wolf** is chairman of the Variety Club's telethon for the Cerebral Palsy benefit, to be staged at the state fairgrounds Dec. 1. . . . **Dale McFarland**, general manager of Greater Indianapolis, reports attendance in excess of 27,000 in the first three weeks of "Oklahoma." at the Lyric, with 30 to 35 per cent coming from out of town.

Jacksonville

Industry leader **Si Fabian**, president of Stanley Warner Theatres, is scheduled to be the keynote speaker at the opening business session of the Motion Picture Exhibitors of Florida annual convention here on October 29. . . . A new Florida State Theatres parking lot has been placed in operation on the downtown site of the recently-demolished Palace theatre. . . . **Curtis Turknett** has replaced the late **Harold Scherer** at the Jacksonville *Journal* in handling theatre accounts. . . . **R. Milton Sligh**, IATSE technician, returned from Winter Park where he worked on Columbia's production of "End as a Man." . . . **Robert Heekin**, FST district supervisor, and his wife **Ellen** were traveling over the state during a vacation. . . . WOMPI delegates in Atlanta for the group's international convention were **Sarah Keller**, **Janice Claxton**, **Ida Belle Levy**, **Gleena Adams**, **Laura Kenny**, **Dawn Badgett**, **Mamie Newman**, **Edith Prescott**, **Edna Cox** and **June Faircloth**. . . . **Myrtice Williams** moved from the Florida theatre office to the FST reception desk. . . . **Horace Denning** and **Roy Smith** were attending TOA sessions in New York.

Kansas City

Nevin McCord is the new manager of the Missouri theatre at St. Joseph, Mo., for Durwood Theatres. McCord, who has been manager of Durwood's TV station, KEDD, in Wichita, will assist **Al Baas**, St. Joseph city manager for Durwood, in special promotions. . . . Kimo theatre in Kansas City is being remodeled. . . . A meeting for COMPO collection drive was called in Kansas City by **Joe Neger**, district chairman. **Beverly Miller**, president of Kansas-Missouri AITO; **Zella Faulkner**, KMTA secretary, and exchange managers and salesmen attended. . . . **R. C. Buxton** closed the Strand theatre at Ransom, Kans. . . . **Durrell Davis**, who with **Mrs. Davis** operated the Temple theatre and the Y/C drive-in at Yates Center, Kans., died following a heart attack. . . . **Larry Lehman**, who retired as manager of the RKO-Missouri theatre in 1953, died in Kansas City after a long illness. . . . **Tony Martin** will be the star of a variety show at the Municipal Auditorium in Kansas

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(*Continued from opposite page*)

City, Oct. 13. . . . **William R. Rowell,** retired theatre owner, died at El Dorado, Kans., where he had opened the first theatre, the Gem, in the city.

Los Angeles

Off to Manhattan on business was **Irving Levin** of Kranz-Levin Pictures. . . . United Artists salesman **Bill Wasserman** has been promoted to the post of salesmanager. . . . A testimonial luncheon honoring **Sherrill Corwin,** president of the Prin-Corp., was held at the Statler Hotel on Sept. 20, with hundreds of exhibitors, studio executives, branch managers and salesmen in attendance. Among the guest speakers were **Rabbi Magnin, Nate Blumberg** and **George Jessel,** who also was master of ceremonies. In recognition of his years in the field of exhibition and his civic and philanthropic work in Los Angeles, Mr. Corwin was presented with a pair of diamond cuff-links. . . . **Art Sanborn,** who operates the El Monte and Baldwin Park theatres, was passing out cigars to celebrate the arrival of a baby girl. . . . Back at his desk after a check-up period spent at Mt. Sinai Hospital, was **Mel Evidon,** Favorite Films sales manager. . . . **Sylvia Musicant,** Universal-International secretary, was married to **Norman J. Freeman.** . . . Film Row visitors included **Oscar Johnson,** Omaha theatre operator, who formerly was an exhibitor here, and **Carl Bryant** of Allied Artists studio.

Memphis

Don Landers, owner, announced he had re-opened his Weona theatre, Weona, Ark. . . . **Col. Cecil Vogel,** retired manager of Loew's Palace theatre at Memphis, was a visitor, enroute from his home in Indiana to Florida for the winter. . . . **Mrs. George T. Davis,** Globe theatre, Drew, Miss., was ill in Methodist Hospital at Memphis. . . . **Mr.** and **Mrs. Burgiss Milwain,** Milwain theatre, Bradwell, Ky., were in Memphis on business. . . . **R. L. Bostick,** southern manager, National Theatre Supply Co., Memphis, will go from the New York TOA sessions to the Variety's Denver meeting. . . . **W. F. Ruffin, Jr.,** Ruffin Amusements Co., Covington, Tenn., was in Memphis on business for his chain. . . . Strand Enterprises, Inc., has sold Strand theatre at Clinton, Ky., and Strand theatre, Ripley, Tenn., to **Paul Shafer.**

Miami

Late vacationers were Gables manager **Allan Johnson,** who was New York bound, and **Bill Duggin,** touring Florida and Georgia while on holiday from his post as manager of the Florida in West Palm Beach. . . . Former co-workers at Florida State Theatres were saddened by the news of the passing of **Harry Thompson** in Lantana. . . . The Award Board at WTVJ had another plaque to add recently when **Ralph Renick** was presented by **Kermyt W. Callahan,** president of the Chamber of Commerce, with the Miami-Dade County Chamber of Commerce Public Service Award in recognition of his work in improving racial relations at Delray Beach. . . . FST's **Harry Botwick** spent several days in Jacksonville at conferences and was joined by **Al Weiss** and **Howard Pettingill** for more of the same later at Palm Beach. . . . The lounge of the Mayfair Art theatre had some oils by **Olin Hitchcock** on display and manager **Walter Klements** was pleased with the patron interest in the Everglades inspired work.

Milwaukee

A new screen has been installed at the Oriental theatre here, a Gran Enterprises house. The Oriental will present a stage show, October 29, "The Best of Steinbeck" starring Constance Bennett. Gran is also putting a new roof on the Tower theatre building. . . . **Miss Bunny Brunner** has returned from her vacation in New York. . . . **Karen Kramer** is now a booker at Columbia with **Chuck Schmidt.** . . . Three drive-ins closing for the season are the Hilltop at Escanaba, Michigan; Highway 15 at Stevenspoint and the 13 at Wisconsin Rapids. . . . Among those from Wisconsin attending the TOA convention were **Harold** and **Dean Fitzgerald.** . . . **Harry Olshan,** branch manager, announced that on September 29 the picture "You Can't Run Away From It" will be screened. . . . The Fox-Grace theatre here will close Sept. 30. It is operated by **George LeVine,** who also runs the Layton and Pearl. . . . **Walter Baier,** Jefferson, Wis., is reported ill.

Minneapolis

Loew's, Inc., has protested to the Federal Communications Commission over a change in name of station KEYD-TV to KMGM-TV, Twin Cities. FCC authorized the change over a month ago. Loew's asserted it had "spent millions" to give the letters "MGM" a special meaning in the public mind in relation to its products. Use of the letters by a TV station not associated with the firm was "an unfair trade practice," Loew's said. . . . **Don Swartz's** Independent Film Distributors will move from 1109 Currie to 1011 Currie on Nov. 1. . . . The Cedar theatre, a neighborhood house, is spending $2,500 to improve its canopy. . . . **Henry Miller,** manager of Frosch Theatre Supply, was down for a week with the flu. . . . **Dorothy Higgins,** booking clerk at Paramount for the past two years, has resigned to return to college. . . . **Marge Jensen,** secretary to **Don Swartz** at Independent Film Service, is vacationing at her home in Grand Forks, N. D. . . . **Ed Borgan,** United Artists exploiteer, was in setting up the campaigns for "Attack" at the State, Minneapolis, and Riviera, St. Paul. . . . Advanced prices will be charged for "War and Peace" when it opens Oct. 5 at Radio City, Minneapolis, and the Paramount, St. Paul.

New Orleans

C. Clare Woods, executive vice-president of United Theatres, announced the reopening of the Dreamland October 6. It has been closed for several months for extensive remodeling and renovating. The reopening of the Clabon, which for many years catered to both white and colored people and now has been converted to all Negro patronage, has been set for October 19. . . . **Mary Clare Frances** is back at her post in Paramount Gulf booking department after a vacation spent at home. . . . **Roy Nicaud,** southeastern representative of DCA, is nursing a sore arm and shoulder which he hurt in a fall while playing soft ball at the Kiwanis Camp. . . . **Ruth Toubman** started her vacation in Florida for a week, then went on to Atlanta for the third annual convention of the Association of the Women of the Motion Picture Industry September 28-30. . . . **E. R. Dorhauer,** assistant to owner **William Castay** of the Arrow, and **Mrs. Borhauer** are back from a vacation spent in Toledo, Ohio, Chicago, Ill., and South Bend, Ind. . . . **D. M. "Danny" Brandon,** local Variety Club's property master, reported that the preparatory steps of social activities for the International convention to be held here April 3-6, 1957, are well underway and rolling along smoothly.

Oklahoma City

Barton Theatres has purchased the Cornado theatre here, bringing the number of theatres in the chain to 16. The theatre has been closed for extensive remodeling both to the interior and exterior. It is scheduled to be completed and reopened about Oct. 1. **Mrs. Ethel Coxie,** supervisor for Barton Theatres in the eastern part of the city, will start off as manager of the house. . . . **Mrs. Ethel Coxie** flew to Denver this week to visit her son, who recently returned from Korea. . . . **Mr.** and **Mrs. Bob Barton** flew to New York last week to attend the annual convention of Theatre Owners of America. Mr. Barton is booker for the Barton chain. . . . **R. Lewis Barton** and family attended the birthday celebration of his father, **S. Q. Barton,** who was 88 years old Sept. 23. He lives at Norman, Okla. . . . **Phil Keough,** manager of the State theatre, was facing a municipal complaint charging violation of the anti-noise ordinance Sept. 18 for playing the song "Oklahoma" over the loudspeaker on the theatre marquee.

Philadelphia

For many years a theatre manager for the Stanley Warner Theatres, **Herman Comer** returned to the circuit as an assistant to **Birk Binnard,** director of publicity. . . . The suburban Lawndale reopened with a foreign film policy, **Stan Friedman** serving as manager. . . . **Roy Blumenthal,** former manager of the Nixon, local neighborhood house, has moved to York, Pa., to manage the Southern there for **Charles McDonald.** . . . **Dave Weinstein** joined Sablosky Theatres to manage the recently opened Valley Forge drive-in near King of Prussia, Pa. He formerly managed the Atlantic drive-in near Atlantic City, N. J. . . . John J. Bergin Film Buying and Booking Services is now booking the Ritz, New Holland, Pa., and the Ritz, St. Clair, Pa. . . . RKO branch manager **Charles Zagrans** named distributor chairman of the Council of Motion Picture Organizations for the local area. . . . **G. Carlton Hunt,** a partner in the General Film Laboratories Corp., Hollywood, visited his father, **Harry B. Hunt,** in Wildwood, N. J., while East for business conferences in New York City. . . . Major Theatres, Inc., was organized

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here as a business corporation for the operation of theatres, including drive-ins. . . . **William Goldman**, head of the William Goldman Theatres, elected to the board of directors of the newly-formed Academy of Music of Philadelphia.

Pittsburgh

"These Wilder Years," scheduled in the Harris, will be one of the few MGM pictures ever to play this house. . . . Rave reviews and an intense publicity campaign got "Lust for Life" off to a fast start in the Guild theatre art house. . . . **Barry Kaye**, a disc jockey at WJAS, has rented the Leona theatre in nearby Homestead for several live rock 'n' roll shows, with the house suspending its movies on these days. . . . "Oklahoma!", in its 16th week in the Nixon, is nearing the end of its run, as that house plans to resume legitimate stage shows in November. . . . Present plans will bring "Giant" into the Stanley at the same time as the Penn gets "War and Peace" early next month. . . . **Charlie Dortic**, a veteran of Film Row here for 35 years and until recently with Columbia Pictures in West Virginia, has gone with the Warner Brothers exchange in Cincinnati. . . . The Penn had a midnight sneak of "Storm Center," proceeds going to the Skouras Greek Earthquake Relief Fund. . . . **Ethel Burge**, assistant to **Lou Fordan**, manager of the Memorial theatre in McKeesport, back on the job after a six-month sick leave.

Portland

Portland Paramount theatre executive **M. M. Mesher** and **Mrs. Mesher** were in New York to attend the TOA meet. . . . **Ed Nassour** was here to work with Paramount theatre manager **Dick Newton** on "Beast of Hollow Mountain." . . . Three theatres in Olympia, Wash., closed in protest of the city five per cent tax. . . . **Martin Foster** was in town from San Francisco to confer with Guild theatre manager **Nancy Welch** on forthcoming product. He has his headquarters in the bay area. . . . Evergreen district managers getting set to attend the big NT meet in Phoenix. . . . **Harry Guthertz** is in town from Guam. He is building a class theatre there and is looking after some of his other interests here before returning. . . . U-I branch manager **Dick Colbert** is on vacation.

Providence

Judge Fred B. Perkins of Superior Court last week signed a decree dissolving a temporary restraining order which since last May had prohibited Local 223, International Alliance of Theatrical Stage Employes, from picketing the nearby Lonsdale drive-in theatre. His action followed his written decision on August 16 that the union's action in picketing the theatre in an attempt to organize employes was legal and not coercive. . . . The management of the Majestic recently had a sneak preview of 20th Century-Fox's "The Last Wagon." . . . **Frankie Laine** will make a personal one-night appearance at Rhodes-on-the-Pawtucket. . . . The internationally famous "Carabinieri Band" of Rome, Italy, which has been featured in several foreign films, has been booked for a one-night stand at the Auditorium. The affair is being sponsored by the Sons of Italy of R. I. . . . "High Society" held for a second week at Loew's State. . . . A large and appreciative audience attended the first Rhode Island screening of "Madame Butterfly" at the Avon Cinema. . . . **Charles J. Clingman**, well known in New England entertainment circles, recently died after a short illness. Mr. Clingman was a favorite on the old Keith vaudeville circuit, and appeared briefly in motion pictures.

St. Louis

"The House of the Big 5 Hamburger", on Route 13, three miles west of Carbondale, Ill., has been giving free movies at the Big 5 drive-in. . . . **Amos G. Leonard**, 56 years old, a salesman for the Warner Brothers Picture Corporation in St. Louis, died recently at Jacksonville, Ill., of a heart ailment while on a business trip. He had been in the motion picture business for 35 years. He came to St. Louis 14 years ago from Syracuse, N. Y. . . . The Mercier theatre at Perryville, Mo., started its winter season September 16. . . . **Harold Jinks**, postmaster at Piggott, Ark., and **Ed White**, director of the Piggott high school band, had important assignments in "A Face in the Crowd," a film which was being shot at Piggott. . . . The East St. Louis drivein theatre at East St. Louis, Ill., across the river from St. Louis, has provided a playground for children and is admitting all children under twelve free.

Toronto

Russ Simpson, member of the board of directors of the Motion Picture Theatres Association of Ontario, is negotiating with the bus lines of the province with a view to revising express rates, schedules, etc. on film shipments. . . . **Toby Robins**, wife of Bill Freedman, Allied Theatres executive, is producer of a musical, "Salad Days," enjoying a good run at Hart House theatre, here. . . . Two Federal cabinet ministers, **Hon. Robert H. Winters**, Minister of Public Works, and **Hon. J. W. Pickersgill**, Minister of Citizenship and Immigration, jointly handled the ribbon-cutting ceremonies at the opening of the new National Film Board building in Montreal. . . . Alberta Order-in-Council reduced the age of apprentice projectionists from 18 to 17 years. . . . IFD's **Harold Bell** became a grandfather when his daughter **Elizabeth** and her husband, became parents of a boy named **Andy**. . . . Cars entering the Aladdin drive-in, Ottawa, were each given a free beach ball. . . . Elmvale Drive-in, Elmvale, Ont., tried dusk-to-dawn shows offering four features and cartoons.

Vancouver

Another spotty week's box office with holdovers of top pictures still solid. On its third week, "High Society" is still topping the town. "The King and I," on its seventh week, is good and continues at the Strand. . . . **Dolly Inkster**, assistant manager of the Odeon-Plaza, was married to **James Woodcock** of the Canadian Navy. After the honeymoon, they will live in Victoria. . . . A member of the Frank Gow theatre family, **Douglas Gow**, maintenance manager of Famous Players for B. C., was married to **Margaret Johnston**, of Summerland, B. C. His father is **Frank Gow**, former B. C. district manager for Famous Players. **Mel Gow**, manager of the Capitol in Nanaimo, and his brother, **Frank Gow, Jr.**, manager of the Broadway, Vancouver, were at the wedding. . . . The new Nechako theatre, a 700-seater at Kitimat, in Northern British Columbia, will open Oct. 4 after 18 months of construction troubles. The owners are **Harry Howard** of Theatre Equipments, Vancouver, and **Cecil Steele Smithers**, B. C. theatreman. The house will be managed by **Bob Holm**, Vancouver projectionist.

Washington

Sidney Cooper, United Artists district manager; **Albert M. Kane**, branch manager, and **J. E. Fontaine**, sales manager, attended a three-day sales meeting in Detroit. . . . The Board of Governors of the Variety Club of Washington will be hosts at a small luncheon October 2 honoring **Tony Muto**, chief of the 20th Century-Fox Washington bureau, and Washington representative for the 20th Century-Fox studios, who is moving to California to become a producer for his company. . . . **Spyros Skouras**, president of 20th Century-Fox, was a recent Washington visitor. . . . **Milt Grant**, radio and TV performer, will become a full-time member of television station WTTG, effective October 1. . . . The Circle theatre has inaugurated a new program of weekly films with Spanish dialogue.

Admission Prices Rise In 1956 Second Quarter

WASHINGTON: Admission prices over the country rose slightly during the quarter ending June 30, continuing a trend started with the December 1955 quarter, the Department of Labor has announced. A small increase was noted in the prices for adults and for children, as well as in the combined price index for the June quarter. The index for adult prices rose to 127.8 in the June quarter from a March quarter figure of 126.3. The figure for children rose from 109.3 to 110.6 and the combined adult-child figure rose from 123.6 to 125.1. The department relates these figures to a base period covering the years 1947 to 1949.

Paradise Coast Exhibitors Win $60,000 Damages

HOLLYWOOD: Alex and Max Schreiber, operators of the Paradise theatre here, have been awarded treble damages equalling $60,000 by a Federal court jury in an anti-trust suit against Fox West Coast circuit, 20th-Fox, and Loew's, Inc. The suit had charged the defendants with conspiring to prevent the Paradise from obtaining seven-day pictures in the period from September, 1950, to September, 1951.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

SHOWMANSHIP — Gets The Top Billing

AT LONG last, a showman's convention, instead of one devoted to diatribe and denunciation. Out of many conventions we've attended over the years and across the board, certainly TOA's First International Convention and Trade Show, at the New York Coliseum, is among the first to be constructive, on the side of showmanship. We've seen some, in the past, where mention of the word was banned by trade practices.

From the address of welcome, by Sam Rosen, and the introduction of Si Fabian, as the keynote speaker, this convention has made news—good news, for the industry—which you'll find reported elsewhere in the Herald. We've been through four days of it, as this is written, and we'll stick to our usual policy in reporting certain parts for this Round Table meeting. Needless to say, we've seen plenty of active members from all over the country, in this best of all exhibitor conventions.

It was the biggest, because the Coliseum itself is the newest and biggest convention hall in the country. To give you a rough idea, it's a mile to the men's room—and just as far back. There may be some fault to find with the sheer size of the premises, but this is also the first time when so many of one mind were intent on holding a convention with a single purpose—to restore old fashioned showmanship and bring back business at the box office.

The trade show was terrific, and crowded with exhibits and exhibitors. Also, for the first time, the component parts were not separated, in different places or across barriers, but conducted as one big show—the best in history. We've seen some things that were new to us, and which we'll be looking for in future news of theatre and drive-in operation.

The heartening thing about it was the confirmation of a basic fact—that business was good *for good showmen,* as well as for good pictures. The old axiom, so often quoted, may be revised to read, "There's nothing wrong with film business that a good showman can't fix." We've been going through another crisis, not the first nor probably the last, in a changing world. But history proves we will not only survive, but emerge with a better appreciation of motion pictures in theatres—by the public as well as the purveyors.

MARGINAL THEATRES

Several convention speakers, and especially Leonard Goldenson in his address on "Showmanship Day" said that there would be fewer theatres in the future, and those that continued would necessarily be under a new theory of management.

We must acknowledge that fact—for it is nothing new in our business, nor in any other line. We have always had "marginal theatres" and they have closed at an annual rate which hasn't varied from the average, in many years. Theatres wear out—and so does management, and consequently, the old must retire, and the young must provide new leadership.

The otherwise admirable "Special Movie Issue" of the Cosmopolitan magazine, widely distributed at the convention, and on sale for October to the public, carries a lead article, "The Movie Business" by T. F. James, whoever he may be. It starts with the line, "Theatres have closed by the thousands since 1946"—and gives the figure as 6,047 houses that have shut down in ten years. But our marginal decrease was always in the neighborhood of five or six hundred a year, since nickelodeon days.

There are other figures in this piece that are hardly proper as propaganda for the public, especially when we can't defend such estimates even as industry statistics, without explanation or understanding of trends, as widespread factors that affect every sort of enterprise. With more than 4,400 new drive-in theatres, since 1946, we have more in-car and conventional seating for motion pictures than ever before.

TABLE CONVERSATION, at a convention luncheon, included remarks from a showman who shall be nameless, but who told us that in one of his situations—where he operates the only motion picture theatre in a town of 8,000 population—he must have a Government "Small Business Loan" for necessary improvements, to continue operation. We predicted that it might be a long time coming—and perhaps he better be looking around for a way to accomplish this under his own power. We thought it would be unlikely if the Government would have available funds for theatres, unless and until his business neighbors along Main Street had similar privilege. But he thought he should have a subsidy—and was as much entitled to it as any farmer, for instance. All good thinking, in a presidential election year, when promises are a dime a dozen. But in a town of 8,000 population, there must be a better way.

■ ■ ■

TRADING STAMPS came up for considerable discussion at the convention, but we'll withhold comment until a trial-balloon comes down in Fresno, California. For, a friendly visitor told us he had tried them out for seven months, and his experience was that he could issue and redeem his own stamps to better advantage than he could go into a deal with any national stamp concern. It all comes down to this—so many stores are giving out so many different kinds of stamps, it is difficult for any local theatre to join with the area favorite, which changes frequently—here today and gone tomorrow. So, he both issues and redeems his own stamps—a simple theory, as it has been put out by drive-in and other theatre managers in this Round Table. Some of them have said—bring us your monthly program, properly stamped to show that you were here each week in the month, and get two guest tickets, free. No china, no coffee pots, no chafing dishes—but good business. Let us pray that free dishes will never come back to the theatre as a come-on.

—Walter Brooks

Three story high marquee overhead with style and smash, for the opening of "War and Peace" at the Hollywood Paramount. For such a picture, the displays should be higher and handsomer.

William Evans, manager of the Plaza theatre in New York, had such a famous Van Gogh original as lobby display for "Lust For Life" that he had a Pinkerton guard on duty to protect the valuable painting.

Front Display

Charley Pincus, manager of the Esquire theatre, Stockton, Calif., followed the example of Amike Vogel and played Indian for "Pillars of the Sky."

Property of "The Boss"—Betty Creech poses in St. Louis, on her promotion tour, with Mike Lee, district manager; Frank Henson, manager of Loew's State theatre; Bud Edele, branch manager, and John Payne, who stars in the picture, and was guest at a press luncheon.

Back-bar display, at the Statler Hotel, in Washington for "Rebecca" at the Columbia theatre—but we must go back and look at the bar again—we've missed something.

Asa Booksh, manager of the RKO Orpheum theatre, New Orleans, had a traveling disc jockey stationed right outside the theatre, interviewing patrons and creating comment for "The Bad Seed"—after they had seen the picture!

Showmen in Action

It cost TOA, TESMA, PCA and TEDA at least $5000 a day to bring all of our old friends to the Coliseum in New York—that's probably less than the basic rent for the place without the "extras"—but it was worth it, as we told numerous and sundry from all around the country, with our affectionate greetings.

▼

Ed Fay, oldest showman at the convention—Ed is 82, and has a lively twinkle in his eyes—was there with Eddie Dowling as his guest. They both have a million friends, and there was much conversation across tables. Ed Fay told us how he raised all the money for his Jimmy Fund in one day, with a door-to-door canvass, which he organized to cover the whole state of Rhode Island.

▼

And Frank C. Walker, head of the Comerford circuit was there, with Jay O'Leary, down from Scranton. Mr. Walker is looking much better after an illness. We worked for and with him, in Washington and New York, twenty years ago.

▼

We were happy to have David Lipton, advertising director for Universal Pictures, and Charles Simonelli, manager of exploitation for that company, as table companions at Thursday's luncheon. It's hard to pin down Dave Lipton in his commuting schedule back and forth from the Hollywood studios, and we appreciated the privilege of so much time with both.

▼

Sonny Shepherd paid one of those highly infrequent visits to New York and sat in on several of Norris Hadaway's meetings on "Showmanship"—nor could there have been any other with more to contribute, or with more authority.

▼

Elmer Rhoden, at the convention the opening day, gave dignity and distinction to the occasion, for the various virtues which he adds to our industry. We are always glad to see Mr. Rhoden, however briefly, because he is an inspiration on all sides of production and exhibition.

▼

LaMar Sarra, vice-president of Florida State theatres, whom we saw last in Jacksonville, was on the dais for Friday's luncheon, and gave the invocation. We have a story coming up, from our eager-beaver correspondent in Jacksonville, about this interesting theatre personality.

Leo Jones was in from his Ohio towns, which center in the Star theatre, Upper Sandusky, and it's been a long time since we've seen him, although we both worked for Metro, years ago. Leo is always surrounded with good looking lady members at exhibitor meetings—and this time he was introducing them to Eddie Grainger, new president of the Crescent circuit, down their way.

▼

J. J. Rosenfield, from Seattle, was a vocal member of Norris Hadaway's preliminary session on "Showmanship"—and an important contributing member at the convention, throughout all sessions. He says business in his theatres has been good, and the economic outlook in the Northwest is good for good showmen.

▼

John Rowley was another who sat with Ed Fay and Eddie Dowling at our table on Friday. We met John, who has been important throughout this convention, at another exhibitor meeting in Dallas a year ago. Both he and the Dowling were trading greetings with Bob O'Donnell, at an adjoining table. These Irish stick together, and it's surprising how well they know each other, across the country.

▼

Irving Mack, always on the receiving and giving line at conventions, all over the country, was on the door when we came in and we saw him frequently. He introduced us to Alex Manta, old friend of the Round Table, who is a fellow Chicagoan—and Irving can see him at home, within walking distance, but it isn't often we see Alex Manta in New York, so thanks for the cue.

C. E. "Doc" Cook, with whom we've traveled conventions in years gone by, finally reappeared in the flesh, looking fit as a fiddle and twice as musical. He has the Missouri theatre, in Marysville, Mo., and he speaks with authority for Kansas-Missouri showmen, including many old friends, and some that are gone.

▼

Seymour Morris, and Donald Schine were there from Gloversville, but we didn't see any others of the Schine circuit, which is probably our fault. It's hard to see and remember them all, but more difficult to believe that Louis J. and Meyer B. were not among those present.

▼

Monty Salmon came over with Curtis Mees to attend an afternoon session, and unfortunately we were in a committee meeting way to hell and gone around the corner, so we missed them. But Monty is giving Curtis a personally conducted tour in his new important post with the Skouras circuit in New York, starting at the Fox theatre, Hackensack.

▼

Walter Reade, Jr., who didn't mention his "Tonight at 8:30" programs in his theatres, at least, not in our hearing, has reason to believe that this showmanship policy will do more to put over the international side of the TOA convention than any other device for attracting a pay-in-advance audience.

▼

Claude Mundo, who is (unfortunately for TOA) leaving New York at the end of the convention, is a man of great integrity and tact in the business of exhibitor affairs, especially in small situations. He will go to Chattanooga for a brief rest, then back to New York on business, and then to Little Rock, for which area he yearns, and with good reason. It's home.

Convention Showman In Action—on his own home grounds! Standing left, Burton I. Jones, owner of the Capri theatre, San Diego, Cal., who was chairman for "Showmanship Day" at the Coliseum last week, surrounded by local music and drama critics, newspaper by-liners and feature writers, radio and TV personalities, in the promotion of "The Vagabond King" which had its western premiere at the Capri.

"Business Builders" For the Convention

Last July, forty-six promotional-conscious showmen traveled at their own expense from all parts of the country, to compile a brochure of business building ideas as a presentation for the TOA Convention in New York. That impressive book is now at hand, and it contains 90 showmanship ideas, out of some 200 that were mulled over during the conference Claude Mundo says the production of the book was the result of "blood, sweat and tears"—to quote Sir Winston Churchill. Harry Goldberg said the foundational group felt they were starting with elementary things, and it would have been naive to include everything that came up for discussion. We can't reprint, but we will review the book, herewith, as a fine credit to the source, and a most desirable and profitable addition to our archives.

Sponsored Shows

"The Children's Theatre" comes in for much discussion, and Howard A. Young, of the Rialto theatre, Peoria, Ill., tells how he found a local dairy to sponsor a show for 78 weeks—which, they said, meant the sale of 31,000 quarts of milk or pounds of cottage cheese, every week, over one and one-half years. No wonder the sponsors like theatre deals, with thousands of little salesmen at work, earning their theatre tickets. All kinds of theatre rentals, vacation shows, kiddie clubs, film library shows, and similar ideas are treated in the chapter devoted to this subject. There are a million variations, and every idea suggests another.

"Special Admissions"—theatre parties and special rentals provide other chapters in the book, with accent on "the personal touch" in building good will. "Welcome cards" and similar devices come as a surprise, and carry the warmth of a friendly greeting to newcomers, students and others who should be honored. Employee parties for industrial concerns; newspaper-theater parties, as tie-ins; fraternal organizations and groups who like "get togethers"—especially with stage room; commercial tieups for customer shows, and cooking schools, hobby shows, are all good. "Sell Your Theatre" says TOA, and remember, you don't have to sell the whole theatre, just your lobby will do, as a beginning for commercial sponsorship.

Special Tickets

Ticket books, coupon books, reduced student admission cards, "honor roll" passes, graduation shows, birthday clubs, senior courtesy cards for folks past 65, benefit ticket plans—all contribute to the "personal contact" idea in a campaign. It is always possible to distribute tickets in some form that will make friends and influence people to go to the movies—and you never have to worry too much about the result, for these things build business, and sell their worth in concessions when patrons arrive as your guests, on a friendly get-acquainted basis.

"Giveaways" and "contests" are a substantial chapter for study, because these grow and grow and grow, under the guidance of good showmen. This form of promotion requires a "know-how"—and without it, you can go broke giving away dishes. There are no "fool-proof" rules—we are quoting the book—but all attention-getting giveaways have made extra dollars for showmen. Pre-Christmas merchants' tieups can be repeated at regular intervals, for pre-Easter or anything, if you get them in the habit.

We don't go along with "Live Chick Give-Aways"—nor any others that involve rabbits, or living things. It's cruel—and you'll be criticized, for doing it. "Free Orchids" from Hawaii, which cost about 9¢ each by air-mail, are really something, for the first 100 or so in line. The Jalopy-Hot Rod give-away is sure-fire for the teen-agers—you can get a secondhand dealer to display a car for two weeks, and the kids will be thrilled in anticipation. "Country Store Nights" are giveaways, with baskets of food from local merchants, and trading stamps are always a variation.

Popular Contests

Contests are really too much of a topic for inclusion here—except to say that they work, 999 out of a thousand times—and we must have 999,000 examples to prove it, in the Round Table files. "Little Miss —or Mister" is one mentioned, and, of course, beauty contests are way out in front. The most popular *anything* will get contest support in any place, across the nation. They make a reference to "Lucky Key" contests for "Treasure Chests" but this has been done so many times we've lost track of the last count.

"Film Festivals" are referred to, and this means the kind you can do in your home town, such as a "Broadway Musical Festival"—or the "Year's Ten Best" or an Alfred Hitchcock Festival, or Alec Guinness—and if you've missed him, you've missed some of the very best. A "Foreign Film Fair" is popular in metropolitan centers, but won't go so well in Fireplug, Nebraska. Art, and women's clubs, music groups, all "cultural" groups who are opinion makers, can be considered grist to this particular mill. We have had a personal axiom for years—one of these "opinion makers" talks more than any ten regular patrons who are loyal.

"Special Promotion for Drive-Ins" has an important chapter for your consideration—and starting with "Orphanage Shows" we lead off to the "Teen-Agers" ticket which bridges the gap between free admission for children under twelve and the time they have to start paying their way in. It's a difficult problem, but can be handled with tact, to make more friends for movies. We still think nobody, *but nobody*, has been hurt through free admission by drive-ins to children under 12, who came in the family car, accompanied by their paying parents. Families like this freedom—and it is often the difference between staying home or going out.

"Promotions and Stunts" are devoted to particular pictures, and as such, we've been over the ground, and continue traveling this well-traveled "Thruway" frequently, in the Round Table. Our big problem is to try to date these exploitation ideas back to the subsequent runs, and we have a running argument with major sources as to why we do not rave about big-city stuff while small-town stuff is waiting for the green light. Therefore, we won't try to recite—over again—the individual pictures that will appear again and again in these pages. It's unnecessary to say we've seen these examples.

Free Movie Day

K. K. "Deacon" King, of Searcy, Arkansas, has a chapter item about "Free Movie Day"—and we like it because we've been in Searcy, and very few trade-paper reporters can make that statement. At any rate, his idea is based in the fact that getting them back to the theatre, with plenty of popcorn and concession sales, is a better deal than merely standing around and waiting. He suggests that a friendly newspaper editor, or commercial tieups, will make "Free Movie Day" work beyond your wildest dreams. He says, pick your program carefully, to please all the family, and find out—that you'll get a third of the total population on the first try.

And he says more—gross business will begin to jump, because you have started them again in an old habit. The moves you know are habit forming, either in the theatre, or at home, on TV. So, you have to do your part to meet a "free" show in television with a "free" show at the theatre, only you have a safety escape hatch, those concession sales that will more than pay all the bills.

Advertising Theme

"Advertising" concludes as a topic, and the theme is —work with your local newspaper man, as written by Dave Jones, of Keresotas Theatres, Springfield, Ill., which has been reported here. The continuing story of newspaper coverage is about as interesting as any required reading for motion picture showmen, anywhere in these United States. Outdoor advertising is a subject close to our heart—for we believe in it so sincerely, and the TOA brochure has a whole section devoted to this subject, which we will take up later and in more detail. It's an editorial topic, suitable for another meeting of this Round Table, and much approbation in all quarters of the production, distribution and exhibition branches of the industry.

Selling Approach

We've always thought of Norris Hadaway as a showman's showman, because as city manager for Wilby-Kincey Theatres in Birmingham, he represents all the best showmanship that we have associated with Emil Bernstecker, advertising and publicity director for the circuit, and Bob Wilby himself, always a good friend of this Round Table. So, when Norris came up to talk about showmanship at two sessions of the TOA convention, we were right on hand to listen.

Presenting the Idea

His presentation of the subject came afterwards, following what he called "a bull session" on the preceding day, so we'll tell the story backward. Norris brought slides to illustrate his points—and it only cost him $15 extra to have an electrician plug it in—that being Coliseum practice. But it showed examples of what he likes and dislikes, and we heartily agree. For instance, he didn't like the pressbook ads on "Bus Stop"—which were "M.M." meaning "mostly Monroe"—so he prepared his own, which localized the "Bus Stop" right in front of the theatre, with the background scene of a Birmingham street. The ad carried all the punch, more local pull, and not quite so much sex. He doesn't like to have advertising needlessly "sexed up"—and pointed to "The Burning Hills" as a good western that was perverted by sexy advertising dodges. He isn't the first to raise that objection, on the same picture.

He showed us samples of advertising on two recent films, both containing the word "king"—and you'd be surprised how similar they were in style, even to the lettering, thus making the point that pressbook makers follow the leader, which is a kind of plagiarism. Nor, did he like the fact that advertising for "The King and I" was also "sexed up"—for he thinks this is one of the nicest family pictures ever made. And, he showed a reproduction of a pressbook ad with a halftone background so heavy it couldn't possibly print up on a newspaper page, and how he routed out most of this obscure background to accent the illustration and type lines.

Localized Advertising

He believes in localized advertising, designed for the community in which it is to be used, and in animation and direction—aimed towards getting and holding public attention right up to the box office wicket. His community affairs are numerous, and he keeps a monthly "Plansheet" which shows, for August, twenty-eight different events that had community value and were part of the program in his local theatres. His afternoon session on "Showmanship Day" started late, and we had to meet a deadline—so we'll ask him to send us more stuff to properly illustrate the points he made so forcibly.

On the preceding afternoon, he gathered a dozen or so good showmen in a side room, and for several hours they tossed ideas back and forth, to prove that the same idea can emerge in several different forms, as a result of discussion between showmen. It was quite surprising what difference of opinion you could find, in such a small group, but it also tells us what we are up against. Three dozen opinions from a dozen men! Norris was fortunate to have Dave Lipton and Charlie Simonelli, from Universal, on hand to answer questions, and Burton Robbins, of National Screen Service, also in the witness chair. Several exhibitors present took full advantage of this opportunity, and came out with their differences of opinion. We'll say nobody won; that the experts who were present met the objections raised with intelligence and tact, and we were again surprised when they disagreed among themselves as to what was right or wrong.

Experts In Rebuttal

For instance, for one who thought the service from National Screen was poor, there were two others who thought it was uniformly good. Burton Robbins made the point that they try hard to have the right stock at the right time, but every picture was different, and there was no pattern to fit all purposes. He says an exhibitor will call up and say "I'm using this picture Friday"—and want speed and service, while he has had the pressbook for a month prior to his playdates. A defender said he generally got good service within 48 hours, which is fast delivery, in his situation. The question of posters was argued pro and con, with Norris Hadaway and others wishing for several styles, more pictorial value, less credits—and Dave Lipton and Charlie Simonelli told them of the sincere efforts made by Universal to solve these problems—and the real difficulty they have with legal credits.

Running Time Topic

The question of running time came up, and complaint was made that this information was never in the pressbook—incidentally, we've never seen it there, either—for that matter, we don't expect to, but look for correct figures in the Product Digest listing in the Herald, or with the review of the picture. The fact was mentioned that some present didn't quite agree that running time should be advertised to the exact minute, for it was better to get the audience in, and not hold them out. Of course, this depends on a double feature policy, where half of your potential audience may be trying to miss one or the other of two pictures, and seldom want to see both.

Several argued for and against commercial tie-ins—with plenty of comment that (a) they didn't work, or (b) they did. All of which would be very confusing if you weren't present to see and hear all that was said. The person who "didn't" tried a couple of times, and quit. Those who "did" kept on trying.

Bruce Young, city manager for United Theatres, Pine Bluff, Arkansas, was our particular find for the day, for he is a young showmen, full of good ideas, and we'll be watching him, on the way up, in this business. He was out in front with suggestions, which he presented forcefully. He is bringing back the women, with an appeal for decency in advertising and subject matter—and he is bringing back the children, with new selling approach aimed directly at them. He is a good advertiser, using all mediums—and told us there was a local TV program known as "Bus Stop" which was a natural tieup. He has cooperative ad pages that prove how effectively he works to obtain mutual aid and benefit with friendly sponsors. He says his greatest problems are TV and baby-sitting, in that order, as factors that hurt business, but these can be overcome with the right sales approach.

We could see why Norris Hadaway planned his discussion period first and his presentation to follow, proving that he is not only a smart showman but that he has a legal mind, as well. It's quite logical to argue the case before handing down an opinion. And we have heard so many preliminary rounds on previous occasions, that we are completely in agreement with the theory of disagreement, as a way of ventilating the subject at hand and bringing out the values of good ideas among showmen in action.

The trade show was terrific—as has been said so often, and we spent most of Saturday afternoon looking at 225 booths and meeting still other friends in that end of the film business. Never have we seen such good exhibits, nor so much camaraderie among exhibitors—there was scarcely a fight on the floor, and things seemed to be all sweetness and light.

▼

Best thing—to eat, that is, at the Trade Show, was James River Smithfield barbeque, beef, pork and turkey, from down in Virginia. Something that drive-ins should go for—and that folks might drive to drive-ins, to get. Tasty dish, either as a sandwich, or for preparation at the concession counter. They have Smithfield hams and old southern specialities, so we're patriotic.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

INTERMITTENT MOVEMENTS — NEW SURplus for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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ARCLAMPS GALORE! ALL GOOD CONDITION. Peerless Magnarcs $395 pr.; Strong Mogul, Brenkert Enarc $350; Forest U.T., Ashcraft E, Ballantyne $300. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES —many brand new! Wollensak, "Sunray" Series I: 3", 3½", 3¾", 5", 5½", 6", 7¾", $35 pr. Superlite Series III "C" coated 2¾", 3", 3¼", $150 pr. Others available, tell us your needs. Trades taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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POSITION WANTED

MANAGER OR CIRCUIT EXECUTIVE ASSISTant. Experienced, age 38, family man. Excellent civic and fraternal affiliations. Prefer South or Southwest, consider anywhere two weeks notice. BOX 2936, MOTION PICTURE HERALD.

DRIVE IN EQUIPMENT

IN-CAR SPEAKERS $4.25—YEAR WARRANTY! 4" unit, steel case, attractive blue-white finish. Set 2 speakers, junction box $12.25. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUMPER STRIPS! IN BRILLIANT FLUOREScent colors! Write for rates and free literature entitled: "A Geat New Advertising Medium That Rides for You Free!" PEREL PROCESS PRINT CO., Dept. M., 1831 N. 77th St., Phila., 31, Pa.

HELP WANTED

WANTED: MANAGER FOR UPPER NEW YORK State key situation. Top salary paid. Answer giving complete background and experience. BOX 2931, MOTION PICTURE HERALD.

TOP GRADE MANAGER, EXCELS PUBLIC relations. Excellent references. Box 2933, MOTION PICTURE HERALD.

THEATRES

FOR SALE: RITZ THEATRE, 124 NORTH MAIN, Tipton, Indiana. CinemaScope 560 seats or will take in partner for one half of sale price.

STUDIO EQUIPMENT

MAURER 16MM STUDIO CAMERAS, $5000 VALue, $1995; Eyemo 35mm Newsreel Cameras, from $99.50; Mitchell 35mm Standard Tracking Camera, $995; Houston 16mm K-3 negative/positive/reversal Automatic Film Processors, unused, $5,450 value, $2595; Moviolas from $195; Hallen synchronous magnetic 17½mm recorder, B22, $1950 value, $495; Neumade RK-102 Film Racks hold 102-1000' reels, originally $165, new $87.50; American Cinematographer's Handbooks, ½ price, $2.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Theatre Game In Canada Is Bingo Answer

TORONTO: Some 37 theatres in Ontario, all units of Twentieth Century Theatres, cued by an interest in big-money prizes, began a scheme last week to give away $26,000 weekly.

The movie game copyrighted by the Motion Picture Research Guild, Toronto, will be played by an expected 100,000 patrons a week.

Like the Academy Award stakes sponsored last Spring by the Canadian Motion Picture Industry Council, the scheme described as a game of skill, is based on the order of general public preference for various aspects of the industry, i.e., their preference in stars, motion pictures, types of films, favorite directors, etc.

Awards are given those who best gauge public opinion. A score of nine or better is expected of prize winners who will cite their order of choice from among 10 choices. In case of one or more obtaining the same score, the prize-money will be distributed among all those with the same score. For fast sorting and compilation, the cards are punched with small wooden sticks. The perforated cards are then put through a Remington sorter. Each week sees a new game. First prize is $15,000, second, $5,000, third, $3,000, and fourth, $2,000.

The contest was tested in a couple of situations and found succesful. More than 60 per cent of the ballots issued found their way into the entry-box, while less than 50 per cent showed a serious lack of audience interest. The industry is watching the plan as a possible answer to the heavy Bingo competition. The Bingo games are seemingly operated under charity sponsorship, and thus escape any crackdown by the law.

Tells Canada Board Toll TV Has Value

OTTAWA, CANADA: James M. Landis, special counsel for the Skiatron Electronics & Television Corporation of New York and former chairman of the American Securities and Exchange Commission told the Royal Commission on Broadcasting last week that subscription television is a "reality" with definite potential for benefiting millions of families owning TV sets in the United States and Canada. Specific potentials of subscription TV named by Mr. Landis include expansion of broadcasting facilities, particularly in the UHF field, and presentation of outstanding programs of types not now available, without interruptions by commercials.

Richard Gordon Dies; Screen Extras' Head

Richard H. Gordon, 63, president of the Screen Extras Guild and one of its founders, died September 20 in Hollywood. Born Richard Henry Towey in Philadelphia, he served as an American volunteer in the British Royal Air Force during World War I and came to Hollywood late in 1918. Reportedly he got his first acting job in films because he owned a British officer's uniform. He appeared in several hundred films and also on TV. He was also one of the early members of the Screen Actors Guild, joining in 1933, and served on its junior council. He also served several terms on the SAG board of directors. With other performers, he founded the Screen Extras Guild in 1945 and became its first vice-president. He became president in 1948 and served until his death. He was also a member of the board of the Motion Picture Alliance for the Preservation of American Ideals.

Jack Manos

PITTSBURGH: Jack Manos, 58, owner of the Manos theatre, collapsed and died September 20 in the lobby of his theatre. He was one of the founders of the Manos circuit along with his brothers, Michael, Louis, Peter and Harry, who own houses in Greensburg, Vandergrift and Indiana, Pa.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 114 attractions, 3,687 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	—	8	11	8
Ambassador's Daughter, The (U.A.)	—	3	3	—	—
Animal World, The (W.B.)	—	5	7	16	3
Anything Goes (Par.)	3	3	4	14	16
Autumn Leaves (Col.)	—	2	6	2	2
Away All Boats (U-I)	1	21	9	—	1
Backlash (U-I)	—	18	4	23	7
†Bandido (U.A.)	—	—	3	1	1
Battle Stations (Col.)	—	3	9	2	4
Benny Goodman Story, The (U-I)	1	12	17	30	19
Bhowani Junction (MGM)	1	6	6	13	6
Birds and the Bees (Par.)	2	12	19	5	3
Blackjack Ketchum Desperado (Col.)	—	3	1	1	5
Bold and the Brave (RKO)	1	15	3	5	1
Bottom of the Bottle (20th-Fox)	—	3	15	17	27
†Bus Stop (20th-Fox)	—	6	2	—	—
Carousel (20th-Fox)	1	17	5	31	22
Catered Affair, The (MGM)	—	10	3	9	7
Cockleshell Heroes (Col.)	—	1	5	7	—
Comanche (U.A.)	—	1	7	14	21
Come Next Spring (Rep.)	—	1	5	27	5
Come On, The (A.A.	—	—	—	1	4
Congo Crossing (U-I)	—	—	12	3	4
Conqueror, The (RKO)	17	13	14	13	10
Court Jester, The (Par.)	—	10	9	13	10
Crashing Las Vegas (A.A.)	1	3	1	1	—
Creature Walks Among Us (U-I)	1	5	5	3	1
Crime in the Streets (A.A.)	—	3	9	2	1
D-Day the Sixth of June (20th-Fox)	—	9	21	2	3
Davy Crockett and the River Pirates (B.V.)	—	—	3	6	7
Day of Fury (U-I)	—	—	4	11	5
Earth vs. Flying Saucers (Col.)	—	17	8	3	—
Eddy Duchin Story, The (Col.)	2	18	21	1	—
Fastest Gun Alive (MGM)	2	13	7	3	—
First Texan, The (A.A.)	—	2	2	3	1
Forbidden Planet (MGM)	1	18	15	4	6
Foreign Intrigue (U.A.)	—	—	3	1	3
Forever Darling (MGM)	7	31	33	12	8
Francis in the Haunted House (U-I)	—	11	12	2	2
Fury at Gunsight Pass (Col.)	—	1	3	2	2
Gaby (MGM)	—	1	13	15	5
†Girls in Prison (A.I.)	—	4	1	—	—
Godzilla, King of the Monsters (Trans.)	—	1	4	5	1
Goodbye, My Lady (W.B.)	—	4	11	10	4
Great Day in the Morning (RKO)	—	—	8	5	2
Great Locomotive Chase, The (B.V.)	—	11	13	10	5
Guys and Dolls (MGM)	20	11	9	6	8
Harder They Fall, The (Col.)	—	1	4	26	21
Helen of Troy (W.B.)	—	12	33	11	14
Hell on Frisco Bay (W.B.)	1	8	14	12	26
High Society (MGM)	12	2	1	—	—
Hilda Crane (20th-Fox)	—	—	9	9	8
Hot Blood (Col.)	—	5	13	13	7
†Hot Rod Girl (A.I.)	—	5	1	—	—
I'll Cry Tomorrow (MGM)	11	47	11	1	1
Invasion of the Body Snatchers (A.A.)	—	1	3	11	19
Johnny Concho (U.A.)	1	4	2	2	—
Jubal (Col.)	1	21	3	30	2
Kettles in the Ozarks (U-I)	2	18	12	16	3
Killer is Loose (U.A.)	1	—	—	7	1
King and I, The (20th-Fox)	7	10	14	7	—
Last Hunt, The (MGM)	—	3	24	24	7
Leather Saint (Par.)	—	3	3	4	5
Littlest Outlaw, The (B.V.)	7	20	14	9	23
Lone Ranger, The (W.B.)	10	28	12	7	2
Man in the Gray Flannel Suit (20th-Fox)	21	29	12	5	8
Man Who Knew Too Much (Par.)	1	13	19	3	2
Man Who Never Was (20th-Fox)	—	2	20	15	15
Maverick Queen, The (Rep.)	—	4	1	7	1
Meet Me in Las Vegas (MGM)	6	9	23	17	16
Miracle in the Rain (W.B.)	—	6	9	20	26
Moby Dick (W.B.)	5	3	5	1	—
Mohawk (20th-Fox)	—	3	6	4	1
Never Say Goodbye (U-I)	—	12	27	23	16
On the Threshold of Space (20th-Fox)	—	9	7	13	16
Our Miss Brooks (W.B.)	—	—	9	11	12
Pardners (Par.)	6	23	9	1	—
Patterns (U.A.)	—	—	—	—	10
Picnic (Col.)	24	45	14	2	—
Price of Fear (U-I)	—	—	—	1	6
Proud and Profane, The (Par.)	—	11	10	—	—
Proud Ones, The (20th-Fox)	—	10	16	13	2
Quincannon, Frontier Scout (U.A.)	—	2	2	6	2
Rawhide Years, The (U-I)	—	4	15	5	7
Red Sundown (U-I)	—	10	8	9	5
Revolt of Mamie Stover (20th-Fox)	—	19	11	10	1
Rock Around the Clock (Col.)	21	13	16	1	1
Rose Tattoo, The (Par.)	11	9	16	9	4
Safari (Col.)	—	6	18	9	—
Santiago (W.B.)	—	—	14	7	1
Scarlet Hour (Par.)	—	—	—	—	7
Screaming Eagles (A.A.)	—	2	4	6	3
Searchers, The (W.B.)	6	16	10	1	—
Serenade (W.B.)	—	1	4	8	18
†Seven Men From Now (W.B.)	—	3	4	1	—
Slightly Scarlet (RKO)	—	3	9	9	7
Somebody Up There Likes Me (MGM)	—	2	2	2	1
Star in the Dust (U-I)	—	1	6	16	—
Storm Over the Nile (Col.)	—	—	2	4	3
Stranger at My Door (Rep.)	—	1	2	2	3
Swan, The (MGM)	3	11	17	14	7
That Certain Feeling (Par.)	—	11	8	14	7
There's Always Tomorrow (U-I)	—	—	11	8	25
These Wilder Years (MGM)	—	3	1	2	—
Timetable (U.A.)	—	—	—	3	4
Toy Tiger (U-I)	—	10	17	9	1
Trapeze (U.A.)	6	19	17	2	—
Tribute to a Bad Man (MGM)	—	2	13	14	14
23 Paces to Baker Street (20th-Fox)	1	3	12	6	17
Uranium Boom (Col.)	—	—	—	4	5
Werewolf, The (Col.)	—	11	5	1	—
While the City Sleeps (RKO)	—	1	3	18	3
World in My Corner (U-I)	—	—	5	15	29
World Without End (A.A.)	1	—	4	1	2

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